

THE LIFE AND CAREER OF TRUMPETER PHILIP A. SMITH

by

CHRISTOPHER A. HELDT

(Under the Direction of Brandon Craswell)

ABSTRACT

The myriad accomplishments of Mr. Philip Smith in the trumpet and cornet world are well-known. He performed at the pinnacle of his profession for decades as both an orchestral musician and soloist. Smith retired from the New York Philharmonic in 2014 after thirty-six years as a principal player, and he currently holds the William F. and Pamela P. Prokasy Professorship in the Arts at the University of Georgia. This provided the author, his student, an opportunity to research Mr. Smith's life and music career first-hand. News articles, journals, interviews, personal records, and master classes tell a unique and remarkable story. Interviews with Mr. Derek Smith, his father and cornet teacher; Mr. Joseph Turrin, composer and longtime pianist; and Smith himself, provide enlightening information. Family background, cornet studies with his father, the Salvation Army and its music program, studies at Juilliard, auditions, time as a member of the Chicago Symphony and New York Philharmonic, and key career moments are chronicled. This research references and organizes a vast amount of material, and presents a deeper understanding of the path and thinking of one of the world's great trumpeters.

INDEX WORDS: Trumpet, Philip Smith, Phil Smith, Philip A. Smith, Music, Music
Biography, Musician Biography, Biography, Orchestra, Chicago
Symphony Orchestra, New York Philharmonic.

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by

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DEDICATION

This dissertation is dedicated to my family: my late mother Gail, father Gerry, sister Sara, brother Linden, and close relatives. You have helped me thru my education over the years. Thank you.

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INTRODUCTION

Philip Smith's skill and accomplishments as a classical/orchestral trumpeter and musician are recognized worldwide. Interest in his celebrated career with the Chicago Symphony Orchestra and New York Philharmonic is worthy of a comprehensive biography. Various interviews and articles have been written on Smith over the years, but nothing resembling the length and depth of this project. When Smith retired from the New York Philharmonic and joined the faculty of the University of Georgia in 2014, one of his doctoral students was granted personal access to research and write about his life and career. This dissertation organizes a diverse collection of source materials, inclusive of numerous interviews and archival materials from Smith's personal library. This project offers the reader information not generally known to the music world. Mr. Smith has been on the author's doctoral committee to help ensure his story is told in a genuine and accurate manner.

The history and details behind Smith's life and career are interesting and compelling. He grew up in The Salvation Army brass band music program as a cornetist, studied with his own father up until acceptance to The Juilliard School, completed further studies at Juilliard with William Vacchiano and Edward Treutel while transitioning to the trumpet, won a position in the famed Chicago Symphony brass section at a young age, and later won a principal chair in the New York Philharmonic that he would hold for thirty-six years.

This study focuses primarily on Mr. Smith's professional activity between 1975 and 2014. These years coincide with the time he held positions in the Chicago Symphony Orchestra and New York Philharmonic. Since Smith's career was long, varied, and active, only the more significant performances and professional work receive attention. The research also discusses details of the auditions for the Chicago Symphony Orchestra and New York Philharmonic, the Smith family background, and cornet studies with his father.

The goal was to gather and compile as much relevant information as possible on Mr. Smith from a broad range of sources. This process started with print books that are well-regarded by brass players.

Another source type gathered was interviews (and master classes). Much material was readily available in the public domain, and the author conducted and recorded personal interviews with Mr. Joseph Turrin and Mr. Derek Smith. Other interviews transcribed: the three part interview of Philip Smith with New York City trombonist Michael Davis, a Smith interview conducted by Dr. Brandon Craswell at the University of Georgia, and a 2016 National Trumpet Competition Master Class featuring Smith.

The *International Trumpet Guild Journal* DVD Index was accessed to gather all of their material on Mr. Smith. The ITG is the preeminent international professional journal for trumpeters. Its searchable DVD Index provided published material on performances, classes, and news related to Smith. The DVD covers material from 1976 to 2012, the same general time span of Smith's career with the New York Philharmonic.

Online searches of "Philip Smith trumpet" and variations upon that query were then conducted. Only the most reliable, legitimate sources were considered as viable.

Smith's personal site, www.principaltrumpet.com, had much valuable information. The New York Philharmonic website and blog, the New York Philharmonic Retirement Concert official press release, and the University of Georgia new faculty hire official press release were useful resources.

Articles from the *Los Angeles Times*, *New York Times*, *CNN*, *The New Yorker*, and various newspapers were also referenced.

Because Mr. Smith has been an active soloist and collaborator throughout his career, the author gathered as many of his recordings and books/sheet music as possible. The liner notes to many of the recordings provided valuable information, as did the prefaces to books and sheet music. These print materials helped to fill in many of the details and back stories surrounding specific recordings or pieces of music he premiered/performed.

The author then consulted the considerable personal records Mr. Smith granted access to for this project, which included numerous binders of documents and mementos related to Smith's career. The binders were organized to cover the time period from his childhood thru his New York Philharmonic retirement. Upon Smith's retirement in 2014, the New York Philharmonic Archives Department provided the Smiths with additional material on his career.

Careful analysis of the above research material led the author to form an outline for this document.

This document covers Philip Smith's life chronologically. Chapters include: The Smith Family, The Salvation Army Church And Music Program, Childhood And Cornet Studies With Father, The Juilliard School (1970-1975), Chicago Symphony Orchestra

(1975-1978), New York Philharmonic (1978-2014), Retirement From The Philharmonic, and the University Of Georgia (2014-Present).

The chapters on Smith's tenures with the Chicago Symphony Orchestra and New York Philharmonic are divided into three sections: Orchestral work, The Salvation Army, and Outside Solo and Chamber Engagements. The years in the New York Philharmonic (1978-2014) are further divided into time periods according to each music director's tenure: Zubin Mehta (1978-1991), Kurt Masur (1991-2002), Lorin Maazel (2002-2009), and Alan Gilbert (2009-2014).

After Smith's performance career is chronicled, this document contains material on specific topics: Solo And Chamber Recordings, Compositions And Sheet Music, Teaching And Pedagogy, and Worldview And Christianity.

The core chapters of the document are followed by several Appendices to provide the reader with additional important material on the life and accomplishments of Mr. Smith. Appendices include: Life Timeline, Solo And Chamber Discography, Compositions And Sheet Music, Interviews, Orchestral Trumpet Section Rosters, and a Master Class. Many of the Appendices can be used as reference material.

CHAPTER 1

THE SMITH FAMILY

The Smith family ancestral roots and musical lineage originate in England with an indelible connection to The Salvation Army church. Philip Smith is a fourth-generation Salvationist.¹ His great-grandmother was “saved” at the drum of a Salvation Army band traveling through England. His maternal grandparents were Officers in the organization, and his father’s parents were Soldiers.² Philip’s parents, Derek and Gwen, brought their family up in The Salvation Army, and Philip later married Sheila Anne Scott, who also grew up in the organization with her parents. Sheila’s parents, Lloyd and Marion Scott, were both Officers. Lloyd was also an accomplished composer of instrumental and vocal music.

Brass bands were ubiquitous in England in the 20th century. The Salvation Army and many British factories and mines formed bands. Derek Smith, Philip’s father, said, “In England, your brass bands were the working man’s free time.”³

Derek Reginald Smith was born in the Hendon area of London, England on May 7, 1928.⁴ He started the cornet in 1935, and was taught to play in The Salvation Army bands of England. Derek studied music with his father, Sydney Smith, a euphonium player in The Salvation Army’s Hendon Band.⁵ Sydney led the Youth Band at Hendon, which included young Derek and Roland Cobb. The Cobb name is well known in brass

¹ Bob Olmstead, “Trumpeter Moved from Street to Stage,” *Omaha World-Herald*, February 3, 1977.

² Julia Lieblich, “Philharmonic Player Trumpets a Higher Cause,” *Los Angeles Times*, December 19, 1999.

³ Olmstead, *Omaha World-Herald*, February 3, 1977.

⁴ Alan Jenkins, “Happy Days On The Pathway Of Duty,” *Brass Band World Magazine*, March 2001.

⁵ Bob Olmstead, “He Blows his horn for God and art,” *Chicago Sun-Times*, January 23, 1977.

music in England and worldwide. Roland went on to lead the Hendon Senior Band and become an accomplished cornet soloist, as did his son Stephen.⁶ Roland's grandson, Philip, is the current principal trumpet of the London Symphony Orchestra.

Derek Smith once said, "My Dad didn't give me a study book. He would just go and listen to Harry Mortimer play *Zelda* and *Shylock* in the parks and then teach me to play the same solos the Harry Mortimer way."⁷ Derek and his father would listen to Mortimer and Willie Lang, who they considered to have the best cornet sounds.

Derek's parents, Sydney and Anne Victoria, moved out of London and to the Isle of Wight during World War II. At the tender age of 16, Derek Smith became the principal cornet in the Army's Rosehill Band under the direction of Colonel Albert Jakeway. Derek performed *A Happy Day* by Erik Leidzen on the Rosehill Band's first radio broadcast in January 1945. He held the principal position in Rosehill until 1951, and recorded the solo *Heavenly Gales* by B.T. Langworthy with the ensemble.⁸ While working at Rosehill, Derek met his future wife Gwendoline Rugg.⁹ Many folks at Rosehill worked for the Assurance Society, which was a separate entity that provided cheap insurance for people.

In order to fulfill his military requirement, Derek enlisted in the Her Majesty's Royal Horseguards Band in 1946. He became principal cornet and soloist of the group, and held the post until 1952. The military job provided Derek the opportunity to perform on BBC radio programs and for the Royal Family on several occasions.¹⁰ Perhaps the most memorable occasion occurred in Westminster Hall, when Derek had to stand and

⁶ Philip Smith with the Hendon Band, *Hendon Highlights '85* (London: The Salvation Army, February 16, 1985).

⁷ Jenkins, *Brass Band World Magazine*, March 2001.

⁸ Philip Smith with the New York Staff Band, *A Festival of Music to honor Colonel Albert H. Jakeway* (New York City: The Salvation Army, March 21, 1980).

⁹ Jenkins, *Brass Band World Magazine*, March 2001.

¹⁰ Philip Smith, Derek Smith, Roland Cobb, and Stephen Cobb with the Hendon Band, *Hendon Highlights '92* (London: The Salvation Army, January 25, 1992).

perform Purcell's Trumpet Voluntary two and a half times while the King walked down the hall.¹¹

Derek Reginald Smith and Gwendoline Elsie Vivian Rugg were married in May of 1951. Philip Adrian Smith was born on April 1, 1952 in London, the eldest of Derek and Gwen's four children. The name Philip Adrian originated from Prince Philip and the English conductor Sir Adrian Boult. Philip's first four years were mainly spent in Clacton-on-Sea, where his father worked and grandparents ran a guest house. Philip's younger siblings are Susan (b. 1957), Derek Robert (b. 1962), and Victoria (b. 1968). Susan was born in Canada, and Derek Robert and Victoria were born in the United States. The Smith family is typical of The Salvation Army in that they have strong personal ties and abide by traditional values.¹²

From 1952 to 1956, Derek was the Bandmaster of The Salvation Army's Clacton-on-Sea Band. He held a job at the local light engineering firm, where he worked on the milling and shaping machines. After some time, he realized that he didn't want to go into that line of work.

In 1954, Derek Smith toured eastern Canada as a guest soloist. He liked the area and was treated well during his visit. Due to Derek's work situation in England and his attraction to life in North America, he decided to move his family to Canada in April of 1956.¹³

After emigrating to North America, Derek became the Army Bandmaster of the Canadian Earls Court Citadel Corps Band in Toronto, Ontario. He held this post for three years, then joined the New York Staff Band as cornet soloist in 1959. Richard E. Holz,

¹¹ Jenkins, *Brass Band World Magazine*, March 2001.

¹² Will Crutchfield, "This Army Marches On Music and Prayer," *New York Times*, December 20, 1985.

¹³ Christopher A. Heldt, Interview with Derek Smith, Digital recording, Bishop, GA, November 21, 2016.

the Bandmaster of the New York Staff Band from 1955 to 1963, was integral in bringing the Smith family down to New York.¹⁴ As the ensemble name indicates, Smith was also a staff worker for The Salvation Army Territorial Headquarters. His staff duties were to supervise IBM equipment for the Finance Department at the Territorial Headquarters in New York City. Derek also served his local Salvation Army, the Hempstead Corps in Long Island, by being their Bandmaster. Philip was taught cornet and participated in the Hempstead Corps alongside his father.¹⁵

As Derek Smith became increasingly well-known as a cornet player, composers in the Army began arranging and writing works especially for him. The variation solo *Songs in the Heart* was written for and premiered by Derek in London's Royal Albert Hall in 1960.¹⁶ Vernon Post also arranged the second and third movements of the Hummel Concerto for Derek and the New York Staff Band to play on their 1968 tour of Holland, Germany, Switzerland, and London.¹⁷

Philip Smith once said, "My Dad was a cornet player. He was the stand-up soloist with the premiere Salvation Army band here in New York City. He had a very sweet, mellow tone. His heart came through his horn, and I was attracted to that."¹⁸

Derek was featured as a soloist with the New York Staff Band on May 26, 1962 at the ten thousand seat Watergate Hotel auditorium in Washington, D.C. to celebrate the

¹⁴ New York Staff Band and Male Chorus, *New York Staff Band and Male Chorus Centennial 1987* (West Nyack, NY: The Salvation Army Eastern Territory, 1987).

¹⁵ Philip Smith and Derek Smith with the Royal Oak Citadel Band, *Winter Festival of Thanksgiving* (Royal Oak, MI: The Salvation Army, December 3, 1966).

¹⁶ Philip Smith with the Chicago Mont Clare Corps Band, *Spring Festival of Brass* (Chicago, IL: The Salvation Army, March 28, 1981).

¹⁷ Philip Smith with the Chicago Mont Clare Corps Band, *Fall Festival of Music* (Norridge, IL: The Salvation Army, October 10, 1975).

¹⁸ Beth Nissen, "Phil Smith, trumpet: 'It's a blessing,'" *CNN*, February 23, 2001, <http://www.cnn.com/2001/CAREER/trends/02/22/nyphil.trumpet/index.html> (accessed September 20, 2016).

75th anniversary of the band.¹⁹ A concert program from 1966 described Derek Smith's playing as possessing "beauty of tone, delicacy of technique, and artistry of interpretation", and stated that he is "considered by many as the foremost exponent in America of the classic cornet."²⁰ The book *Heralds of Victory* by Dr. Ronald Holz referred to Derek's cornet playing as having "brought a renewed lyricism and beauty of tone to a nearly lost art that has inspired thousands of young musicians."²¹

In 1972, Derek Smith shifted his focus toward conducting and assumed the post of Bandmaster of the New York Staff Band. He held this responsibility for fourteen years. When discussing this time period, Derek said, "When I was asked to conduct the band, it was a difficult decision to for me to make to lay aside my cornet. A complete change of attitude and responsibility was needed. I thoroughly enjoyed developing my conducting and music interpretation skills. During the 14 years, 200 or more persons passed through the band. It was worthwhile and rewarding to see some of the bandmen develop musically and spiritually."²²

In a New York Staff Band program from 1987, after twenty-seven years of service to the ensemble, Derek Smith is quoted as saying, "The New York Staff Band is more than just music. It is a band of men united for a common purpose. A fellowship of men joined together to Glorify God. It consists of proclaimers showing, announcing, and portraying more than dots on a page. It is a Band of men aiming to send a message of hope for all men."²³ After retiring from his staff position at The Salvation Army in New

¹⁹ "At The Watergate," *Evening Star* (DC), May 25, 1962, 34.

²⁰ *Winter Festival of Thanksgiving*, December 3, 1966.

²¹ *Hendon Highlights '92*, January 25, 1992.

²² Informational Booklet. *110th Anniversary of the New York Staff Band*. 1997.

²³ New York Staff Band, *110th Anniversary: 1887-1997* (West Nyack, NY: The Salvation Army Eastern Territory, 1997).

York, Derek Smith led the Clearwater, Florida Corps band for three years in the early 1990s.

On June 6, 1975, another talented musician married into the Smith name, Philip's wife, Sheila. Formerly known as Sheila Anne Scott, she also came from a musical family. Sheila received a degree in Vocal Music Education from the Hartt School of Music in 1975, and also completed additional studies at the Music Academy in Siena, Italy in 1973. Her vocal teachers were Virginia Schorr and Donna Harrison.²⁴ Sheila has done work with the Connecticut Opera Company, and sung professionally as a soprano in the tri-state area of New York, New Jersey, and Connecticut. She was also the Musical Director for the Coachlight Dinner Theatre for two years in Connecticut.²⁵

Philip and Sheila Smith have two children, Bryan (b. 1979) and Erika (b. 1982). Their children continued the Smith association with The Salvation Army for a fifth generation. They were brought up in the Army's Montclair Citadel in New Jersey, and each studied a brass instrument for several years.²⁶ Bryan served as a private first class honor graduate in the United States Marine Corps, and finished a degree at UNC-Asheville in New Media. Erika is a graduate of the NYU Dental School and a dental hygienist.²⁷

²⁴ Philip Smith, Sheila Smith, and Virginia Perry Lamb with the Brass Band of Columbus, "*God and Country*" Concert (Columbus, OH: The Salvation Army Columbus Citadel, April 29, 1990).

²⁵ The Salvation Army, *Territorial Music Institute* (Jasper, GA: The Salvation Army Southern Territory, 1993).

²⁶ Joan K. Ostling, "The Master's Musician," *Christian Herald*, March/April 1992.

²⁷ Barry Gittins, "Kingdom trumpet," *On Fire*, May 10, 2008.

CHAPTER 2

THE SALVATION ARMY CHURCH AND MUSIC PROGRAM

Numerous television Christmas specials throughout the years have included a Salvation Army band playing carols on a street corner. The band might have been out of tune since the Army opens its arms to all who want to play with reverential abandon. Many people can relate to the above scene, but how much does the public know about this large religious and musical organization? The following brief history of “the Army” will elucidate its influence on the Smith family.

The Salvation Army was formed by General William Booth (April 10, 1829 – August 20, 1912) in England in 1865. Booth, a Methodist clergyman, believed in taking his message directly to the people to win the lost masses of England. Catherine, his wife, worked alongside him and is often credited as cofounder of the organization. The Booths preached hope and salvation in the downtrodden East End of London, and reached out to thieves, prostitutes, gamblers, and drunkards. Converts were provided spiritual direction and an understanding of forgiveness for their pasts. Founder William Booth once said, “The three ‘S’s’ best expressed the way in which the Army administered to the ‘down and outs’: first, soup; second, soap; and finally, salvation.”¹

In 1867, Booth employed ten staff members, and by 1874, the total had grown to forty-two evangelists and one thousand volunteers. The church soon spread to nearby geographies and cities. It became known as the “Hallelujah Army” or “Volunteer Army”,

¹ “Our Mission Statement...,” Pine Summit, <https://pinesummit.com/about/salvation-army-mission-story-and-beliefs/> (accessed November 1, 2017).

and then officially became known as the “Salvation Army” when Booth wrote the name into a printer’s proof for the 1878 annual report. Members of the organization were subsequently known as “Soldiers for Christ” and “Salvationists.”²

In 1879, Lieutenant Eliza Shirley led the first Army meeting in the United States in Philadelphia. Shirley convinced General Booth to send an official group of British Salvationists to America led by Commissioner George Scott Railton in 1880. When Railton's group held its first street meeting, they were ridiculed, attacked, and some were arrested. This resistance soon dissipated, and the operation spread. The White House first acknowledged and endorsed The Salvation Army in 1886 when President Grover Cleveland met with several Salvation Army Officers. Similar receptions from later Presidents followed.³

The Army gradually expanded to Canada, Australia, Africa, Iceland, and other parts of Europe. It now exists in virtually every region of the world. The Salvation Army structure models the military. Pastors are referred to as Officers and lay people are called Soldiers. The Army was an early organization that allowed women to be Officers. It has headquarters at the international, national, territorial, and divisional levels.⁴ The Corps community center is the basic unit of the Army, which can include programs for day-care, after-school, recreation, youth, senior citizens, and spiritual development.⁵

The Army’s eleven Articles of Faith state Salvationists believe in one God who exists in three persons: the Father, the Son, and the Holy Ghost. They also believe the

² The Salvation Army, “History of the Salvation Army,” The Salvation Army USA, <http://www.salvationarmyusa.org/usn/history-of-the-salvation-army> (accessed January 10, 2017).

³ Ibid.

⁴ Steve Bohall and Shirley Close, “An Interview with Philip Smith,” *The Sounding Board*, Fall 1984.

⁵ New York Staff Band with The Principal Brass of the New York Philharmonic, *Beyond Brass 2* (New York City: Lincoln Center, April 11, 2001).

Bible's text is the inspired word of God, and that by Jesus Christ's death and suffering, he has made an atonement for the whole world so that whosoever believes in Him may be saved. A continued state of salvation is also dependent upon obedient faith in Christ.⁶ Derek Smith, Philip's father, once stated that "the Salvationists are very decent and well-meaning people, with a simple and very direct approach to big problems. It's a good way to grow up. I've found that it is extremely valuable to go back to that at times when your own life becomes something other than very direct."⁷

The Salvation Army's Mission Statement says, "The Salvation Army, an international movement, is an evangelical part of the universal Christian church. Its message is based on the Bible. Its ministry is motivated by the love of God. Its mission is to preach the gospel of Jesus Christ and to meet human needs in His name without discrimination."⁸

The Army was founded as a church, but it has become most prominently known to the public for its social services.⁹ The current Army does provide a wide range of programs to help the needy. Many people are familiar with the iconic Red Kettle used by The Salvation Army to collect holiday season donations for those in need. The Red Kettle originated in 1891 when Captain Joseph McFee resolved to provide free Christmas dinners for a thousand of San Francisco's poverty stricken population. McFee placed a collection kettle with a sign at the Oakland Ferry Landing. The idea came to him when he recalled an iron kettle used at a landing in England while he was a sailor. The Oakland kettle collected the money McFee needed for the dinner, and the idea soon spread to

⁶ The Salvation Army, "What We Believe," The Salvation Army USA, <http://www.salvationarmyusa.org/usn/what-we-believe> (accessed January 10, 2017).

⁷ Will Crutchfield, "This Army Marches On Music and Prayer," *New York Times*, December 20, 1985.

⁸ "Our Mission Statement..." Pine Summit.

⁹ "When William Booth..." *Greensboro News and Record* (NC), August 24, 1985, 14.

Boston and New York City. The Salvation Army Red Kettle campaign has spread to several parts of the globe and now helps millions of people each year.¹⁰

The spiritually deprived were sought out by The Salvation Army from its inception. The Army invited them to become involved in their work and worship services.¹¹ If they could play an instrument, sing a song, or give a speech, they were encouraged to bring their talent to the service of God, however inartistic it might be. The Army held indoor and open-air meetings which allowed people to come and “make a joyful noise unto the Lord.”¹² Music held value in the Army, and they believed it possessed clear spiritual content.¹³

At this same time, the brass band was gaining popularity, especially among the working class. Many collieries and factories formed bands that became a point of community pride, social life, and culture.¹⁴ The Salvation Army church eventually decided to organize their music groups and the brass band was made its primary worship ensemble. All that was required was a “spirit of Blow and Believe.”¹⁵ Brass instruments created more lively worship when compared to other churches. The Army band was used as a ‘mobile organ’ and a tool for Christian conversion. General Bramwell Booth saw the brass band as an essential way to attract outsiders to services. He was said to have called the band a ‘peripatetic organ’, or an organ which walks.¹⁶ The main functions of the Army brass band were to accompany congregational singing and to lead their Soldiers on

¹⁰ The Salvation Army, “Red Kettle History,” The Salvation Army USA, <http://www.salvationarmyusa.org/usn/red-kettle-history/> (accessed January 10, 2017).

¹¹ Geoffrey and Violet Brand, *Brass Bands in the 20th Century* (Letchworth, Hertfordshire: Egon Publishers, 1979), 184.

¹² *Ibid.*, 186.

¹³ Bob Olmstead, “Trumpeter Moved from Street to Stage,” *Omaha World-Herald*, February 3, 1977.

¹⁴ Joan K. Ostling, “The Master’s Musician,” *Christian Herald*, March/April 1992.

¹⁵ Brand, *Brass Bands in the 20th Century*, 192.

¹⁶ *Ibid.*, 186.

the march. They also perform voluntaries and recessionals for services similar to an organist.¹⁷ Choirs and vocal ensembles, like the Songster Brigade that participates with the band in worship services, also exist in the church.¹⁸

The guidelines that General Booth gave to bandsmen in 1884 were very clear. Booth wrote, “We are not going to stick them up on a platform. They are to go out there and blow what they are told. The man must blow his cornet and shut his eyes, and believe while he plays that he is blowing salvation into somebody.”¹⁹

As Army bands continued to grow, more parents taught their children how to play brass instruments. Children could play in a junior band and learn Christian fundamentals along with music notation.²⁰ Philip Smith first learned music in this manner by studying with his father and playing in the junior band. Smith once said, “Young kids in any of our churches – as soon as they can, we get them singing. As soon as they get their second teeth, we put some kind of brass instrument in their hands – it’s just part of the fellowship of the church. The founder of the Army, William Booth, believed in taking the gospel to the street, and he used a brass band for that purpose.”²¹ Children could progress to the Senior band through lessons and development. This became an effective way to keep young people coming to church.²²

The Salvation Army Music Ministries teach people of all ages how to sing and play instruments to the glory of God and for the enjoyment of others. Participants in the

¹⁷ Ibid., 187.

¹⁸ Carol R. Thiessen, “On the Street Corner or in the Concert Hall, Philip Smith Plays to the Glory of God,” *Christianity Today*, December 16, 1983.

¹⁹ Michael Norman, “His Music On Cornet Is a Tithe,” *New York Times*, December 15, 1982.

²⁰ Julia Lieblich, “Philharmonic Player Trumpets a Higher Cause,” *Los Angeles Times*, December 19, 1999.

²¹ Beth Nissen, “Phil Smith, trumpet: ‘It’s a blessing,’” *CNN*, February 23, 2001, <http://www.cnn.com/2001/CAREER/trends/02/22/nyphil.trumpet/index.html> (accessed September 20, 2016).

²² Lela Davis, “Trumpet soloist joins symphony Thursday,” *Baumont Enterprise* (TX), February 21, 1990.

music ministries can experience fulfillment through musical excellence with spiritual purpose.²³ The music ministries of the Army in the United States are divided into four territories (Western, Central, Southern, Eastern), and are led by numerous qualified musicians of faith. In 1975, The Salvation Army had approximately forty-one thousand senior band members and fourteen thousand youth band members in the fellowship worldwide.²⁴

Due to the paucity of original compositions for the brass band, early ensembles often performed arrangements and transcriptions of orchestral works and operatic overtures. The original works that did exist were usually marches, solos, descriptive pieces, or hymn tune variations,²⁵ the latter performed regularly by The Salvation Army bands due to their religious nature. While working with alcoholics in London, the Booth family employed a clever musical tactic by changing the lyrics to popular drinking songs to convey a Christian message.²⁶ The Salvation Army joined Martin Luther and John Wesley in proclaiming that the devil should not have all the good music.²⁷

General Booth is said to have envisioned The Salvation Army as a “nation within the nations”, containing its own art, literature, and music.²⁸ In order to bring this vision to fruition, The Salvation Army decided to place some restrictions on performers and composers relating to the style and mood of music. These constraints are managed by the Music Editorial Department at The Salvation Army Headquarters. They have been altered

²³ “Music.” <http://www.salvationarmyusa.org/usn/music>. Accessed on January 10, 2017.

²⁴ Smith, Philip with the Chicago Mont Clare Corps Band, *Fall Festival of Music* (Norridge, IL: The Salvation Army, October 10, 1975).

²⁵ Brand, *Brass Bands in the 20th Century*, 126.

²⁶ Lieblich, *Los Angeles Times*, December 19, 1999.

²⁷ New York Staff Band with The Principal Brass of the New York Philharmonic, *Beyond Brass* (New York City: Lincoln Center, April 26, 2000).

²⁸ Brand, *Brass Bands in the 20th Century*, 187.

with approval over the years, and are considerably less restrictive today.²⁹ For example, jazz idioms were forbidden early on but are now allowed. A tradition of all Army instrumental music containing tunes based on religious songs and hymns eventually formed. This created a reference point to Christian ideas and doctrinal concepts for both the performers and listeners.³⁰

Richard Slater became known as the “Father of Salvation Army Music”, and his protégées were Frederick G. Hawkes and Arthur Goldsmith. Under Hawkes’ musical control, the Army started to create two new band journals that provided a regular supply of new works for bands of all levels.

Some of the earlier well-known Salvation Army composers that followed include Eric Ball, Dean Goffin, Philip Catelinet, Albert Jakeway, Bramwell Coles, Ray Steadman-Allen, and Leslie Condon.³¹ These men were all Officers in the organization. In addition to their Officer duties, they wrote a plethora of music for the Army bands, and many of them served as members of the Music Editorial Department at Headquarters. The list of Salvationist composers continued to expand, and included some of the organization’s most illustrious names: Erik Leidzen, Wilfred Heaton, James Curnow, Bruce Broughton, and William Himes.³²

The higher profile bands in The Salvation Army are of excellent quality and can challenge some of the best in contests. These include the International Staff Band which is attached to the International Headquarters in London, and the other Staff Bands from New York, Toronto, Chicago, Melbourne, and Amsterdam. The New York Staff Band

²⁹ Ibid., 135.

³⁰ Ibid., 187.

³¹ Ibid., 189.

³² Ibid., 190.

was founded in June 1887, and the International Staff Band was formed four years later in 1891. Many of the local Corps bands also display a high level of music-making.³³ The men and women in these bands are amateurs, simply playing for the love of music, to praise God, and receive no salary.

The New York Staff Band (NYSB) is the longest-serving staff band in The Salvation Army. It was formed by Ballington Booth to draw attention to the Army's early work in America. Musical standards for the ensemble have continued to rise and an audition is required for admission as a member. The NYSB has traveled extensively throughout the world and has appeared on many recordings, while still holding true to its aim of drawing individuals to God.³⁴ Derek and Philip Smith have a direct relationship with the New York Staff Band. Derek was the solo cornetist with the group from 1959-1972, and then held the position of Bandmaster from 1972-1986. Philip played solo cornet in the group from 1969-1974.

Many of the most talented Army bandsmen become professional musicians, but often continue their spiritual ties to the organization. While Phil Smith played in the Chicago Symphony, he had a fellow Salvationist in his section, William Scarlett. Other noteworthy cornet players who came out of The Salvation Army include: James Burke, Carole Dawn Reinhardt, Derek Garside, Carl Saunders, David Daws, and Philip Cobb. A handful of trombonists from the Army have become successful professional musicians. These include Dudley Bright of the London Symphony, Charles Baker of the New Jersey

³³ Ibid., 191.

³⁴ Philip Smith and the New York Staff Band, *My Song of Songs*, Triumphonic Recordings, 2000, CD.

Symphony, and Philip Smith's brother-in-law, James Scott, of the Calgary Philharmonic.³⁵

The Salvation Army is a worldwide organization that gives their "Heart to God and Hand to Man." It continues to be on the front lines, fighting to make the world a better place.³⁶

³⁵ Thiessen, *Christianity Today*, December 16, 1983.

³⁶ *Beyond Brass 2*, April 11, 2001.

CHAPTER 3

CHILDHOOD AND CORNET STUDIES WITH FATHER

Philip Smith was born in 1952 in London, and spent the first four years of his life in England. In 1956, the Smiths moved from England to Canada, but stayed there a short time before relocating to New York City in 1959. The Smiths moved to New York when Philip's father became the solo cornetist with The Salvation Army's New York Staff Band. Philip spent the rest of his childhood in Floral Park, New York, on Long Island. He was born into a talented family, and the Army church nurtured him spiritually and musically as a child. Smith said, "The whole experience of growing up was putting Christ first and asking the Lord to guide you."¹

As a young boy, Philip enjoyed reading Hardy Boys books and playing with the family dogs, Rex and Duchess. He also liked to play baseball, stickball, and lacrosse. Philip was enamored with his father's cornet playing. Smith said, "I would fall asleep listening to him practice. He had a sweet, mellow tone."² Philip watched his Dad and had visions of growing up to be like him.

When the family moved to New York in 1959, Philip was a seven-year-old with some of his permanent teeth. This meant he could begin learning cornet from his father and play in a junior band at The Salvation Army Hempstead Corps. Philip was quite shy

¹ Julia Lieblich, "Philharmonic Player Trumpets a Higher Cause," *Los Angeles Times*, December 19, 1999.

² Amy Nathan, *Meet the Musicians: From Prodigy (Or Not) To Pro* (New York: Henry Holt and Co., 2006), 65.

as a child, but expressing himself through music felt comfortable. Smith said, “It was a place where I could dream and achieve.”³

Rehearsals and performances were exciting for young Philip. He enjoyed playing music with others in the bands at The Salvation Army and school. By age eight, Philip was in a thirty-five piece regional junior band, and by fourteen, he began playing with a senior band. He also performed at open air evangelical services and “on the kettle” around Christmastime.⁴ A Salvation Army print publication, *The Young Solider*, from November 7, 1964, featured a front cover picture and write up on a cornet quartet that included Philip. The text stated, “This week’s cover features several handsome young men who participated in the recent Corps Cadet Congress in New York City. The cornet quartet is from Hempstead, NY, comprised of Philip Smith, David McNally, Edward Harvey Jr., and Robert McNally Jr. They were featured with staff band accompaniment in the final Sunday afternoon session.”⁵

Philip spent time with his father, Derek, who was Bandmaster for the local corps band and Metro Youth Band. Philip heard his father practice and perform live or on record with the New York Staff Band, and once said of his father, “My father’s whole personality is one of quiet and subtle achievement. He demands achievement of himself and in a sense of me.”⁶

Despite positive comments about Philip’s cornet playing from people at the Army church, he was not enthusiastic about practicing. “I hated practicing. I’d rather have been

³ “Philip Smith,” New York Philharmonic, <http://www.nyphil.org/about-us/artists/philip-smith> (accessed October 6, 2016).

⁴ Bob Olmstead, “Trumpeter Moved From Street to Stage,” *Omaha World-Herald*, February 3, 1977.

⁵ “Cover Story,” *The Young Soldier*, November 7, 1964.

⁶ Steve Bohall and Shirley Close, “An Interview with Philip Smith,” *The Sounding Board*, Fall 1984.

playing stickball and baseball,” said Smith.⁷ Philip’s parents, especially his father, made sure he practiced most days. If Philip had not practiced by the time his Dad returned from work, the two would descend into the basement and have a practice session together. A frequent phrase he heard from his father was “let’s go down to the basement and have a blow.”⁸ Philip said, “I’d usually end up in tears, with him being frustrated with me. It’s often hard to study with your parents, but we didn’t have enough money for me to study with anyone else. Plus, my father knew he could do it.”⁹ Gwen, Philip’s mother, helped keep the peace by reminding her son to practice before Dad returned home in the evening. When Gwen felt that Derek’s demands were too serious, she would call down the stairs, “Leave him alone!”¹⁰

Derek was a perfectionist with high standards who had achieved much as a player. Philip has described him as “very British and patriarchal, stiff upper lipped, and a tough teacher.”¹¹

Lessons in the British cornet approach taught him a more restrained playing style. When asked about teaching his son, Derek Smith said, “I suppose I was strict. We always practiced together, and I made him stand. I told him he had to do more than play black dots. He had to learn the words of the hymns to get the right feeling.” Philip was taught to always sing and play the lyrics, and that each piece had its own spiritual essence.¹² This brought out a sustained lyricism. Philip progressed and gradually started to sound more like his Dad. When speaking of playing “on the kettle,” Derek Smith said, “We played so

⁷ Nathan, *Meet the Musicians...*, 67.

⁸ Bob Hostetler, “In Corps And Concert Hall,” *The Edge*, Summer 1991.

⁹ Nathan, *Meet the Musicians...*, 67.

¹⁰ Joan K. Ostling, “The Master’s Musician,” *Christian Herald*, March/April 1992.

¹¹ Lisa Marum, “Phil Smith,” *Wind Player*, Volume 9, Number 5.

¹² Bob Olmstead, “He blows his horn for God and art,” *Chicago Sun-Times*, January 23, 1977.

much together. I would nudge him when we were playing duets, and we would switch parts without people telling the difference.”¹³

Derek Smith practiced what he preached. Philip once stated, “Dad could play a melody as simple as ‘Jesus Loves Me’, and if you knew the words, you could hear them coming out. He used a more musical, aural approach and never got into detailed questions with me.”¹⁴

The Winter Festival of Thanksgiving Concert on December 3, 1966 with the Army’s Royal Oak Citadel Band of Michigan featured both Derek and Philip on cornet. Derek played the solos *Gift of Love* by Camsey and *Victorious* by Goffin. Philip, age fourteen, performed *A Happy Day* by Leidzen, and the two formed a duet and rendered the solo parts to Catelinet’s *Deliverance* and Scholes’ *Captain and Lieutenant* arranged by Jakeway.¹⁵ Live public solo performances such as this were valuable experiences that tested Philip’s nerves and skills. This was just one of several Army Music Festivals that featured Philip during his teenage years.

In the summer of 1967, Philip attended the annual Star Lake Music Camp run by The Salvation Army’s United States Eastern Territory. 147 campers learned music from the highly qualified staff that included his father, Derek. Derek was known to campers as a demanding cornet instructor, and his loud finger snap in rehearsals quickly garnered their attention and focus.¹⁶ Other instructors included Army stalwarts Richard Holz, Vernon Post, and Phil Catelinet. The camp placed the musicians in one of four bands and stressed that “each person achieve the utmost of which he or she is capable.” Philip, age

¹³ Lieblich, *Los Angeles Times*, December 19, 1999.

¹⁴ Marum, *Wind Player*, Vol. 9, No. 5.

¹⁵ Philip Smith and Derek Smith with the Royal Oak Citadel Band, *Winter Festival of Thanksgiving* (Royal Oak, MI: The Salvation Army, December 3, 1966).

¹⁶ Ronald Holz, “Philip Smith,” *The Brass Herald*, February 2004.

fifteen, was placed on second cornet but by mid-week was brought up to the front bench to help with a difficult piece. Philip was one of ten children to win Star Lake Music Achievement Awards that summer, and his budding talent was being noticed.¹⁷

Philip experienced memorable spiritual moments during his childhood. One occurred at a Junior Soldier Renewal Sunday when he knelt at the altar along with his mother. Philip remembers reading the Junior Soldier pledge and really understanding it. Another was a commitment made at a Greater New York Youth Council as a young teenager.¹⁸

Philip also met his future wife, Sheila Scott, through the Hempstead Corps of The Salvation Army. Smith said, “Her family moved away and didn’t return to the New York area until we were in high school and our lives collided.”¹⁹ The two played in the Army band together and ended up going to the high school prom together.

While a student at Floral Park Memorial High School, Philip played in the concert band, jazz band, marching band, and orchestra. He briefly studied piano as a senior.²⁰ His high school music teachers were very supportive, with the exception of one young, new teacher in his final year. This teacher told Philip he would never get into music school or be a professional musician. Smith ran into the teacher years later at the New York City subway. Both exchanged greetings and asked what each was doing in the city. The teacher had to have been astounded when Philip told him he was coming from Lincoln Center because he had rehearsal for his job at the New York Philharmonic.

Philip played lacrosse as a hobby for a period of time, but that ended after he “got whacked in the mouth and almost lost a tooth, a big problem for a brass player.” Music

¹⁷ “Star Lake Music Camp- 1967,” *The War Cry*, October 7, 1967, 16-19.

¹⁸ Brad Halse, “Salvationist used by God in top USA orchestra,” *The Musician*, July 28, 1984.

¹⁹ Lela Davis, “Trumpet soloist joins symphony Thursday,” *Baumont Enterprise* (TX), February 21, 1990.

²⁰ Olmstead, *Omaha World-Herald*, February 3, 1977.

eventually became his primary focus.²¹ Another ensemble that provided Philip and friends much enjoyment was the rock band they named Uncle Phil. The group performed 1960s rock music such as Blood, Sweat and Tears. Smith utilized his musician's ear when he "listened to the albums and wrote down the music for the brass section."²² Philip also enjoyed listening to The Beatles and Chicago. He can remember the first time he heard David Mason's piccolo trumpet solo in The Beatles' *Penny Lane*, and thought, "Boy, I wish I could play that solo."²³

The trumpet players Smith listened to growing up were Maurice Andre, Rafael Mendez, and Lew Soloff. "This was the stuff that got you excited as a kid. You said, 'Man, I gotta do this,'" Smith said.²⁴ The first piece he remembers falling in love with is Erik Leidzen's *Songs in the Heart*, which was written for and premiered by his Dad.

The band directors at Floral Park Memorial High School persuaded Philip to play on a trumpet in eleventh grade rather than the cornet to which he was accustomed. This was valuable experience since Philip had begun to think of music as his future. As graduation neared, the guidance counselor at Floral Park High asked Philip what he wanted to do with his life. He felt that music was a natural choice.²⁵ "I figured I'd go to college and become a school music teacher," said Smith. He thought at the time you couldn't really make a living as a professional performer. However, after hearing Philip perform with a Salvation Army Band, the professional trumpeter Carole Dawn Reinhardt

²¹ Nathan, *Meet the Musicians...*, 68.

²² Ibid.

²³ David E. Hammond, "'Phil' harmonic," *The War Cry*, November 7, 1992.

²⁴ William Robin, "Philip Smith, Master Trumpeter," *The New Yorker*, July 1, 2014.

²⁵ Beth Nissen, "Phil Smith, trumpet: 'It's a blessing,'" *CNN*, February 23, 2001, <http://www.cnn.com/2001/CAREER/trends/02/22/nyphil.trumpet/index.html> (accessed September 20, 2016).

encouraged Philip's father to have him audition at some top music schools.²⁶ One of those was The Juilliard School in nearby New York City. In 1969, as a high school senior, Philip auditioned at Juilliard and was accepted. That same year, he began playing with the New York Staff Band. He was now a member of a premier Salvation Army brass band and in the same cornet section as his Dad.²⁷

In a 1983 interview, Philip Smith said of his father: "My dad's influence is that of a teacher who obviously had an interest in what I was doing and was keen to see my progression, not only at the beginning but even now. He's been an influence on the spiritual side of playing, 'getting beyond', as he would say, 'the black dots on the white page.'"²⁸

²⁶ Nathan, *Meet the Musicians ...*, 69.

²⁷ Hostetler, *The Edge*, Summer 1991.

²⁸ Henry Gariepy, "The added dimension: Interview with Phil Smith by the editor-in-chief," *The War Cry*, March 12, 1983.

CHAPTER 4

THE JUILLIARD SCHOOL (1970-1975)

Philip Smith was completely caught off guard during his first orchestra placement audition at The Juilliard School. A conductor asked him to play a section from the trumpet part of *Peter and the Wolf*. Philip played what he saw on the page with his B-flat trumpet, but was soon stopped by the disturbed conductor who was “having a fit” and reciting pitches in solfège. The part was for C trumpet and Philip had never transposed before, so he was playing a whole step too low. Transposition was foreign to him because he was raised playing in only brass and concert bands. He admits that at that time, he “knew nothing about” transposing and “didn’t know what the conductor was talking about.”¹ Philip quickly learned that he had some catching up to do.

While studying at Juilliard, Smith not only had to develop the skill of transposition, he had to learn to play with a more aggressive, brassy sound.² The British cornet style was often described as lighter and more feminine in nature, while the American trumpet style was more heavy and masculine. Smith once said about starting out at Juilliard, “I was completely behind the eight ball. What I knew was cornet and brass banding. I knew nothing about being a trumpet player.”³ To develop his orchestral concept, Smith began listening to orchestral recordings that included trumpeters William

¹ Amy Nathan, *Meet the Musicians: From Prodigy (Or Not) To Pro* (New York: Henry Holt and Co., 2006), 69.

² *Ibid.*, 71.

³ Beth Nissen, “Phil Smith, trumpet: ‘It’s a blessing,’” *CNN*, February 23, 2001, <http://www.cnn.com/2001/CAREER/trends/02/22/nyphil.trumpet/index.html> (accessed September 20, 2016).

Vacchiano, Gil Johnson, Bernie Adelstein, and Armando Ghitalla. However, the one orchestral trumpeter who really caught his attention was Adolph ‘Bud’ Herseth, principal trumpet of the Chicago Symphony.⁴

The first three years at Juilliard were spent studying with Edward Treutel, who taught at New York City area music schools from 1946 to 1995. Treutel also performed with several orchestras throughout his career. Max Schlossberg was Treutel’s teacher, and both believed that certain exercises didn’t always fit the needs of every student. They used many techniques to get their points across to students.⁵ Similar to Derek Smith, Treutel stressed a *bel canto* (“beautiful singing”) approach, but Treutel also emphasized masculine playing. Smith once said of Treutel, “his influence was one of getting me to play more aggressively as a trumpet player, opposed to the sweet cornet.”⁶

Smith’s time at Juilliard was not always enjoyable. He had a reserved nature and was not interested in playing a game of complex politics. Cutthroat competition was common and the environment was not always friendly. Derek Smith once said, “Philip was not a pushy sort of person, but a lot of those boys never made it to the top.”⁷ There were times when Philip considered leaving Juilliard or going in a different career direction. One conversation with his father at the family’s kitchen table has always been cemented in his mind. Smith said, “I told my father, ‘I don’t know if I’m cut out for this business.’ My father said to me, ‘I see you one day as first trumpet in the New York

⁴ Michael Tunnell, “Remembering and Congratulating Bud Herseth on His 50th Season!,” *International Trumpet Guild Journal*, February 1998, 30.

⁵ J. Craig Davis, “Edward Treutel (1913-1997),” *International Trumpet Guild Journal*, December 1997, 75.

⁶ Henry Garipey, “The added dimension: Interview with Phil Smith by the editor-in-chief,” *The War Cry*, March 12, 1983.

⁷ Julia Lieblich, “Philharmonic Player Trumpets a Higher Cause,” *Los Angeles Times*, December 19, 1999.

Philharmonic. Forget the politics. Just play!’ He was a tough old Brit who didn’t hand out compliments readily, but the moment I needed him, he was there.”⁸

If Smith had decided to change paths to something other than music, he likely would have gone into law enforcement or detective work. It fascinated him. “I thought about becoming a cop. I liked police work. I knew that sitting around for years doing the audition circuit and freelancing wasn’t for me,” said Smith.⁹

Once Philip reached his third year at Juilliard, he had developed many of the skills he once lacked, and was given a spot in the Juilliard Theatre Orchestra. Intense study of scores and orchestral recordings aided his eventual success. He also performed with another Juilliard ensemble, the New Age Brass Ensemble. His fellow trumpeter in this quintet was graduate student Steven Koeppel. Donald Green, who went on to a successful career with the Los Angeles Philharmonic, subbed for Koeppel on occasion. The New Age Brass Ensemble played many of the heavyweight quintet works and performed throughout the region. Some of their performances while Philip was a member included: Binghamton Celebration of the Arts, 85th Music Festival of the New York Staff Band, State University of New York, Juilliard Wednesday One O’Clock Series, with the Sine Nomine Singers at Lincoln Center, and Christmas caroling around the tree on the plaza of Lincoln Center. The State University of New York wrote about the ensemble's concert, “literature of great variety and difficulty with the polish of any fully professional undertaking.”¹⁰

A representative program of the New Age Brass Ensemble is the recital they gave at Juilliard’s Paul Recital Hall on March 2, 1972. The group was comprised of Steven

⁸ Ibid.

⁹ Lisa Marum, “Phil Smith,” *Windplayer*, Volume 9, Number 5.

¹⁰ Pam Fenty, “Five For Brass,” *State University of New York Newspaper*, March 1, 1972.

Koeppel and Philip Smith on trumpet, Dale Whitman on horn, John Mosca and Christopher Bohl on trombone. The program included Stravinsky's *Fanfare for a New Theater*, Dahl's *Music for Brass Instruments*, Poulenc's *Sonata*, Hindemith's *Morgenmusik*, and Persichetti's *Parable for Brass Quintet*.¹¹

As a student, many of Philip's summer months were spent playing in the Christian rock band Redemption. The band blended rock, jazz, and blues, and had a sound similar to Blood, Sweat and Tears. Seven members were in the group, one of them being the fine Army trombonist, Charles Baker.¹² Smith grew long hair and performed with the group on the Asbury Park, New Jersey boardwalk in front of Convention Hall, as many as six nights a week. During performance breaks, band members would engage their audience in conversations about Jesus Christ and what he meant for each of them.¹³ This period of witnessing as a Christian created an honest spiritual awakening for Smith. He once said about the band, "We wanted to do this more than just in summer, and we hoped at one time that it would go full-time. You need financial backing for something like that and, unfortunately, we weren't able to make that happen. I enjoyed it, but maybe it was the Lord's will that it not happen."¹⁴

Philip's final two years at Juilliard were spent studying with William Vacchiano, the principal trumpet in the New York Philharmonic from 1935 to 1973. Vacchiano was the most sought-after trumpet pedagogue in the New York City area. He literally taught thousands of students throughout his career, wrote many method books, and had a

¹¹ New Age Brass Ensemble, *The New Age Brass Ensemble* (New York City: The Juilliard School, March 2, 1972).

¹² Bob Olmstead, "He blows his horn for God and art," *Chicago Sun-Times*, January 23, 1977.

¹³ Lieblich, *Los Angeles Times*, December 19, 1999.

¹⁴ Carol R. Thiessen, "On the Street Corner or in the Concert Hall, Philip Smith Plays to the Glory of God," *Christianity Today*, December 16, 1983.

plethora of performing experiences from which to draw. He was a proponent of the modern practice of using trumpets in different keys to fit the instrument with the music. Over the years, he had trained many great trumpet players including Tom Stevens, Miles Davis, Malcolm McNab, Fred Mills, Ronald Romm, Armando Ghitalla, Charles Schlueter, and Gerard Schwarz. Smith once said of Vacchiano, “The influence of him was a very technical one, making my mind work as an orchestral player, constantly putting me under pressure to produce a very basic level of perfection.”¹⁵

“An Evening of Music for Trumpet and Organ” was a Master’s recital presented by Smith with organist Will Carter on the evening of January 17, 1974 in Juilliard’s Paul Recital Hall. The program contained several Baroque works by Marcello, Viviani, Martini, Handel, and Stanley. The New York Premiere of Harvey Burgett’s Suite for Brass Trio and Organ was also performed, and included Robin Graham on horn, and Salvationist Vernon Post on trombone.¹⁶

On April 24th, 1974, Smith received his official Bandsman Commission for the Hempstead Citadel Corps of The Salvation Army. This meant that he had “fulfilled the requirements outlined in the Orders and Regulations as condition of Bandsmanship, and solemnly signed the necessary Bond.” A document signed by the Divisional Commander confirmed this commission.¹⁷

While Smith was in his last semester at Juilliard under Vacchiano, he was drilled weekly on a wide array of orchestral excerpts. Smith remarked, “I especially remember when I was preparing for the Chicago audition. Vacchiano would have me pull up

¹⁵ Henry Gariepy, *The War Cry*, March 12, 1983.

¹⁶ Philip Smith, Will Carter, and Guests, *An Evening of Music for Trumpet and Organ* (New York City: The Juilliard School, January 17, 1974).

¹⁷ “Bandsman’s Commission of Philip A. Smith,” The Salvation Army, April 24, 1974.

Mahler's Symphony No. 5 and would say, "‘Alright Smith, I want you to play this. Now you see this note here, you will miss that and split this other over here.’ It was like he wanted you to say, ‘I'll show you.’ After gaining my composure, I would play it and try not to have him psyche me out and miss anything. It was a game he used to develop psychological strength and mental toughness. This kind of training absolutely prepared me for my career.”¹⁸

When looking back on his relationship with Vacchiano, Smith said, "He was always an inspiration and encouragement, even decades after his retirement. We are given that moment to be the best we can and then to encourage others to carry it on and run with it. Bill Vacchiano did just that. He was a giant of his time and to hear him say, ‘You can do this,’ was tremendous.”¹⁹

Smith was very active during his Juilliard years as an undergraduate and graduate student. He spent two seasons as co-principal trumpet with the Juilliard Theatre Orchestra, was the principal trumpet of the Juilliard Concert Orchestra in 1974, a member of the New Age Brass Ensemble from 1971 to 1974, and a soloist on the Hummel Concerto with the Juilliard Chamber Orchestra.²⁰ He also had associations with the Huntington Symphony Orchestra, New Jersey Symphony Orchestra, Spoleto Festival Orchestra, National Orchestral Association Orchestra, and, of course, the New York Staff Band and other Salvation Army ensembles. One Army ensemble appearance was on May

¹⁸ Brian A. Shook, *Last Stop, Carnegie Hall: New York Philharmonic Trumpeter William Vacchiano* (Denton, TX: University of North Texas Press, 2011), 57.

¹⁹ *Ibid.*, 119.

²⁰ Chicago Symphony Orchestra, *Richard Strauss Program* (Chicago, IL: Chicago Symphony Orchestra, January 30, 1975).

11, 1974, when Smith was the featured soloist at the Spring Festival with the Dearborn Heights Citadel Band in Michigan.²¹

Philip took on a more prominent role as a cornet soloist with The Salvation Army in the early 1970s. He traveled extensively throughout the United States and Canada as a soloist with the New York Staff Band, and toured Switzerland, Germany, and Holland with the International Staff Band in 1973.²² Smith once said about his time with the NYSB, “For some of my most fortunate years, musically and spiritually, I was a member of the New York Staff Band, playing ‘along-side-of’ and ‘under the direction of’ my father. The love of Christ, as expressed through music and song, was then and still is what motivates this fine ensemble of Christian musicians.”²³

As Smith neared the end of his master’s degree at Juilliard, he began applying for orchestral auditions. He also looked into military band jobs. A symphony position was open in Calgary but Smith received no response back from the orchestra. Another spot was open in Honolulu, but the orchestra wrote back saying Smith didn’t have enough experience. Miami was also holding a trumpet audition, and Smith was granted an audition. Unfortunately, the Miami date conflicted with a previous New York Staff Band engagement, so Smith was unable to attend.²⁴

²¹ Philip Smith with the Dearborn Heights Citadel Band, *Dearborn Heights Citadel Corps Spring Festival* (Dearborn Heights, MI: The Salvation Army, May 11, 1974).

²² Chicago Symphony Orchestra, *Richard Strauss Program*, January 30, 1975.

²³ New York Staff Band, *110th Anniversary: 1887-1997* (West Nyack, NY: The Salvation Army Eastern Territory, 1997).

²⁴ Nissen, *CNN*, February 23, 2001.

CHICAGO SYMPHONY ORCHESTRA AUDITION

The Chicago Symphony audition for fourth trumpet was announced in the union magazine. Charles Geyer had been playing fourth trumpet but was set to move to second trumpet due to the retirement of Vincent Cichowicz.²⁵ Smith applied and was granted an audition. He believes he was a beneficiary of Chicago's open audition policy which allowed every applicant to perform in the preliminary round no matter their background, training, and experience.²⁶ Smith once said about the opportunity, "I thought I just didn't have enough of a chance to make it worth the cost of a trip to Chicago. My father talked me into it, however, and convinced me it was worth a try."²⁷

The following repertoire list was used for the audition: Strauss' *Ein Heldenleben* and *Don Juan*, Mahler's Symphony No. 1 and Symphony No. 5, Wagner's *Parsifal*, Stravinsky's *Petrouchka* and *Firebird*, Tchaikovsky's Symphony No. 4 and *Capriccio Italien*, Bach's Suite No. 3 and Magnificat, Beethoven's *Leonore* calls, Debussy's *La Mer* and *Nocturnes*, Mussorgsky's *Pictures at an Exhibition*, and Ravel's *Rapsodie Espagnole*.²⁸

Smith diligently prepared for the Chicago audition and was determined to play his best. Prior to the audition, he prayed for guidance and said, "Lord, if this is not the direction you want me to go, don't let it happen."²⁹

In the preliminary round, eighty candidates performed. This occurred over the course of three different days: October 12, 16, and 25, 1974. Five candidates played

²⁵ Timothy J. Kent, *Within the Sphere of the Master* (Ossineke, MI: Silver Fox Enterprises, 2006), 75.

²⁶ *Ibid.*, 76.

²⁷ Janel Lundgren, "Bravo! Young Musicians In The Symphony," *Accent Magazine*, May/June 1976.

²⁸ Philip Smith, "On Being a Young Musician in a Major Orchestra," National Trumpet Symposium, June 1976.

²⁹ Lieblich, *Los Angeles Times*, December 19, 1999.

every hour for the nine member audition committee which included Maestro Solti and Bud Herseth. After a set of five completed, the committee voted silently. If a candidate received a majority of yes responses, they advanced. A proctor then relayed the verdict to those five players in order to keep them from waiting and hoping for a long period of time.³⁰

The audition was run very professionally. A long strip of carpet was placed on the stage where candidates would walk in order to conceal any heel sounds, and folding screens were placed across the front of the stage to keep the candidates anonymous. Five finalists were selected to return to Chicago, at the orchestra's expense, on November 21, 1974. Philip Smith and Tim Kent were two of the finalists. The final round was not blind, and was divided into two parts. The first part was to play a major portion of the Haydn or Hummel Concerto with piano accompaniment, and the second was all orchestral excerpts.

After all finalists were heard, the committee discussed the candidates, and twenty-two year old Philip Smith was soon named the new fourth trumpet of the Chicago Symphony Orchestra.³¹

Later that same day, after the audition, Smith attended the Chicago Symphony concert conducted by Solti. After the concert, he was invited out to a dinner with the CSO trumpet section and renowned soloist, Maurice Andre, who was also in town. Smith had listened to Andre's recordings often growing up. November 21, 1974 turned out to be one of the most exciting days of Smith's trumpet career.³²

³⁰ Kent, *Within the Sphere...*, 77.

³¹ Kent, *Within the Sphere...*, 78.

³² Gary Mortenson, "A Tribute to the Extraordinary Life and Career of Maurice André (1933-2012)," *International Trumpet Guild Journal*, June 2012, 13.

In retrospect, Smith once said, “So my first audition, in November 1974, was for the Chicago Symphony. I knew there was no way I was going to win this. I was this kid, this greenhorn, ‘Phil Who?’ Well, I ended up winning the audition. I was shocked.”³³

³³ Nissen, *CNN*, February 23, 2001.

CHAPTER 5

THE CHICAGO SYMPHONY ORCHESTRA (1975-1978)

The International Trumpet Guild Newsletter from February 1975 reported, “Phil Smith has become the newest member of the Chicago Symphony Orchestra trumpet section as of January, 1975.”¹ Smith joined as fourth trumpet under Hungarian Music Director, Maestro Georg Solti, and his section mates were principal trumpeter Adolph “Bud” Herseth, assistant principal trumpeter William Scarlett, and second trumpeter Charles Geyer. Scarlett had studied with Herseth and played in the Chicago Civic Orchestra, and Geyer was an Illinois native who had taken lessons from Herseth.² The Chicago brass section, known throughout the world as one of the very best, included Jay Friedman on trombone, Dale Clevenger on horn, and Arnold Jacobs on tuba. A 1979 *New York Times* article said of the famous orchestra sections, “The velvety strings of Philadelphia, for instance, became a cliché of musical commentary under Leopold Stokowski, and the chamber music sonorities of Cleveland became a benchmark of the orchestra under Szell. For many years, the brass of the Chicago Symphony has attracted a similar sort of acclaim and recognition.”³

Herseth was an extraordinary player who exuded confidence and control. His large personality and timely humor made him well liked among his colleagues. Arnold Jacobs once said of Herseth, “In the brass, it really started to improve dramatically with

¹ “Newsletter,” *International Trumpet Guild*, February 1975, 2.

² David R. Hickman, *Trumpet Greats: A Biographical Dictionary*, Edited by Michel Laplace and Edward H. Tarr (Chandler, AZ: Hickman Music Editions, 2013).

³ Donal Henahan, “Music: Chicago Brass Blends Phenomenally,” *New York Times*, August 11, 1979.

the hiring of Herseth, and of course, our trumpets really moved into a top flight relationship. Bud is the finest brass player I have ever worked with. He is a marvelous man.”⁴ The improvement in the trumpet section under Herseth was bolstered by his regular sectional rehearsals and leadership ability.⁵

Herseth grew up in the small town of Bertha, Minnesota and was first introduced to the trumpet by his father, the local school superintendent and music teacher. Bud attended his father’s alma mater, Luther College in Iowa, where he received a degree in mathematics and played trumpet on the side. He served as a Navy Bandsman during World War II, and used the GI Bill to help pay for a graduate degree in music at the New England Conservatory. He studied with Boston Symphony trumpeters Marcel Lafosse and Georges Mager. Around the time he finished studying at the Conservatory, he received a telegram of interest from the Chicago conductor Arthur Rodzinski. Herseth went to New York and auditioned for Rodzinski in his apartment for an hour and a half. The conductor was impressed, and offered Herseth the first trumpet chair in the Chicago Symphony. Herseth accepted, and remained in this demanding position for an unprecedented fifty-two years.⁶ Ironically, Herseth never played under Rodzinski due to a conductor change shortly after his audition.

The conductor Sir Georg Solti became leader of the Chicago Symphony in 1969, and held the appointment until 1991. Before the CSO, he had been the music director of the Bavarian State Opera, Frankfurt City Opera, and the Royal Opera House at Covent

⁴ Brian Frederiksen, *Arnold Jacobs: Song and Wind*, Edited by John Taylor (Gurnee, IL: Wind Song Press, 1996).

⁵ Timothy J. Kent, *Within the Sphere of the Master* (Ossineke, MI: Silver Fox Enterprises, 2006), 121.

⁶ Frederiksen, *Arnold Jacobs...*, 1996.

Garden. He helped enhance and solidify the Chicago Symphony's worldwide reputation during his tenure. The CSO recorded over one hundred discs under Solti's baton.⁷

When Smith arrived in Chicago in late January 1975, he called Herseth to find out what his upcoming schedule would be. Smith recalled, "Herseth said, "Well, tomorrow we have a run-out concert in Milwaukee, and we are playing Tchaikovsky Symphony No. 5. Why don't you come along and play with us?" My first professional experience was playing a concert with the CSO – Wow! I was a wreck! Most of the time I just doubled along with Charlie Geyer, but then came that fretful moment when Herseth's and Geyer's trumpets went down on their laps, and it was just Bill Scarlett and me playing! To tell the truth, I don't remember what happened after that."⁸ This concert occurred on January 27, 1975 at Uihlein Hall, and was conducted by Maestro Solti.⁹

The first concerts that Smith played in Chicago's Orchestra Hall were on January 30 and 31, and February 1, 1975. The program was all Strauss and included the brass heavy works *Don Juan* and *Also Sprach Zarathustra*.¹⁰

Herseth was warm and kind to the young Smith. He was encouraging and provided an excellent professional example. Smith took notice of Bud being an early bird to rehearsals and concerts, and always being thoroughly prepared. At Bud's suggestion, Smith sat on stage and played section unisons on many of the major repertoire works. In order to absorb as much as he could, Smith would angle his chair so he could see all the

⁷ Chicago Symphony Orchestra, "Music Directors: Sir Georg Solti," Rosenthal Archives of the Chicago Symphony Orchestra, https://cso.org/globalassets/about/rosenthal-archives/pdfs/sir_georg_solti.pdf (accessed October 19, 2016).

⁸ Michael Tunnell, "Remembering and Congratulating Bud Herseth on His 50th Season!," *International Trumpet Guild Journal*, February 1998, 30.

⁹ Chicago Symphony Orchestra, *Milwaukee Concert* (Milwaukee, WI: Chicago Symphony Orchestra, January 27, 1975).

¹⁰ Chicago Symphony Orchestra, *Richard Strauss Program* (Chicago, IL: Chicago Symphony Orchestra, January 30, 1975).

veteran brass players down the line in action. He especially loved pieces where he sat next to Herseth and tried to match him in pitch, sound, and style. Bud jokingly referred to the youthful Smith as a “greenhorn” with “juniority,” and often had post-concert words of optimism or quips for him.¹¹

The Chicago trumpet section and their spouses would get together at various times throughout the year. They took turns hosting the events that often included stories, laughs, and a meal. The group also enjoyed activities like hitting golf balls, sailing boats, and grilling corn and bratwurst.

Philip Adrian Smith and Sheila Anne Scott were married on June 6, 1975. The high school sweethearts, who came from the same Salvation Army background and continued their relationship while going to different music schools, were now an official couple. Philip and Sheila are still married.¹²

1975 also marked the year Smith’s first solo album, *Trumpet & Piano*, on LP record was released. The recording was completed in 1974 with the pianist Joseph Turrin. The album was originally planned for Philip’s father, but he felt his playing had diminished since taking over the conducting duties of the New York Staff Band in 1972. Derek thought it was best to hand the project to his Philip, a metaphorical passing of the torch from father to son. This recording was the first collaborative effort between Philip and Joseph Turrin, the start of what would become a lifelong musical collaboration and friendship. A review of the recording in the Army print publication, *The Musician*, said, “Philip will definitely be well known before long in both orchestral and Salvation Army circles. A wide range of music, old and new, is on the disc. The accompanist is

¹¹ Tunnell, “Remembering and Congratulating...,” 1998.

¹² Ronald Holz, “Philip Smith,” *The Brass Herald*, February 2004.

sympathetic in his playing and assists the soloist in every way. He also has composed two of the items on the disc – Caprice and Elegy.”¹³ In addition to the Turrin works, the recording included Enesco’s *Legende*, Richard Lane’s Song for Cornet and Piano, Broughton’s *Countryside*, Ball’s *The Challenge*, and Langworthy’s *Heavenly Gales*.¹⁴

The Chicago Symphony maintained a regular Chamber Music Series as part of their season schedule. The Brass Choir from the orchestra sometimes headlined these concerts. Full choir pieces were often interspersed with other smaller brass chamber works. The November 10, 1975 chamber music program featuring the Chicago Symphony Brass is representative. The full brass choir performed Grieg’s Funeral March, Dukas’ Fanfare from “La Peri”, and Gabrieli’s Canzon Duodecimi Toni. Some of the smaller works, that happened to include Smith, were Starer’s Five Miniatures for Brass Quintet and Poulenc’s Sonata for horn, trumpet, and trombone.¹⁵ Journalist Karen Monson stated in her article about the concert, “The ushers ran out of programs. Young trumpeter Charles Geyer was elected to announce music to fans without programs. Virtuoso trumpeter Adolph Herseth led the band. Some of the concert’s most charming moments were delivered by three of the orchestra’s youngest players. Gingrich, Smith, and Gilbertsen presented Francis Poulenc’s 1922 Sonata for horn, trumpet, and trombone with delightful whimsy.”¹⁶

Smith kept active musically outside of his symphony work. He was, of course, very active with The Salvation Army bands.¹⁷ He also presented a well attended lecture

¹³ “More New Records,” *The Musician*, February 14, 1976.

¹⁴ “Records: Trumpet and piano,” *The Musician*, February 7, 1976.

¹⁵ Chicago Symphony Orchestra, *Chamber Music Series* (Chicago, IL: Chicago Symphony Orchestra, November 10, 1975).

¹⁶ Karen Monson, “Brassy opening for chamber series,” *Chicago Daily News*, November 12, 1975.

¹⁷ See separate section further into chapter for his activity with The Salvation Army during these years.

and recital at the National Trumpet Symposium in June of 1976 at the University of Oklahoma.¹⁸

Excerpts from a sketch done on Smith in the Chicago Symphony magazine *Reflections* give an idea of his early 20s persona. It read, “Mr. Smith is quiet, dedicated, and mature beyond his years. His ambition is to be a first trumpet player some day. As fourth man in the Chicago Symphony at this time: ‘I’m learning from some of the greatest people!’ He likes Mahler, the Beatles’ music, and thinks ‘it’s dynamite’ whenever Maestro Solti or Maestro Giulini are in town. Phil and Sheila, married six months, are happily hanging shelves and fixing up their apartment. He wields a mean tennis racquet – and, if he had to change jobs, would seriously consider detective work.”¹⁹

On Maestro Solti, Smith commented, “Solti was precise. Old school and very proud. One thing I always enjoyed when working with him, he spoke in a thick Hungarian accent, and he’d say, ‘My dears.’ He always referred to the orchestra as his dears. ‘My dears, it says pianissimo. Safety first.’ He didn’t want you to play so soft that you missed it. He always gave you the little option to have safety first. He could subdivide and you felt it. Everything, the way he gave you an upbeat before a downbeat. If you had a soft entrance on something, you knew exactly where the rhythm was for that downbeat. I loved that about him.”²⁰

Pedal tones were something Smith had heard of, but dismissed, while a student at Juilliard. He was surprised when he heard all of the trumpet section members in Chicago

¹⁸ Philip Smith and Deborah Erftenbeck, *The National Trumpet Symposium* (Norman, OK: University of Oklahoma, June 16, 1976).

¹⁹ “In addition to his job with the Orchestra...,” *Reflections*, 1976.

²⁰ Michael Davis, “Bone2Pick: Phil Smith Interview, Part 3,” YouTube video, 21:19, February 1, 2013, <https://www.youtube.com/watch?v=QRGtoR94rtQ>.

practice them daily. He decided to look into them and discovered pedals required a great deal of air, a relaxed and flexible embouchure, and helped with ear training.²¹ Their value became evident, so Smith started practicing them as well.

Philip was very content in Chicago and admitted his life hadn't changed that much after joining the CSO. He humbly described himself as "only a rookie" who had a joyous way of making a living. His priorities and goals in life remained the same, and he continued involvement in The Salvation Army at the local Mont Clare Corps.²² Smith's colleagues at the Symphony eventually became aware of his religious beliefs and life style, characteristics he wanted to be known for along with his art. A funny but understandable conversation once occurred when Smith came straight to a CSO rehearsal from an Army event while still in his band uniform. A fellow orchestra member was likely familiar with only the social service side of the Army, and said to Smith, "I never knew that you were a reformed alcoholic." Smith helped clear the situation up by telling the person a bit more about the Salvation Army and why he was wearing a uniform.

On August 3, 1978, near the end of Smith's time in Chicago, Herseth gave him a signed picture with a note that said, "To my dear colleague Phil Smith – I never played with a better player or a nicer guy!! I hope we will play together again. – Bud Herseth."²³ Philip Smith finished his Chicago Symphony tenure with the August/September 1978 European Tour. At the same time, Charles Geyer moved to Houston to play principal

²¹ Scott Apelgren, "The 1995 Florida Trumpet Festival with Philip Smith," *International Trumpet Guild Journal*, September 1995, 57.

²² Bob Olmstead, "Musician with a Salvation Army street-corner past," *Chicago Sun-Times*, January 23, 1977.

²³ Bud Herseth, Personal Photograph with Signed Note, August 3, 1978.

trumpet in their orchestra. The two open Chicago trumpet positions were eventually filled by Tim Kent and George Vosburgh, respectively.²⁴

The Salvation Army (1975-1978)

Philip attended church and played with the brass band at the Mont Clare Corps while in Chicago. His wife conducted the Junior Youth Choir and played horn in the band. The band was composed of forty-five members who were Soldiers of the Corps and came from a variety of occupations in daily life.

On October 10, 1975, Smith was the featured soloist with his Mont Clare Band at their Fall Festival of Music in Norridge, Illinois. The band was under the baton of Edward J. Lowcock, and Smith performed two movements of the Hummel Concerto, a song titled *Fill My Cup Lord* arranged by Vernon Post, and *Victorious* by Dean Goffin.²⁵ Smith performed with other Chicago Army musicians around the kettles during the holiday seasons. The *Chicago Tribune* stated in 1976, “There are 350 Salvation Army musicians gathered around collection kettles in Chicago and suburban shopping areas. They play three to four hours an evening at one of the kettles and all day Saturday. Most of the players don’t earn their living in the music field. The kettles raised \$336,000 for the Army’s work last Christmas season.”²⁶

Philip and Sheila also received official Local Officer Commissions with the Mont Clare Corps while in Chicago. Sheila was commissioned as a Youth Singing Company

²⁴ Kent, *Within the Sphere...*, 90.

²⁵ Philip Smith with the Chicago Mont Clare Corps Band, *Fall Festival of Music* (Norridge, IL: The Salvation Army, October 10, 1975).

²⁶ Rudolph Unger, “Salvation Army ‘brass’ no mere bucket brigade,” *Chicago Tribune*, December 13, 1976.

Leader on May 28, 1976,²⁷ and Philip was commissioned as a Deputy-Bandmaster on October 3, 1977.²⁸

NEW YORK PHILHARMONIC AUDITION

An audition for co-principal trumpet of the New York Philharmonic was announced and scheduled for the latter part of 1977. Smith was interested, as he had grown up in New York, and had a longtime goal of being principal trumpet in a major orchestra. Since he thought of Herseth as an honest friend, he talked to him about the opportunity. Even though Smith felt comfortable and happy in Chicago, Herseth gave him the fatherly advice to embrace the opportunity and ensure that he had no future regrets.

The New York Philharmonic trumpet audition had twenty four live candidates in the preliminary round.²⁹ This was a significantly smaller number than Smith's Chicago audition, and likely due to the screening process as well as the high profile position. In an interview at the University of Georgia, Smith recalled some interesting details about the audition: "The preliminary audition in New York was at the Beacon Theatre. It's a wonderful old art deco theatre on 74th and Broadway. I knew why they were doing it there, and it's because the New York Philharmonic does not own its hall. We are the chief renters of that hall, but we don't own it, so they had to rent out the Beacon Theatre. We went up there and I played my preliminary audition for the principal job in a theatre that the heat had gone off. So everyone is coming out, playing in hats and coats, and scarves and what not, and playing for the first trumpet job. I got thru that fiasco. So now

²⁷ "Local Officer's Commission of Sheila Smith," The Salvation Army, May 28, 1976.

²⁸ "Local Officer's Commission of Philip A. Smith," The Salvation Army, October 3, 1977.

²⁹ Bob Olmstead, "Trumpeter hits highs with horn," *Chicago Sun-Times*, December 31, 1978.

we go back. Get to the finals, and it ends up between me and somebody else. We are going back and forth, back and forth. They usually try to make it so you don't know who the other person is. Well, we were going back and forth so that we were actually crossing on the stage. You were either on stage playing or you were literally just offstage. When they were done, then I played. They'd have to come off and I'd have to go on. So you were crossing and you knew who the other guy was, and you were offstage listening to what the other guy was doing. It was not a pleasant experience. We changed that at the Philharmonic later after I finally had some say. I remember getting out there, and now this is like the third or fourth time. The committee says, 'Could you play *Zarathustra*, please?' The opening of *Zarathustra*. Someone says, 'The high C was a little flat.' And I thought, really? Cut me a break. This has been going on all day. Back and forth, and back and forth. So I went out and I played it again and gradually raised the pitch on the final C. I was so angry, I put my horn down, and said, 'Is that sharp enough?' And the proctor who was James Chambers, who was the famous horn player at the time, goes, 'Shhhhh!!' Again, I was just angry. Another first trumpet head moment. It was a moment of anger. In future years though, we all giggled about that."³⁰

The Philharmonic did not announce a winner the day of the finals. After a bit of time passed, Smith received communication from New York, and they wanted to hire him as the co-principal trumpet. After conferring with his family and mentors, he decided to accept the position.

The February 1978 newsletter of the International Trumpet Guild read as follows: "Twenty-five year old trumpet virtuoso Philip Smith, presently fourth trumpet in the Chicago Symphony Orchestra, has been appointed Co-Principal Trumpet of the New

³⁰ Brandon Craswell, Interview with Philip Smith, Digital recording, Athens, GA, April 1, 2015.

York Philharmonic beginning in the Fall of 1978. He will be replacing Gerard Schwarz who will be active as a conductor and trumpet soloist.”³¹

³¹ “Newsletter,” *International Trumpet Guild*, February 1978, 4.

CHAPTER 6

THE NEW YORK PHILHARMONIC (1978-2014)

The oldest symphony orchestra in the United States is the New York Philharmonic. It was founded in 1842 by a group of local musicians led by Ureli Corelli Hill. The orchestra has played a leading role in the musical life of America since its inception. Support from New York industrialists J.P. Morgan, Andrew Carnegie, and J.D. Rockefeller in the late 19th century helped the orchestra build and maintain cutting edge excellence. In 1913, the Philharmonic became the first orchestra in the United States to establish an endowment. The world premieres of important works such as Dvorak's Symphony "From the New World", Rachmaninoff's Piano Concerto No. 3, and Gershwin's Concerto in F were performed by the orchestra. The New York Philharmonic has been a leader in the arts to leverage media and technology to provide access to an expanded audience. In 1922, they became one of the first orchestras to broadcast a live concert, and in 1997, they were the only orchestra in the United States to regularly broadcast live nationally. The orchestra also maintains an annual schedule of tours throughout the world.¹

1978-1991, ZUBIN MEHTA ERA

Zubin Mehta, a native of India, came to New York after serving as the Music Director of the Los Angeles Philharmonic. He began his tenure as the New York

¹ New York Philharmonic, *Time Warner Concerts in the Parks 2004* (Staten Island, NY: New York Philharmonic, July 18, 2004).

Philharmonic Music Director in September 1978. He held the post for thirteen years, the longest tenure in modern Philharmonic history. During this time, he conducted over one thousand concerts, performed nearly eight hundred different works, and premiered over fifty compositions. Mehta was a builder, and he appointed many well-known Philharmonic members during his tenure, including: Joseph Alessi on trombone, Jeanne Baxtresser on flute, Warren Deck on tuba, Glenn Dicterow as concertmaster, Philip Myers on horn, and Philip Smith on trumpet.²

On Maestro Mehta, Smith once said, “Zubin was just such a happy and encouraging person to work with. It seemed like any time that there was a trumpet solo, he’d look back at me with this grin, like ‘this is going to be great,’ and I would go, ‘Okay,’ and let it fly. He was so encouraging.”³

At 12:38 Eastern Standard Time on October 1, 1978, the New York Philharmonic received a telegram at the Lincoln Center for Philip Smith. It stated, “Wishing you total success. From your friends, Bud and Will.” The veteran trumpeters from Chicago, Herseth and Scarlett, wanted to send their best wishes to the young Smith as he assumed his position as the co-principal trumpet in New York.⁴

Smith’s first set of concerts with the Philharmonic occurred on October 12, 13, 14, and 17, 1978. Zubin Mehta conducted Maxwell Davies’ Symphony and Brahms’ Concerto for Violin and Orchestra, Op. 77 that featured violinist Isaac Stern. “The News

² New York Philharmonic, *Mehta Farewell Performance* (New York City: New York Philharmonic, May 23, 1991).

³ Michael Davis, “Bone2Pick: Phil Smith Interview, Part 2,” YouTube video, 12:24, February 1, 2013, <https://www.youtube.com/watch?v=ld0R3T4t9dg>.

⁴ William Scarlett, Telegram to Philip Smith, October 1, 1978.

of the Philharmonic” section of the program said, “This month, Philip Smith makes his New York Philharmonic debut when he becomes co-principal trumpet.”⁵

The beginning of Smith’s tenure in New York had its challenges. The environment was not as friendly as Chicago, and some orchestra members were not very positive about a young trumpeter sitting at co-principal. Smith said, “Sheila and I are going through ‘culture shock.’ I’m afraid that when we went to Chicago we got kind of spoiled. It’s a smaller city where we met very nice people, and of course it has a fabulous orchestra and brass section.”⁶

The Philharmonic’s trumpet section remained the same from 1978 to 1988. Smith and John Ware were co-principals, Vincent Penzarella was on second trumpet, and Carmine Fornarotto was on fourth trumpet. Penzarella had joined the orchestra just a year before Smith. In 1988, Smith became the sole principal trumpet due to the retirement of Ware. Penzarella remained on second, as did Fornarotto on fourth. The third/associate principal chair then remained open for two seasons, and eventually it was filled by George Coble in 1990.⁷

The first major solo Smith performed with the Philharmonic was Tomasi’s challenging Concerto for Trumpet. He played it in four concerts on November 8, 9, 10, and 13, 1979, and it was a complete success. The *New York Times* said, “Not in a season of Philharmonic concerts will you encounter a more exhilarating display of trumpet virtuosity, for instance, that Philip Smith afforded in the Tomasi concerto. This was

⁵ New York Philharmonic, *Concert Program* (New York City: New York Philharmonic, October 12, 1978).

⁶ Bob Olmstead, “Trumpeter hits highs with horn,” *Chicago Sun-Times*, December 31, 1978.

⁷ New York Philharmonic, “Search the Digital Archives,” Leon Levy Digital Archives of the New York Philharmonic, <http://archives.nyphil.org/index.php/search?search-type=singleFilter&search-text=roster&doctype=program&search-dates-from=01%2F01%2F1972&search-dates-to=12%2F31%2F2015> (accessed January 24, 2017).

effortless, bright-toned and musicianly playing that somehow did not attack the ears as does the aggressive playing of some highly publicized trumpet stars. Mr. Smith, dewy-eyed and fuzzy-cheeked, represents what one can hope is the new wave of Philharmonic youth.”⁸

In April 1980, Smith performed Copland’s *Quiet City* for the first of many times with the Philharmonic. The English horn soloist was Thomas Stacy. The Philharmonic also gave an Eastertide concert of portions of Handel’s *Messiah* at the end of the month. A review stated, “As for instrumental soloists, Paul Jacobs was a tower of taste at the harpsichord, and Philip Smith’s trumpet dazzled in ‘The Trumpet Shall Sound.’”⁹

Another important set of performances came in October 1980, early in Smith’s third season with the New York Philharmonic. Mahler’s Symphony No. 3 received four performances under Mehta’s baton along with the New York Choral Artists and Brooklyn Boys Choir.¹⁰ Smith played the “other-worldly offstage posthorn solo evocatively on a flugelhorn, a trumpet-like instrument that sounded in Mr. Smith’s hands like a mellower cornet. What Mahler seems to have been after in such movements was a kind of synesthesia or disassociation from everyday feeling. Mr. Smith and Mr. Mehta conspired to achieve just such a mystical reverie.”¹¹

The first performances Smith gave of the Haydn Trumpet Concerto in E-flat Major with the New York Philharmonic occurred in December 1981 and January 1982.¹² The final performance of the five concert set took place in Washington D.C. at the

⁸ Donal Henahan, “Philharmonic: 8 Soloists,” *New York Times*, November 9, 1979.

⁹ Leighton Kerner, “Chorus Lines,” *Village Voice*, April 28, 1980.

¹⁰ New York Philharmonic, *Concert Program* (New York City: New York Philharmonic, October 2, 1980).

¹¹ Donal Henahan, “Philharmonic: Mehta Conducts Mahler,” *New York Times*, October 3, 1980.

¹² New York Philharmonic Archives, *Phil Smith: New York Philharmonic Performance Index* (New York City: New York Philharmonic, July 2014).

Kennedy Center. *The Washington Post* said of Smith's solo playing, "From the first trumpet entry, Smith showed the high caliber of his musicianship. The smoothness of his attack and his fine shading of the melody were an immediate delight."¹³

Smith and famous operatic soprano, Kathleen Battle, collaborated on the December 1982 New York Philharmonic performances of Bach's Mass in B minor. The four concerts were conducted by Erich Leinsdorf, with Battle on Soprano I and Smith on first trumpet.¹⁴

The Philharmonic did a short American tour in late July and early August of 1983 where Smith was a featured soloist on the Hummel Concerto. The tour included stops in San Francisco, Los Angeles, and Tulsa. This was the first time he played the entire Hummel with orchestral accompaniment, and opted to perform it on C trumpet.¹⁵ The tour also included Mahler's Symphony No. 5 on the second half of its programs, which Smith also played. The Santa Ana Register said, "The young, blonde London-born Smith recounted the Hummel with clean tone and seamless execution. He has the technique and he took the measure of Hummel's work. The Mahler began impressively with clearly intoned trumpet notes and went on to be one of the more shapely readings of the Fifth that one can recall."¹⁶

The schedule of a professional orchestral trumpeter had its pros and cons for Smith. He often had concerts in the evenings, which precluded him from seeing his children as much as he wished. Mondays were sometimes open, so he could use the day

¹³ Joanne Sheehy Hoover, "Froth & Fun With the New York Philharmonic," *Washington Post*, January 5, 1982.

¹⁴ New York Philharmonic, *Concert Program* (New York City: New York Philharmonic, December 9, 1982).

¹⁵ John Toms, "Trumpeter challenges 'Hummel' traditions," *Tulsa Tribune*, July 29, 1983.

¹⁶ Clint Erney, "An assertive Mahler Fifth from Mehta leading the N.Y.," *Santa Ana Register* (CA), July 29, 1983.

to have lunch with one of his children at school and do tasks around the home. He appreciated the chunk of time in summer when the whole family could vacation.¹⁷ Activities Smith enjoyed off the job were gardening, specifically vegetables and flowers, and playing racquetball. As the orchestral seasons passed, he found effective ways to manage his schedule along with his family obligations and service to The Salvation Army.

In 1985, Joseph Alessi began his tenure as principal trombone of the New York Philharmonic. Smith and Alessi usually sat beside each other in concerts, and a professional relationship formed. The two became close friends and anchored the Philharmonic brass section along with principal horn, Philip Myers.

While in his early 20s, Wynton Marsalis made his New York Philharmonic debut in November 1985. He performed the Haydn Concerto and the Vivaldi Concerto for Two Trumpets with Smith. “The debut offered the opportunity to hear Marsalis collaborate with orchestra’s co-principal trumpeter, Philip Smith. The two gave a delightful rendition of Vivaldi’s Concerto for Two Trumpets in C Major.”¹⁸

The orchestra presented regular chamber concerts under the moniker New York Philharmonic Ensembles. One such concert, on November 6, 1988, displayed Smith’s virtuosity on the Concerto for Trumpet and Five Players by Zwilich.¹⁹ The work was later recorded on New World Records.

When Philip Smith had his choice of composer for a new trumpet concerto, he selected his longtime friend and pianist, Joseph Turrin. Turrin orchestrated his Concerto

¹⁷ Brad Halse, “Salvationist used by God in top USA orchestra,” *The Musician*, July 28, 1984.

¹⁸ Karen Campbell, “Crossover Artists: The Best of Both Worlds,” *New Manhattan Review*, December 25, 1985.

¹⁹ New York Philharmonic, *Concert Program* (Manhattan, NY: New York Philharmonic Ensembles, November 6, 1988).

for Trumpet so it could be used by the New York Philharmonic. He said of the piece, “It is a continuous work, one movement in three sections, based on three notes: A, C sharp, C natural. It was written especially for Philip Smith. The trumpet part is very difficult, a tour de force, dramatically and technically. This limits the work in a way. Not many trumpeters in the world who can do justice to this piece, aside from Phil.”²⁰ The world premiere performances were given on April 27, 28, 29, and May 2, 1989 under conductor Erich Leinsdorf. Maestro Mehta even left a handwritten note for Smith before the concerts, saying, “Greetings and Best of Luck, Zubin Mehta.”²¹

The reviews of Smith’s playing in the early December 1989 performances of *Pictures at an Exhibition* were very positive. *The Record* reported, “Philip Smith, principal trumpet, played ‘Samuel Goldenberg and Schmuyle’ on muted trumpet at superhuman speed and lightness, and then turned around and delivered, in the ‘Catacombs’ section, a slow, gorgeous melody that soared above the orchestra like an eagle.”²²

The Philharmonic toured Asia in August and September 1989. They traveled to Singapore, China, South Korea, and Japan. Maestro Mehta chose to put his principal trumpeter up front for the Haydn Concerto in E-flat Major. The orchestra also played Rimsky-Korsakov’s *Scheherazade* and Zwilich’s *Symbolon*.

There were several *In Memoriam* Philharmonic concerts in late October 1990 following the passing of former Music Director Leonard Bernstein. The concerts were conducted by Leonard Slatkin and the all Bernstein program included Overture to

²⁰ Michael Redmond, “Clifton composer awaits N.Y. concerto premiere,” *The Star-Ledger*, April 26, 1989.

²¹ New York Philharmonic, *Concert Program* (New York City: New York Philharmonic, April 27, 1989).

²² Roxanne Orgill, “Taking control with a fine hand,” *The Record*, December 3, 1989.

“Candide”, Symphony No. 1 (“Jeremiah”), and *Chichester Psalms*.²³ Smith said of Bernstein, “The passing of Lenny Bernstein brings to the music world, and to me personally, a deep sense of sadness. His love of music and his infectious ability to lift our Orchestra to musical heights will long be remembered by all of us. Though sadness is the emotion of this day, thankfulness and peace will reign as I remember the experiences of performing for Lenny, his sharing of his musical gift, and his friendship to me.”²⁴

At the end of May 1991, farewell performances for Music Director Zubin Mehta were held. The chosen work for the program was Schoenberg’s *Gurrelieder* for Soloists, Chorus and Orchestra. The program stated, “The Philharmonic-Symphony Society of New York, Inc. thanks Mr. Mehta with affectionate gratitude for his longtime musical leadership and his devotion to all aspects of the New York Philharmonic’s activities.”²⁵

Outside Solo and Chamber Engagements (1978-1991)

Regular solo appearances outside of the Philharmonic kept Smith in top shape as a player. He purposely maintained an active performance schedule.

Herseth and Smith performed together again on August 20 and 22, 1979 in a concert for the Mostly Mozart Festival in New York City. Herseth was the soloist for Purcell’s Trumpet Overture from “The Indian Queen” and Torelli’s Symphony with Trumpet, in D major, G. 8. Smith then joined him on stage for the Vivaldi Concerto for Two Trumpets.²⁶ The New York Times stated, “Herseth’s partner in the Vivaldi,

²³ New York Philharmonic, *In Memoriam: Leonard Bernstein* (New York City: New York Philharmonic, October 18, 1990).

²⁴ New York Philharmonic, *Quotes on Leonard Bernstein* (New York City: New York Philharmonic, 1990), 7-8.

²⁵ New York Philharmonic, *Mehta Farewell Performance*, May 23, 1991.

²⁶ The Mostly Mozart Festival, *Mostly Mozart Festival Orchestra* (New York City: Lincoln Center, August 20, 1979).

appropriately, was Philip Smith, a former Chicago Symphony player. The Vivaldi performance was a model of accuracy and tightly interlocked collaboration.”²⁷

Herseth thought very highly of Smith’s artistry. In a 1984 article, when an interviewer told Herseth that many people considered him the best trumpeter in the world, he replied, “Ah, there’s no such thing. I’ll be the first to tell you that Philip Smith is better than I am.”²⁸ Herseth insisted that the younger man had surpassed him, while Smith said he had a long way to go. They were mutual admirers.

During the late 1970s and early 1980s, Smith played in The King’s Brass alongside trumpeter Robert Nagel. Charles Baker of the New Jersey Symphony, and a fellow Salvationist, was also in the group. The King’s Brass was a Christian ensemble that used their “God-given talents in serving Him who is King of kings, the Lord and Savior.” Smith appeared on two of their albums, *Hymns for Brass* (1979) and *Canticles for Brass* (1985). *Hymns for Brass* is a “product of the group’s desire to share His Kingly riches with others through the gift of music.”²⁹ The *Canticles for Brass* goal is “to take hymn music associated with a text and create an instrumental setting that could stand alone.”³⁰ Many of the group’s arrangements were done by Nagel.

Smith collaborated with soprano Kathleen Battle and conductor/pianist James Levine in April and May of 1982. He was featured on Bach’s *Jauchzet Gott in allen Landen* from Cantata No. 51 at Rockefeller University and Lincoln Center. The latter performance was part of the Great Performers at Lincoln Center series. “Philip Smith played the baroque trumpet outbursts brilliantly within the instrument’s bravely piping

²⁷ Donal Henahan, “Concert: Two Soloists,” *New York Times*, August 21, 1979.

²⁸ Deb Richardson-Moore, “The Top Brass,” *Greenville News* (SC), February 3, 1984.

²⁹ “Newsletter,” *International Trumpet Guild*, May 1982, 24.

³⁰ Scott Sorenson, “King’s Brass – Canticles for Brass,” *International Trumpet Guild Journal*, May 1986, 87.

capacity, avoiding the temptation to dazzle and dominate in modern brass,” said the *Village Voice*.³¹

The 1982 International Trumpet Guild Conference in Lexington, Kentucky presented Philip Smith on a solo recital. Smith’s pianist was Joseph Turrin, and the demanding recital contained: Sonata by Halsey Stevens, Triptyque by Henri Tomasi, Concerto by Charles Chaynes, *Proclamation* by Ernest Bloch, Concerto by Joseph Turrin, and *The Wonder of His Grace* by Howard Davies. The Turrin Concerto for Trumpet received its first performance here in its reduced scoring. After many shouts of bravo, Smith gave a testimonial to his religious faith and performed his encore, *The Wonder of His Grace*. A reviewer of the recital said, “One rarely hears, in a trumpet recital, such delicate pianissimos, and even rarer is the beauty of tone and security of attack at such a dynamic level.”³²

Turrin and Smith performed as a duo again on February 16, 1983, for Smith’s Faculty Recital in Hubbard Recital Hall at the Manhattan School of Music. The program included Turrin’s Caprice, Bloch’s *Proclamation*, Chaynes’ Concerto, Baldassare’s Sonata in F, Stevens’ Sonata, and Bellstedt’s *La Mandolinata*.³³

The University of Illinois Symphonic Band, conducted by Harry Begian, welcomed Smith to the school as a soloist in April 1983. He performed and recorded James Curnow’s band arrangement of the Tomasi Concerto for Trumpet, and Harry

³¹ Leighton Kerner, “Recycling the Recital,” *Village Voice*, May 18, 1982.

³² “Philip Smith,” *International Trumpet Guild Journal*, September 1982, 37-38.

³³ Philip Smith and Joseph Turrin, *Faculty Recital Series* (Manhattan, NY: Manhattan School of Music, February 16, 1983).

Begian's arrangement of the Andante from the Concerto for Coloratura (Trumpet) and Band by Gliere.³⁴

The Principal Brass Quintet of the New York Philharmonic first performed in Ottawa in 1983 with the Canadian Brass. The concert was titled “A Brass Spectacular!” and took place at the National Arts Centre on July 18th. Program items included arrangements by Arthur Frackenpohl and Fred Mills of works by Gabrieli, Susato, Bach, Brahms, and Shostakovich. This marked the start of a long collaborative relationship between the two quintets.

Other concerts with the Canadian Brass from this time period include the Mostly Mozart Festivals in 1988 and 1989, and the “Brass Spectacular” at Tanglewood in 1989. These performances used triple quintet, with the Canadian Brass and principal players from the New York and Boston orchestras. William Vacchiano was added to the group for the finale work, an arrangement of *Wellington's Victory* by Beethoven.

Smith occasionally did studio work in New York City. When he recorded the theme for the program *Smithsonian World*, one viewer took notice of his playing and wrote to the program's producer, “The signal performance of Mr. Smith playing the *Smithsonian World* main title theme marks him as one of the premiere trumpeters of the world.”³⁵

Carnegie Hall hosted the Empire Brass along with ten New York brass and percussion artists, including trumpeters Smith and Mark Gould, on December 7, 1986. The concert opened the Hall following a twenty-eight week restoration and renovation.

³⁴ Philip Smith with the Illinois Symphonic Band, *Symphonic Band* (Urbana, IL: University of Illinois, April 10, 1983).

³⁵ Allen Schaak, Letter to *Smithsonian World*, December 10, 1985.

Works by Gabrieli, Handel, Bach, Strauss, Copland, Bernstein, and Anderson were performed.³⁶

Smith traveled to Sweden in August 1987 to perform as a soloist with the Göteborg Brass Band led by Bengt Eklund. A young Niklas Eklund was one of the solo cornets in the band at the time. Out of the ten numbers on the concert, Smith was featured on five.³⁷ This heavy concert load was not atypical at this stage of his career.

Canada's Scotia Festival of Music 1990 in Halifax, Nova Scotia hosted excellent brass concerts. The June 4th "Concert of Music for Brass" focused on quintet works with Smith and Boston's Charles Schlueter on trumpet. They performed standard repertoire such as Arnold's Quintet for Brass, Op. 73 and Calvert's *Suite from the Monterey Hills*. The next night showcased more brass music with Smith and Schlueter in a quintet on Bach's Contrapunctus from "The Art of the Fugue", and Schlueter on Saint-Saens' Septet.

Carnegie Hall in New York City held its Centennial Gala on May 5, 1991. The event was conducted by Zubin Mehta and James Levine, and contained numerous virtuosos, including Placido Domingo, Empire Brass, Midori, Mstislav Rostropovich, Pinchas Zukerman, and Philip Smith. Smith participated in the world premiere of Joan Tower's *Third Fanfare for the Uncommon Woman* and soloed on Handel's "The Trumpet Shall Sound" along with bass vocalist Samuel Ramey.³⁸

³⁶ Empire Brass and Guests, *Empire Brass and Guests* (New York City: Carnegie Hall, December 7, 1986).

³⁷ Philip Smith with the Göteborg Brass Band, *Göteborg Brass Band* (Göteborg, Sweden: Göteborg Brass Band, August 23, 1987).

³⁸ New York Philharmonic and Guests, *The Carnegie Hall Centennial Gala* (New York City: Carnegie Hall, May 5, 1991).

The Salvation Army (1978-1991)

Upon moving to New York, the Smiths joined the Montclair Citadel Corps of the Army in Upper Montclair, New Jersey. Philip was made a band sergeant, which he described as “a kind of spiritual and disciplinary director of the band.”³⁹ This position works with the Bandmaster, who is the leader of the brass band. Sheila played alto horn. Philip also taught Sunday school, and the Smiths participated in a biweekly Bible study held at their home in Montclair.

Philip and Sheila were sometimes a featured duo at Salvation Army music events. A representative event was held on February 17, 1979, when the Montclair Corps performed a Saturday Supper Serenade titled “Trumpet & Voice” that featured the Smiths. The brass band and songsters group were part of the concert, and Philip and Sheila each soloed on two numbers. Bandsman Philip played some of a Viviani Sonata and Concert Etude by Goedicke, and gave the Benediction as the Band Sergeant. Mrs. Smith sang *Seligkeit* by Schubert and a selection from the opera *Susannah* by Floyd.⁴⁰

1979 brought the Smiths their first child, Bryan. Their second and last child, Erika, was born three years later in 1982.

Numerous Salvation Army band solo engagements were performed by Smith during this time period. The 1980 Festival of Gospel Song at Massey Hall in Toronto featured him on three solos with the Canadian Staff Band: *Wondrous Day*, *Clear Skies*, and *Jesus keep me near the Cross*. An article in the Army’s *The War Cry* said, “Smith has a reputation second to none in the Army’s firmament of soloists. His three

³⁹ Olmstead, *Chicago Sun-Times*, December 31, 1978.

⁴⁰ Philip Smith with the Montclair Corps Band and Songsters, *Saturday Supper Serenade: Trumpet & Voice* (Montclair, NJ: The Salvation Army, February 17, 1979).

contributions to the Toronto program could only add to his reputation as a cornetist of rare excellence.”⁴¹

In February of 1981, he collaborated with his father, Bandmaster of the New York Staff Band, for the NYSB's 94th Annual Festival of Music. *The War Cry* said, “The audience was treated to one of the Army’s great father and son musical teams. There were the impeccable solo presentations of Philip A. Smith, acclaimed by many as the top cornet player of the Salvation Army world. He is a faithful bandsman and Soldier of the Montclair, NJ Corps.”⁴²

Philip returned to play with his home band from Chicago, the Mont Clare Corps, for their Spring Festival of Brass on March 28, 1981. Here, he soloed on Leidzen’s *Songs in the Heart*, Jakeway’s arrangement of Purcell’s Trumpet Voluntary, Martini’s Toccata with organ, Redhead’s *Near the Cross*, and Ball’s *The Challenge*.⁴³

The Classical Festival of 1982 hosted by the Earls court Citadel Band in Toronto featured Smith, his Montclair Citadel Band, and Joseph Turrin. The event took place at St. Anne’s Church of Toronto on June 5, 1982, and also featured Charles Baker, the principal trombone of the New Jersey Symphony and Montclair Bandmaster. Smith played Eric Ball’s *Clear Skies* and was included on the cornet trio, *The Heralds*, by Phil Catelinet.⁴⁴ This performance is significant because Derek Smith led the Earls court Citadel Band when the Smith family first moved to North America in the late 1950s.

⁴¹ “Hymns past and present featured at Festival of Gospel Song,” *The War Cry*, December 27, 1980.

⁴² “New York Staff Band and Male Chorus presents stellar 94th annual festival featuring Philip Smith,” *The War Cry*, March 21, 1981.

⁴³ Philip Smith with the Chicago Mont Clare Corps Band, *Spring Festival of Brass* (Chicago, IL: The Salvation Army, March 28, 1981).

⁴⁴ Philip Smith with the Montclair Band, *Classical Festival 1982* (Toronto, ON: The Salvation Army Earls court Citadel, June 5, 1982).

Public performances around the holiday season were regular events with musicians from the Montclair Corps. Smith regularly led a small brass chamber group for these events, often at an area mall like the Willowbrook Mall in Wayne, New Jersey. Listeners sometime noticed that Smith was an exceptional cornet player, but he purposefully kept a low profile. He would regularly just nod and wish the people a happy holiday season. Some of the Army holiday gigs were immediately followed by a New York Philharmonic performance. Smith would head for Avery Fisher Hall, and quickly change out of his Army tunic into a tuxedo.⁴⁵

Smith traveled to Australia in June and July 1984 for a series of music events. He performed with the Melbourne Staff Band and Camberwell Citadel Band, and gave a solo recital and orchestra solo performance at the Sydney Conservatory. The *Brisbane Courier-Mail* said of him, “A phenomenon of expertise became apparent in trumpeter Philip Smith’s recital at the Basil Jones Theatre on Saturday night. Lip control plus the most agile of tongues showed no signs of faltering.”⁴⁶

A centenary celebration was hosted by the Hendon Band in England on February 16, 1985 at Queen Elizabeth Hall. The Hendon Band and International Staff Band featured Smith on Leidzen’s *Songs in the Heart*, Bearcroft’s *Song of Exultation*, and Rance’s *The Reason*.⁴⁷ The Hendon Corps was home to Derek Smith as a young man in England.

Philip Smith assumed the Bandmaster duties from Charles Baker at his Montclair Corps in January 1986. He had served as the band sergeant in years prior. His first

⁴⁵ Michael Norman, “His Music On Cornet Is a Tithe,” *New York Times*, December 15, 1982.

⁴⁶ “A player of sheer expertise,” *Brisbane Courier-Mail*, June 16, 1984.

⁴⁷ Philip Smith with the Hendon Band, *Hendon Highlights '85* (London: The Salvation Army, February 16, 1985).

Sunday as Bandmaster was January 26 when he led the band at the 11:00am Holiness Service and the 5:30pm Salvation Meeting.

Joseph Alessi was presented by Smith as the soloist for the Saturday Supper Serenade in Montclair. It was the first festival under the baton of Bandmaster Smith. A write up on the festival said, "The tradition of inviting an outstanding soloist featured, this year, the principal trombonist with the New York Philharmonic, Joseph Alessi. He played *Morceau Symphonique* by Guilant and *A Pilgrim Prayer* by Tchaikovsky with full sound and precise technique. With a minimum of physical effort and steady tempos, Bandmaster Smith brought out the full meaning and impact of the band items."⁴⁸

The Canadian Brass came to New Jersey to present a benefit concert with Smith's Montclair Citadel Band on May 27, 1988. The proceeds of the concert, nearly fifteen thousand dollars, went to The Salvation Army's World Hunger Programs. Smith stepped off the podium for Broughton's *The Victors* to make a cornet trio with Ronald Romm and Fred Mills of the Canadian Brass. The featured quintet played audience favorites like *The Saints Hallelujah*, *Little Fugue in G minor*, and *The Flight of the Bumblebee*. They even performed their brass opera set in the Wild West, *Hornsmoke*.⁴⁹

Philip and Sheila went to London as featured artists in a concert with the Enfield Band on October 6, 1989. Concerts in which the Smiths were able to present their God given gifts of music together were very meaningful to them. They usually alternated solo pieces and performed as a duo on other works.⁵⁰

⁴⁸ Thomas V. Mack, "Saturday Supper Serenade," *The Musician*, October 1986, 4.

⁴⁹ "Command Performance," *The Musician*, September 1988, 6-7.

⁵⁰ Philip Smith and Sheila Smith with the Enfield Band, *Concert Program* (London: The Regent Hall Salvation Army, October 6, 1989).

Another major soloist brought in by Smith and the Montclair Citadel Corps Band was Wynton Marsalis. The Corps' Spring Festival of Music on May 23, 1990, featuring Marsalis, was at nearby Montclair State College's sold out Auditorium. He performed Trumpet Voluntary, *La Virgen de la Macarena*, and *Laura* with the brass band under Smith's baton. He and Smith also performed Catelinet's duet *Deliverance*. An article on the concert said, "Although it was the first time that Marsalis has played with a Salvation Army band, an immediate rapport and mutual musical respect was established between Marsalis and the members of the band. Marsalis found the warm Christian fellowship of the bandsmen a welcome change to the sometimes cold professional scene. He joined in a basketball game with the bandsmen on rehearsal night, and on the night of the concert."⁵¹

The 1990 International Congress for The Salvation Army was held in London. The Montclair Corps Band under Bandmaster Smith was chosen to be one of the performing bands. They played for "The General Presiding" on July 4 in the famous Royal Albert Hall.⁵²

1991-2002, KURT MASUR ERA

Kurt Masur, often referred to as "one of the last old-style maestros," studied at the University of Music and Theatre Leipzig in Leipzig, Germany.⁵³ He accepted his first major orchestral appointment at the Dresden Philharmonic in 1955. He began his tenure as the New York Philharmonic Music Director in September 1991, and concurrently held

⁵¹ Spencer I. Scott, "Trumpeter Wynton Marsalis Joins With Montclair Citadel, N.J., Band For Concert," *Notations*, July 1990, 2.

⁵² The Salvation Army, *1990 International Congress London, England* (London: The Salvation Army, July 4, 1990).

⁵³ "In praise of...Kurt Masur," *The Guardian*, July 17, 2007.

the Music Director position of the Gewandhaus Orchestra in Leipzig.⁵⁴ Masur was famous for his interpretation of Romantic works, and programming premieres and rarely performed works.

Smith said about Masur in an interview, “Old school. Stern face. Germanic man. Feisty. He was a hard guy, but I loved his music making. Especially his Germanic repertoire, his Beethoven. That music. The other thing I loved about him was that he had a great affinity for doing choral works. He dove into the theme of the piece, and was able to pull out of the chorus, and balance the orchestra. He was a hard guy, but I found him exhilarating to work for.”⁵⁵

The trumpet section of the Philharmonic had a few changes during the Masur era. From 1991 to 1993, the section had Philip Smith as principal, Vincent Penzarella as second, George Coble as third/associate principal, and Carmine Fornarotto as fourth. Prior to the 1993-1994 season, Coble left and Fornarotto retired, leading to the hiring of Robert Sullivan as third/associate principal and James Wilt as fourth trumpet. Smith, Penzarella, Sullivan, and Wilt remained together for two seasons. Wilt left before the 1995-1996 season, leaving the fourth spot vacant for three seasons. In 1998, Thomas Smith was hired. Philip Smith, Penzarella, Sullivan, and Thomas Smith were the four Philharmonic trumpeters for the remainder of Masur’s tenure.⁵⁶

⁵⁴ “Kurt Masur: The Music Director of the New York Philharmonic.” *Teldec Record Label*, 1992.

⁵⁵ Michael Davis, “Bone2Pick: Phil Smith Interview, Part 3,” YouTube video, 21:19, February 1, 2013, <https://www.youtube.com/watch?v=QRGtoR94rtQ>.

⁵⁶ New York Philharmonic, “Search the Digital Archives,” accessed January 24, 2017.

The New York Philharmonic was formed in 1842, making 1992 its 150th Anniversary. The orchestra celebrated this milestone, and was recognized as the “longest running hit” in America and New York City.⁵⁷

The Concerto for Trumpet and Orchestra by Jacques Hétu received its United States premiere by Smith and the Philharmonic in mid-May, 1992. Five performances of the work were scheduled of which one was for children. Most of the remaining concert pieces spotlighted other Philharmonic members, including Jeanne Baxtresser on flute and Philip Myers on horn. A gift from the composer, Smith found the music to the Hetu concerto on his stand at rehearsal one day, and subsequently he decided to perform the piece. He said of it, “The Concerto for Trumpet by French-Canadian composer Jacques Hétu is not as difficult to play as many trumpet concertos are. The piece is fun. It is cute and light, and easy to listen to. Music has to be enjoyable. It doesn’t have to be happy, but it should lift the spirits.”⁵⁸

Smith's contract paid all fifty-two weeks of the year and provided medical benefits. His weekly schedule at the Philharmonic typically contained eight “services.” A rehearsal, concert, or recording session counted as a service. His weekly services were often four rehearsals and four concerts of the same repertoire. Sundays were routinely a day off. Between his Philharmonic duties, Smith would teach, play freelance gigs, or do commercial work.⁵⁹ His practice schedule was regularly based on the repertoire he was currently playing with the orchestra. If the week’s work was a heavy Mahler symphony,

⁵⁷ “Happy Birthday: The New York Philharmonic,” *Teldec Record Label*, 1992.

⁵⁸ New York Philharmonic, *Young People’s Concert* (New York City: New York Philharmonic, May 16, 1992).

⁵⁹ “Philip Smith,” *The Edge*, October 1992, 16.

he would practice more delicate and lyrical material to maintain a balance. If the week called for light Mozart parts, he would practice more demanding, loud material at home.⁶⁰

A four concert set at the Philharmonic in late January of 1994 showcased Smith and other orchestra musicians on Bach's *Brandenburg Concerto No. 2*. The second Brandenburg is known for its high, florid solo trumpet part on the opening and closing movements.⁶¹ Smith recorded *Brandenburg Concerto No. 2* on the Koch label in 1996.

The New York Philharmonic Ensembles chamber concert on January 8, 1995, opened with Ewazen's Trio for Trumpet, Violin and Piano. Smith was on trumpet, with Sharon Yamada on violin, and Jonathan Feldman on piano. It had been premiered by trumpeter Chris Gekker in 1992, and is modeled after Brahms' horn trio.⁶² It later appeared on Smith's solo album published by Cala Records.

The next month, February of 1995, had a set of concerts titled "A Tour Through Europe" that featured Smith on the Arutunian Concerto for Trumpet. The Armenian concerto alternates technical and lyrical sections with chromatic vocabulary.⁶³ The *Chelsea News* said of the concert, "The piece surely gives Philip Smith a great showcase, not only for his virtuosity but also for letting him show that the trumpet can be a lovely lyrical instrument, as well as a martial one."⁶⁴

An anniversary concert for the fiftieth year of the United Nations was given by the New York Philharmonic on October 23, 1995. The orchestra performed Beethoven's Symphony No. 9. New York Mayor Rudy Giuliani said of the event, "New York City is

⁶⁰ Lisa Marum, "Phil Smith," *Windplayer*, Volume 9, Number 5.

⁶¹ New York Philharmonic, *Concert Program* (New York City: New York Philharmonic, January 27, 1994).

⁶² New York Philharmonic, *Concert Program* (Manhattan, NY: New York Philharmonic Ensembles, January 8, 1995).

⁶³ New York Philharmonic, *A Tour Through Europe* (New York City: New York Philharmonic, February 9, 1995).

⁶⁴ Bill Zakariasen, "Smith's Trumpet in Arutunian's Concerto," *Chelsea News*, February 23, 1995.

proud to host the United Nations and its 50th Anniversary celebration. On behalf of all New Yorkers, I welcome everyone attending this evening's concert in honor of United Nations Day. This performance by the New York Philharmonic is just one of the many exciting events that we will be holding to celebrate the United Nations and its 50th anniversary.”⁶⁵

The holiday brass concert tradition at the New York Philharmonic began in December 1995. The Principal Brass Quintet invited the Canadian Brass to Avery Fisher Hall for two double quintet concerts on the 23rd. The concert opened with arrangements of Monteverdi, Gabrieli, Bach, and Shostakovich. The latter portion included a set called “A Canadian Brass Christmas”, Leroy Anderson’s *Bugler’s Holiday*, and some traditional carols.⁶⁶

The Chaynes Concerto for Trumpet and Chamber Orchestra was programmed by the Philharmonic for three concerts at the beginning of February 1996. Arts writer Justin Davidson said, “Philip Smith can be heard on many standard symphonic nights, bugling the brass section on to perfection, so his flawless playing of Chaynes’ Trumpet Concerto was not so much a revelation as a confirmation. Smith handled some murderous passagework with the offhand ease of someone accustomed to doing a difficult job.”⁶⁷

Guest conductor Neeme Järvi conducted the Philharmonic in late February and early March 1997. He scheduled the Eino Tamberg Trumpet Concerto with Smith as

⁶⁵ New York Philharmonic, *United Nations Fiftieth Anniversary Concert* (New York City: New York Philharmonic, October 23, 1995).

⁶⁶ New York Philharmonic, *Holiday Brass* (New York City: New York Philharmonic, December 23, 1995).

⁶⁷ Justin Davidson, “The Virtuosos of the Philharmonic,” *Newsday*, February 2, 1996.

soloist. A previous program had said the work was selected to display to maximum advantage the “solid-gold lineup” of the Philharmonic.⁶⁸

Bud Herseth, principal trumpet of the Chicago Symphony, came to New York to play with Smith and the Philharmonic on Vivaldi’s Concerto for Two Trumpets in May of 1998. Herseth had played in New York and Avery Fisher Hall for various events in the past, but this marked his official New York Philharmonic debut. Stanley Drucker, the principal clarinet of the Philharmonic, was also a soloist on this concert. He and Herseth had both performed with their respective orchestras for fifty years in 1998.⁶⁹

In September 1998, the Philharmonic and Kurt Masur embarked on a three-week celebration of Beethoven with all nine symphonies and other works performed. The September 17th all-Beethoven concert contained the three *Leonore Overtures* and the *Fidelio Overture*. This gave Smith the chance to play all the different offstage trumpet calls on one concert.⁷⁰

A demanding all-Gershwin program was performed at the Philharmonic on December 10 and 11, 1998. The compositions were: *An American in Paris*, *Porgy and Bess*, *Cuban Overture*, and the Concerto in F with pianist Andre Previn. Previn must have liked Smith’s interpretation of the long trumpet solo in the Andante con moto movement of the Concerto in F, because he wrote a personal note to him on the program saying, “To Phil- With enormous admiration from your friend and colleague. –Andre.”⁷¹

⁶⁸ New York Philharmonic, *Concert Program* (New York City: New York Philharmonic, February 27, 1997).

⁶⁹ New York Philharmonic, *Concert Program* (New York City: New York Philharmonic, May 28, 1998).

⁷⁰ New York Philharmonic, *All-Beethoven Program* (New York City: New York Philharmonic, September 17, 1998).

⁷¹ New York Philharmonic, *All-Gershwin Program* (New York City: New York Philharmonic, December 10, 1998).

Another piano concerto that employs the trumpet in a solo role is Shostakovich's Concerto No. 1 in C minor for Piano, Trumpet, and Strings. This piece was played on four concerts at the Philharmonic in February of 1999, with Valery Gergiev conducting and Yefim Bronfman on piano. Smith played the solo trumpet part. A review of the program said, "Shostakovich's First Piano Concerto, a three-cornered contest involving the soloist, a trumpeter who keeps stealing the limelight, and orchestral strings. The trumpeter was the excellent and agile Philip Smith."⁷² Another review by the *New York Post* said, "Philip Smith played his more intermittent part with gleaming skill, and in the slow movement he produced one of the quietest passages I have ever heard from the instrument."⁷³

In mid-December 1999, the Philharmonic performed three concerts featuring Act II of Tchaikovsky's *The Nutcracker*. Andre Previn was the conductor for this festive holiday program that also included a Mozart piano concerto.

The Liebermann Concerto for Trumpet and Orchestra was commissioned by Helen Marsteller Treutel and John Marsteller as a tribute to Edward Treutel. Smith gave the world premiere of this concerto that honored his Juilliard teacher in May 2000. Liebermann had not written for a brass instrument prior to this work, so he studied the existing trumpet concerto literature to gain familiarity. He was drawn to the lyrical side of the trumpet and focused on it in this concerto. The commissioners of the piece honored the primary individuals involved with the premiere in a post-concert dinner at Café Fiorello on Broadway.⁷⁴

⁷² Paul Griffiths, "Prokofiev and Shostakovich As Sit-Down Comedy Team," *New York Times*, February 8, 1999.

⁷³ Shirley Fleming, "Philharmonic gets pumped up," *New York Post*, February 6, 1999.

⁷⁴ New York Philharmonic, *Concert Program* (New York City: New York Philharmonic, May 25, 2000).

The 2001-2002 subscription year was Kurt Masur's final season with the New York Philharmonic. His departure was known well ahead of time, so the orchestra deemed the whole season as a celebration for New York's maestro.

Outside Solo and Chamber Engagements (1991-2002)

Smith once said of his regular solo schedule, "One reason I do so much solo work is that I don't always get a daily practice. Sometimes it's impossible. So I try to line up some solo concerts. These special events force me to practice. Quite honestly, I don't like to practice, never have. But I love to play. So a solo schedule is the spur I need."⁷⁵

The Blossom Festival, organized by the Cleveland Orchestra, invited Smith and the Canadian Brass to play with their brass and percussion orchestra members in August of 1991. The concert was conducted by Leonard Slatkin, and presented arrangements of works by Gabrieli, Beethoven, Monteverdi, and Sousa. A fireworks display followed the concert.⁷⁶

The Pensacola Symphony and Quebec Philharmonic hosted Smith as a soloist in mid March, 1992. Smith performed Chaynes' Concerto for Trumpet and Fasch's Concerto for Trumpet while in Pensacola.⁷⁷

Derek and Philip Smith were both soloists with the Rutgers Alumni Brass Band at the New York Brass Conference in April 1992. The Rutgers Band included two friends of the Smiths, Mark Freeh and Steve Dillon. The Smith father and son duo played Catelinet's *Deliverance* and then as part of a cornet quartet, *The Trumpeters* by Leidzen.

⁷⁵ Bob Hostetler, "In Corps and Concert Hall," *The Edge*, Summer 1991, 11.

⁷⁶ Philip Smith with The Canadian Brass and The Cleveland Orchestra Brass and Percussion, *Blossom Festival Concert Program* (Cuyahoga Falls, OH: Cleveland Orchestra, August 4, 1991).

⁷⁷ Philip Smith with the Pensacola Symphony, *Philip Smith, Principal Trumpet, New York Philharmonic Symphony Orchestra* (Pensacola, FL: Pensacola Symphony, March 14, 1992).

Philip also played Honegger's *Intrada* arranged by Mark Freeh and Bellstedt's *Napoli* with his father as conductor.⁷⁸

In the summer of 1993, Philip and Sheila met Mrs. Mara Mulder and Mr. John Breur at a concert at the Camp of the Woods in New York. It was the starting point for a long friendship between the quartet of musicians. The four returned in following summers for concerts at the Camp, and later formed the very active Christian ensemble, Resounding Praise.⁷⁹

The New Bach Collegium Musicum brought Smith to Leipzig, Germany for a performance of Bach's difficult *Brandenburg Concerto No. 2* in October 1994. The concert took place in the historic Gewandhaus.⁸⁰ Smith remained in Leipzig temporarily for the European premiere of Joseph Turrin's *Concerto for Trumpet*. It was presented with the Gewandhaus Orchestra under the familiar baton of Kurt Masur. A Leipzig newspaper said, "The concerto gives the soloist enough opportunities to show his virtuosity. To the listener's pleasure, everything was played excellently by Philip Smith, who mastered it without any problems. The Gewandhaus Orchestra should be able to hire Mr. Smith on the spot."⁸¹

The 1995 International Brass Fest celebrated the International Trumpet Guild's twentieth anniversary, and the tenth anniversary of the Summit Brass' Rafael Mendez Brass Institute. Philip Smith was one of the invited artists at the Brass Fest, where he

⁷⁸ Philip Smith and Derek Smith with the Rutgers Alumni Brass Band, *The Rutgers Alumni Brass Band* (New York City: New York Brass Conference, April 11, 1992).

⁷⁹ Philip Smith, Sheila Smith, John Breur, and Mara Mulder, *Concert Program* (Speculator, NY: The Camp of the Woods, July 15, 1994).

⁸⁰ Philip Smith with the Neues Bachisches Collegium Musicum, *Neues Bachisches Collegium Musicum* (Leipzig: Gewandhaus, October 14, 1994).

⁸¹ Werner Wolf, "Excellent Concert: Mahler, Masur and Smith," *Leipziger Volkzeitung*, October 23, 1994.

gave a master class and performed on the Philip Farkas Dedication Recital.⁸²

One of the world's most famous brass bands is the Black Dyke Mills Band of England. Smith performed with them at the British Open Gala Festival Concert on September 7, 1996. Some of the works he played were Himes' *Jubilance*, Bulla's *Blessed Assurance*, and Graham's *Quicksilver* duet, along with the band's conductor, James Watson. The concert was held at The Bridgewater Hall in Manchester.⁸³

Smith was an invited artist at the 1997 International Trumpet Guild Conference in Göteborg, Sweden. The conference took place at the School of Music and Musicology in Göteborg from August 4th thru the 9th. Bengt Eklund and his Göteborg Brass Band reunited with Smith to play Curnow's Concertpiece for Cornet and Macdowell's *To a Wild Rose*. The next day, Smith performed a solo recital titled "Americana" with pianist Carol Conrad Brydenfelt. The repertoire for the recital was: Turrin's *Intrada* and *Two Portraits*, Bloch's *Proclamation*, Sampson's *Solo*, *A Simple Song* from Bernstein's *Mass*, Turrin's arrangement of Gershwin's *Someone to Watch Over Me*, and the world premiere of Peaslee's Sonata "Catalonia".⁸⁴

In October 1997, the Swiss Brass Week in Leuk hosted several world class brass musicians including Smith. The artists gave master classes and performed on a concert titled "World Famous Musicians." The concert featured Joseph Alessi on trombone, Roger Bobo on tuba, Martin Hackleman on horn, and Smith on trumpet. Joseph Turrin

⁸² International Trumpet Guild and Summit Brass, *1995 International Brassfest* (Bloomington, IN: International Brassfest, May 29, 1995).

⁸³ Philip Smith with the Black Dyke Mills Band, *The British Open Gala Festival Concert* (Manchester, England: British Open Brass Band Championships, September 7, 1996).

⁸⁴ International Trumpet Guild, *1997 International Trumpet Guild Conference* (Göteborg, Sweden: International Trumpet Guild, August 4, 1997).

played piano for Alessi and Smith. Smith's portion of the concert contained several works by Turrin, and finished with *Cousins* by Herbert L. Clarke alongside Alessi.⁸⁵

The Atlanta Brass Band hosted Smith as a soloist on March 9, 1998. The ensemble at the time was led by Salvationist Richard Holz and John Head, former Atlanta Symphony principal trumpet. Ensemble members for this concert included Fred Mills, James Thompson, and Mark Hughes. Smith performed several solos, then joined with Mills and Thompson for two trios, *The Victors* by Broughton and *Bugler's Holiday* by Anderson.⁸⁶

Colleagues Joseph Alessi and Smith went to Japan in late 1998 to perform a duo recital. They alternated solo numbers throughout, and opened and closed the program with a duet. The duets performed were Blacher's *Divertimento for Trumpet, Trombone, and Piano*, and Herbert L. Clarke's *Cousins*.⁸⁷

Smith was a featured soloist with the University of New Mexico Wind Symphony at the CBDNA National Convention in Austin, Texas on February 26, 1999. He gave the world premiere performance of Joseph Turrin's *Chronicles* in Bates Recital Hall at UT-Austin. The piece was commissioned by a consortium of schools and conductors, and is the second large scale trumpet solo work Turrin has written for Smith. *Chronicles* is in three movements and can be considered a concerto.⁸⁸

The University of New Mexico Wind Symphony under conductor Eric Rombach-Kendall worked with Smith again the next year along with Joseph Alessi. The concert on

⁸⁵ Swiss Brass Week, *World Famous Musicians* (Leuk, Switzerland: Swiss Brass Week, October 18, 1997).

⁸⁶ Philip Smith with the Atlanta Brass Band, *The Atlanta Brass Band* (Atlanta, GA: The Salvation Army Atlanta Temple, March 9, 1998).

⁸⁷ Philip Smith and Joseph Alessi, *Recital Program* (Japan: Pro Arte Musicae, October 9, 1998).

⁸⁸ Philip Smith with the University of New Mexico Wind Symphony, *The University of New Mexico Wind Symphony* (Austin, TX: University of New Mexico and the CBDNA National Convention, February 26, 1999).

April 18, 2000 premiered Stephen Gryc's Evensong for trumpet and Turrin's Fandango for trumpet and trombone. *Chronicles* by Turrin was also performed by Smith, and Alessi performed Bourgeois' Concerto for Trombone.⁸⁹ All four works appeared on the Summit Records album *Fandango* that was released later in the year.

The Salvation Army (1991-2002)

Bandmaster Smith led the Montclair Citadel Band at the northern New Jersey Billy Graham Crusade on September 7, 1991. The event drew thirty-four thousand people into the Brendan Byrne Arena. Items on the program included Curnow's *How Great Thou Art*, Gordon's *Salvation Song*, and Stephen Bulla's arrangement of *Blessed Assurance* with Smith as soloist.⁹⁰ Notable musicians in the Montclair Citadel Band at this time were Ronald Waiksnoris, the Territorial Music Secretary and NYSB cornet soloist, and Brian Bowen, the Bandmaster of the NYSB and a noted Salvationist composer.

On November 2, 1991, Philip Smith was the featured artist for a Salvation Army benefit concert in Germany. He soloed on Bowes' Rhapsody for Cornet and Band, Honegger's *Intrada*, Ball's *The Challenge*, and Bulla's *Blessed Assurance*.⁹¹ Bulla's piece was regularly performed by Smith, and it became an audience favorite with its lyrical flugelhorn opening and high, flashy trumpet ending.

1991 marked the 100th Anniversary of The Salvation Army Kettle. An annual civic dinner in Kansas City celebrated the milestone, and Smith provided the special

⁸⁹ Philip Smith and Joseph Alessi with the University of New Mexico Wind Symphony, *The University of New Mexico Wind Symphony* (Albuquerque, NM: University of New Mexico, April 18, 2000).

⁹⁰ "Montclair Citadel Band featured at Billy Graham Crusade," *Good News*, Vol. 7, No. 10, October 1991.

⁹¹ Philip Smith and Konrad Burr with the Stabsmusikkorps, *Benefiz-Konzert* (Solingen, Germany: The Salvation Army, November 2, 1991).

music. The Caledonian Pipe Band of Kansas City and a brass quintet from the UMKC Conservatory also performed.⁹²

Some performances “on the kettle” could have their unique challenges. Groups would sometimes play outside a storefront in the cold New Jersey winter. In these cases, Smith would wear long johns and several layers of clothing. There were times when the bulk barely allowed him to tie his black leather shoes. Bandsmen tried many imaginative things to stay warm, including battery heated socks. Smith played with his back to a wall when possible, because well-meaning listeners could possibly slap him on the back and jam the mouthpiece into his mouth. A brass group in the Willowbrook Mall even had to deal with pranksters tossing coins into a tuba’s bell from the second floor.⁹³

The weekly schedule for the Montclair Corps included two services and Christian Education on Sundays. Wednesday evenings included two hours of rehearsal with the Senior Band, of which Smith was the Bandmaster. While Philip ran the Senior Band, his wife would run the junior singing company, and his children rehearsed with the Junior Band. Sunday afternoons from Easter to Thanksgiving, the Smiths would go to outdoor gospel services at 4:30 p.m. with the senior band. On New Year’s Eve, the Montclair Citadel Band would also perform at Montclair First Night, a successful town-wide alternative to alcoholic celebration.⁹⁴

The Hendon Highlights ‘92 concert in January at Queen Elizabeth Hall was a special occasion featuring two well-known father and son cornet duos from the Army, Derek and Philip Smith, and Roland and Stephen Cobb. They played with the Hendon

⁹² Philip Smith and Karen Hunt, *100th Anniversary of the Kettle: An Evening To Rejoice* (Kansas City, MO: The Salvation Army, December 2, 1991).

⁹³ James Barron, “Doubling in Brass: Mall and Concert Hall Meet,” *New York Times*, December 16, 1991.

⁹⁴ Joan K. Ostling, “The Master’s Musician,” *Christian Herald*, March/April 1992.

Band and Chalk Farm Band. Ray Steadman-Allen wrote *The Inheritors* especially for the four cornetists on this concert, and the program notes stated, “The cornet quartet heavily features two solos which were written for Derek Smith and Roland Cobb, namely ‘Songs in the Heart’ and ‘Wondrous Day’, which have subsequently become ‘Army Classics.’ We hope you will enjoy this ‘Blast from the past’ as the dads allow the lads to help towards the end.”⁹⁵

Smith travelled to British Columbia in October 1993. He was the invited guest for the University of British Columbia Band Festival, which included The Salvation Army Cariboo Temple Band and the University of British Columbia Wind Symphony. The main concert of the festival displayed Smith’s virtuosity on Ball’s *The Challenge*, Bulla’s *Blessed Assurance*, Vivaldi’s Concerto for Two Trumpets, and Arutunian’s Concerto for Trumpet.⁹⁶

On May 20, 1994, the Smiths and Mrs. Mara Mulder gave a concert at The Salvation Army School for Officer Training in Suffern, New York. A reception following the concert allowed audience members to meet the artists and donate to The Salvation Army for overseas work. The concert program alternated cornet, soprano, and piano solos punctuated with five duets by the Smiths. Some of the husband and wife duets included James Curnow’s arrangement of *Amazing Grace*, Mara Mulder’s arrangement of *When Peace Like a River*, and Margaret Bonds’ arrangement of *He’s Got the Whole World in His Hands*.⁹⁷

⁹⁵ Philip Smith, Derek Smith, Roland Cobb, and Stephen Cobb with the Hendon Band, *Hendon Highlights '92* (London: The Salvation Army, January 25, 1992).

⁹⁶ Philip Smith with The Salvation Army Cariboo Temple Band and UBC Wind Symphony, *UBC Band Festival* (Vancouver, BC: University of British Columbia, October 30, 1993).

⁹⁷ Philip Smith, Sheila Smith, and Mara Mulder, *Artist Series* (Suffern, NY: The Salvation Army School for Officer Training, May 20, 1994).

The Salvation Army presented an Inaugural Concert Spectacular in October 1995 in Pasadena, California. The Smiths were music guests, and the emcee was Christian comedian Cary Trivanovich. Four solos were played by Philip, two by Sheila, and they collaborated on three duets. The Pasadena Tabernacle Band and Timbrels also performed at the event.⁹⁸

Philip and Sheila Smith traveled to Edmonton, Canada in March 1998 for a performance with the Army's Edmonton Temple Band and Songsters. The Smiths alternated solos and duets throughout the concert. As is customary for Army events, a prayer and Benediction were part of the program.⁹⁹ Two days earlier, Philip soloed with the Edmonton Symphony. He performed the Tomasi Concerto, *Napoli* by Bellstedt, and the lyrical hymn, *Morning Has Broken*, as an encore. Prior to the Tomasi, the orchestra played Beethoven's *Leonore Overture No. 3*, and Smith played the offstage calls.¹⁰⁰ Smith said of the *Leonore* calls, "That was your maestro's suggestion. He asked if I would do it, and I said, 'Why not?' It's a good way to warm up."¹⁰¹

The Salvation Army's New York Staff Band collaborated with the Principal Brass Quintet of the Philharmonic on a concert titled "Beyond Brass" on April 26, 2000. The quintet played Calvert's *Suite from the Monterey Hills*, Elkjer's arrangement of Strayhorn's *Take the A Train*, Cooper's arrangement of Pollack's *That's A Plenty*, and

⁹⁸ Philip Smith and Sheila Smith with the Pasadena Tabernacle Band and Timbrels, *The Inaugural Concert Spectacular '95* (Pasadena, CA: The Salvation Army, October 28, 1995).

⁹⁹ Philip Smith and Sheila Smith with the Edmonton Temple Band and Songsters, *Philip Smith In Concert with The Salvation Army* (Sherwood Park, AB: The Salvation Army Edmonton Temple, March 28, 1998).

¹⁰⁰ Philip Smith with the Edmonton Symphony Orchestra, *Trumpet Magic* (Edmonton, AB: Edmonton Symphony Orchestra, March 26, 1998).

¹⁰¹ D.T. Baker, "ESO lucks out getting Smith as soloist," *Edmonton Journal*, March 25, 1998.

other numbers for the concert. The Bandmaster of the NYSB at this time was Ronald Waiksnoris, a reputable cornetist who was in Smith's Montclair Citadel Band.¹⁰²

2002-2009, LORIN MAAZEL ERA

Lorin Varencove Maazel (1930-2014) was born in Paris, but was raised and educated in the United States. He began playing violin and conducting at a young age. He took his first conducting lesson at age seven and made his debut with the baton at age eight. Maazel was also an accomplished composer. He was the Music Director of the Pittsburgh Symphony from 1988 to 1996, and held the same position in Cleveland from 1972 to 1982. He became the Music Director of the New York Philharmonic in September of 2002, and had conducted the orchestra more than one hundred times prior to his appointment.¹⁰³

On Maestro Maazel, Smith stated, "Absolute professional. Stick technique. He could give you every sixteenth if you needed it. He trusted you. There would be times when he would turn away. He trusted you, and he knew as long as he showed it, you would be there. Maazel was very pristine and very professional."¹⁰⁴

Several roster changes occurred in the trumpet section during Maazel's era. The 2002-2003 season had Philip Smith as principal, Vincent Penzarella as second, Robert Sullivan as third/associate principal, and Thomas Smith as fourth. Sullivan left the next year and Thomas Smith was moved to third/associate. Fourth remained vacant for three seasons. Penzarella retired after the 2004-2005 season, and his spot was vacant for a year.

¹⁰² New York Staff Band with The Principal Brass of the New York Philharmonic, *Beyond Brass* (New York City: Lincoln Center, April 26, 2000).

¹⁰³ New York Philharmonic, *Concert Program* (New York City: New York Philharmonic, June 10, 2004).

¹⁰⁴ Davis, "Bone2Pick: Phil Smith Interview, Part 3," February 1, 2013.

In 2006-2007, young Matthew Muckey was hired as the third/associate principal trumpet. James Ross was hired as the second player and Thomas Smith moved back to fourth trumpet. The next year, Ethan Bendorf was hired and took Ross' spot as second trumpet. Philip Smith, Bendorf, Muckey, and Thomas Smith remained together until Philip retired in 2014.¹⁰⁵

The annual Holiday Brass concerts often included the Canadian Brass, then gradually reached out to other collaborations. In December 2002, the Principal Brass Quintet played with the German Brass. The concert included many compositions and arrangements by Enrique Crespo, founder of the German Brass, along with several Bach pieces, a favorite composer of the European ensemble.¹⁰⁶

A project never completed at the end of Masur's tenure was the premiere of Siegfried Matthus' Concerto for Two for Trumpet, Trombone, and Orchestra. Matthus and Masur had been friends since the 1960s when they were both in Germany. The work was "completed on February 3, 2002 on commission from the New York Philharmonic, and dedicated to 'my friend Kurt Masur on his 75th birthday; for Philip Smith and Joseph Alessi.'"¹⁰⁷ Masur returned to New York for the premiere on May 7, 2003. *Newsday* said of the work featuring Smith and Alessi, "Matthus relished the competitive aspects of the setup so much that after plying them with plenty of bravura passagework, he simply resorted to filling a page with indeterminate squiggles and written instructions to do pretty much whatever they wanted, so long as it was high-spirited. That it was. The

¹⁰⁵ New York Philharmonic, "Search the Digital Archives," accessed January 24, 2017.

¹⁰⁶ New York Philharmonic, *Holiday Brass* (New York City: New York Philharmonic, December 22, 2002).

¹⁰⁷ New York Philharmonic, *Concert Program* (New York City: New York Philharmonic, May 7, 2003).

soloists kept putting down and picking up instruments of various sizes in their quest for the highest note, the fastest scale, the most inimitable riff.”¹⁰⁸

Smith’s musical tastes are varied. Some of his favorite works to perform with orchestra were Mahler’s Symphony No. 3 and Symphony No. 5, Rachmaninov symphonies, and anything by Bach or Handel. In his spare time, he enjoys listening to contemporary Christian music and “easy listening” music. He also enjoys gospel groups like the Brooklyn Tabernacle Choir.¹⁰⁹

Composer and conductor John Williams had his New York Philharmonic debut on February 10, 2004. He conducted a concert of his music entitled “The Art of the Score.” Some of the compositions played were *Olympic Fanfare and Theme*, Suite from *JFK*, Suite from *Harry Potter*, and the Theme from *Schindler’s List*. Maestro Williams signed on Smith’s copy of the program, “Phil, With Great Admiration! –John Williams.”¹¹⁰

In the June 2004 programs for the New York Philharmonic, the orchestra recognized musicians who had been with the ensemble for twenty-five years. This included Philip Smith on trumpet, Emmanuel Boder on Violin, Mindy Kaufman on piccolo and flute, and Yoko Takebe on Violin. Smith recalled, “I came here as a greenhorn. Zubin Mehta was on the podium. I remember him looking back at me and grinning from ear to ear. He exuded such confidence in me, it gave me the confidence to play the best that I could.”¹¹¹

¹⁰⁸ Justin Davidson, “Unfinished Business,” *Newsday*, May 9, 2003.

¹⁰⁹ Ken Smith, “A Song in the Heart,” *Faith & Friends*, November 2001, Issue 41.

¹¹⁰ New York Philharmonic, *The Art of the Score* (New York City: New York Philharmonic, February 10, 2004).

¹¹¹ New York Philharmonic, *Concert Program*, June 10, 2004.

The New York Philharmonic Principal Brass Quintet presented a full recital in the Metropolitan Museum of Art on December 20, 2004. The performance was part of the museum's fifty-first concert season, and took place in the Medieval Sculpture Hall in front of the museum's Christmas tree. The quintet started with Renaissance and Baroque works by Handel, Scheidt, Praetorius, and Gabrieli, and finished with festive holiday music.¹¹²

Msitslav Rostropovich appeared with the Philharmonic in April 2005 to conduct an all-Russian program. Shostakovich's Concerto No. 1 in C minor for Piano, Trumpet, and Strings was performed with pianist Martha Argerich alongside Smith. The work was written and premiered in 1933, with the composer at the piano. It had appeased the Soviet political figures after Shostakovich's satirical opera, *The Nose*, caused a stir in 1930.¹¹³

The Philharmonic programmed the complete fifty minute edition of Stravinsky's *The Soldier's Tale* for only the second time in May 2005. It highlighted Smith on cornet, Alessi on trombone, and guest violinist Pinchas Zukerman. This performance included puppets and an on screen ballerina.¹¹⁴

During the summers, the Philharmonic gives Concerts in the Parks. The brass section sometimes presents one of these concerts. A representative brass performance was given on July 18, 2004 at Snug Harbor on Staten Island. The program included standards such as Dukas' Fanfare from "La Peri" and Gabrieli's Sonata pian e forte. The

¹¹² New York Philharmonic Principal Brass Quintet, *New York Philharmonic Brass Quintet* (New York City: Metropolitan Museum of Art, December 20, 2004).

¹¹³ New York Philharmonic, *Concert Program* (New York City: New York Philharmonic, April 27, 2005).

¹¹⁴ New York Philharmonic, *Concert Program* (New York City: New York Philharmonic, May 12, 2005).

Principal Brass played their favorite, *That's A Plenty* by Pollack, and the concert finished with Turrin's arrangement of "America" from *West Side Story*.¹¹⁵

The Principal Brass Quintet became a regular encore feature on various Philharmonic tours starting in Masur's tenure. Quintet activity during the Maazel era included a 2003 and 2007 Japan tour, and concerts in Germany.¹¹⁶

In April 2006, Smith performed Zwilich's *American Concerto* several times with the Philharmonic under the baton of Bramwell Tovey. The concerts occurred at the Tilles Center in Brookville, New York, and at Lincoln Center. Zwilich wrote, "The title of my *American Concerto* was chosen to pay tribute to the distinctive and virile style of American brass playing exemplified by Doc Severinsen, for whom I wrote it, and by Phil Smith who is playing it in this concert. Unlike his or her European counterparts, the American brass player typically has a broad background encompassing orchestra, band, and jazz idioms. This lends a special vitality and versatility to the playing."¹¹⁷

The 2007-2008 Season booklet for the Philharmonic provided many facts and statistics typical of an orchestra season. The ensemble had 106 contracted musicians on fifty-two week contracts. Fifty-five were men and forty-six were women. Sixteen guest conductors and thirty-eight guest artists worked with the group that season. There were thirty-one weeks in the subscription season, one tour, one residency, and five area concerts. Other performances included nine young people's concerts at Merkin Hall, two

¹¹⁵ New York Philharmonic, *Time Warner Concerts in the Parks 2004*, July 18, 2004.

¹¹⁶ New York Philharmonic Principal Brass Quintet, *The New York Philharmonic Principal Brass Quintet* (New Jersey: Calvary Lutheran Church Concert Series, April 15, 2007).

¹¹⁷ New York Philharmonic, *Concert Program* (Brookville, NY: Tilles Center for the Performing Arts, April 8, 2006).

concerts at the Metropolitan Museum of Art, and one Principal Brass concert at CUNY-Staten Island.¹¹⁸

On July 18, 2007, the New York Philharmonic held a press conference to name Alan Gilbert as Music Director beginning the 2009-2010 season. Gilbert had debuted with the ensemble in 2001 with several appearances in following seasons.¹¹⁹

One of the Philharmonic's most remarkable and groundbreaking performances was under Maazel in Pyongyang, North Korea. On February 26, 2008, the orchestra became "the first major American cultural group to perform in North Korea, and the largest delegation from the United States to visit its longtime foe."¹²⁰ The ensemble opened with the national anthems of each country, and then played Gershwin's *An American in Paris*, Dvorak's "New World" Symphony, and Prelude to Act III of Wagner's *Lohengrin*. The concert was broadcast on North Korea's state television and on PBS in the United States.¹²¹ It was quickly characterized as a musical and diplomatic victory. The *Washington Post* said, "The concert seemed to delight a mostly male, standing-room only audience of North Koreans, nearly all of whom were wearing lapel pins bearing the face of their leader, Kim Jong Il, or his father, Kim Il Sung, the country's modern founder. Not a single member of the Philharmonic declined to come to Pyongyang."¹²²

¹¹⁸ New York Philharmonic, *New York Philharmonic Fact Book: 2007-2008* (New York City: New York Philharmonic, 2007).

¹¹⁹ Ibid.

¹²⁰ Burt Herman, "N.Y. Philharmonic launches music diplomacy in North Korea," *The Leader Herald* (NY), February 26, 2008.

¹²¹ "In North Korea, a rare concert," *St. Petersburg Times*, February 26, 2008.

¹²² Blaine Harden, "Philharmonic wins bravos as instrument of diplomacy," *Washington Post*, February 27, 2008.

Outside Solo and Chamber Engagements (2002-2009)

“The President’s Own” Marine Band played at Lincoln Center in November 2002. On the first half of the concert, Smith and Alessi each performed one solo and then concluded with Turrin’s duet titled *Fandango*.¹²³

The Hannaford Street Silver Band of Toronto held a similar concert titled “Principals” in May of 2003 featuring Philip Smith, Joseph Alessi, and conductor Bramwell Tovey. Each soloist played some of their instrument’s standard repertoire, such as Honegger’s *Intrada* and Pryor’s *Blue Bells of Scotland*. They finished with the duet *Fandango* by Turrin.¹²⁴

The Black Dyke Mills Band of England traveled to the United States for a series of concerts in early 2004. Their performance on February 2, 2004 highlighted several soloists, including Smith and Roger Webster. Smith performed Himes’ *Jubilance*.¹²⁵

In November 2004, Philip Smith was a Judge and Guest Artist for the Ellsworth Smith Trumpet Competition in Birmingham, Alabama. Smith and pianist Joseph Turrin presented a recital on the opening night of the competition. The *Birmingham News* said, “His reputation as one of the finest trumpeters on the planet was affirmed in works ranging from Verdi to Lennon and McCartney. In Turrin’s miniature, *Canto*, and in an arrangement of the Beatles’ *Here, There and Everywhere*, the mellower cornet wafted

¹²³ Philip Smith and Joseph Alessi with “The President’s Own” United States Marine Band, *2002 National Concert Tour* (New York City: Lincoln Center, November 11, 2002).

¹²⁴ Philip Smith, Joseph Alessi, and Bramwell Tovey with The Hannaford Street Silver Band, *Principals* (Toronto, ON: The Hannaford Street Silver Band, May 25, 2003).

¹²⁵ Philip Smith with the Black Dyke Mills Band, *Black Dyke!* (Glassboro, NJ: Atlantic Brass Band, February 2, 2004).

hauntingly in the rafters of Jemison Concert Hall, posing a formidable musical goal for the contestants in the days to come.”¹²⁶

Philip Smith and his Christian ensemble, Resounding Praise, presented a performance at Wheaton Academy in Illinois on May 20, 2005. The quartet of the Smiths, Mara Mulder, and John Breur played a variety of Christian works, many arranged by Mulder. Smith played a few solo numbers, including *Napoli*, *Someone to Watch Over Me*, and *His Eye is on the Sparrow*.¹²⁷

The United States Coast Guard Band hosted Philip Smith on a concert in June of 2006. The performance was part of the ensemble’s eightieth anniversary season. Smith was showcased on Broughton’s *Excursions* and Turrin’s arrangement of Gershwin’s *Someone to Watch Over Me*.¹²⁸

Trumpeter Bert Truax, formerly of the Dallas Symphony, holds an annual trumpet camp in Dallas, Texas. Smith came to Bert’s Basic Brass Trumpet Camp as a guest in June 2006 and gave a master class and solo recital. Other guests included Marvin Stamm, Jon Lewis, and Richard Giangiulio. The recital had two trumpet ensemble pieces written by Truax titled *Legacies of Honor* and *In His Light*. Truax also joined with Smith for a rendition of Turrin’s *Arabesque*.¹²⁹ The International Trumpet Guild said of the recital, “An encore, written by Truax, demonstrated that trumpets can play not only the normal fanfares and heroic parts, but violin parts as well in *No Strings Attached*. The audience

¹²⁶ Michael Huebner, “Smith’s rich trumpet, moving cornet highlight evening,” *Birmingham News* (AL), November 5, 2004.

¹²⁷ Philip Smith and Resounding Praise, *Phil Smith & Resounding Praise* (West Chicago, IL: Wheaton Academy Artist Series, May 20, 2005).

¹²⁸ Philip Smith with The United States Coast Guard Band, *Young Artists Concert* (New London, CT: The United States Coast Guard Band, June 4, 2006).

¹²⁹ Philip Smith, Steven Harlos, and Guests, *Philip Smith, trumpet* (Dallas, TX: Bert Truax Trumpet Camp, June 24, 2006).

loved it and showed their appreciation warmly. The concert was a fabulous ending to a memorable camp.”¹³⁰

Turrin and Smith were performers at the summer 2007 Great American Brass Band Festival in Danville, KY. They both performed in a Band History presentation and recital, and participated in a panel discussion. Smith also gave a master class and worked with four students, one of which was Gabriel, son of famed trumpeter Vince DiMartino. The festival is free and open to the public, and has a hot air balloon race, picnic, parade, and other events.¹³¹

During the fall of 2007, Smith and Turrin embarked on a tour of several Texas universities. Both musicians worked with music students at the various schools. A representative program from the tour was held at the University of Texas at Austin on November 16th. Smith and Turrin joined forces on the program with trumpet ensembles and the faculty brass quintet. Some of the repertoire on the program was: Turrin’s *Intrada* and Peaslee’s *Catalonia* for trumpet and piano, *Napoli* and *Someone to Watch Over Me* for soloist and quintet, and Turrin’s duet *Arabesque* with Professor Ray Sasaki and piano.¹³²

Smith soloed with the United States Military Academy Band on August 3, 2008 in a concert titled “A Walk in the Park.” The venue was the outdoor Trophy Point Amphitheatre at West Point, New York. Smith played Williams’ *Dramatic Essay*,

¹³⁰ John Irish, “Bert’s Basic Brass Trumpet Camp,” *International Trumpet Guild Journal*, March 2007, 45-46.

¹³¹ Great American Brass Band Festival, *Great American Brass Band Festival* (Danville, KY: Great American Brass Band Festival, June 2007).

¹³² Philip Smith and Joseph Turrin, *Guest Artist Recital* (Austin, TX: University of Texas at Austin, November 16, 2007).

Broughton's *Excursions*, and an arrangement of Gershwin's *Someone to Watch Over Me*.¹³³

The Columbus State University Wind Ensemble in Georgia featured Smith as a soloist on October 25, 2008. Smith played four selections on the concert, one of which was the premiere of Alfred Cohen's *...curls of motion....* Cohen's composition is in a single movement and written especially for Philip Smith. It is based upon a poem by A.R. Ammons.¹³⁴

The Salvation Army (2002-2009)

The Chicago Staff Band held their Sounds of the Seasons 2002 concert at Wheaton College on November 30, 2002. The three special music guests were Philip Smith, Sheila Smith, and Mara Mulder from the Christian ensemble Resounding Praise. A highlight of the concert was the cornet trio, *The Heralds* by Catelinet, which included Smith, his former Chicago Symphony section mate William Scarlett, and Peggy Thomas of the Staff Band.¹³⁵

The Smiths were featured guests in May 2006 at an Army concert titled "To God Be The Glory" with the Agincourt Band and Songsters of Ontario, Canada. Items on the program included a Gershwin set of *Someone to Watch Over Me* and *Summertime*, and one of Philip's favorite pieces, *His Eye is on the Sparrow*.¹³⁶

¹³³ Philip Smith with the United States Military Academy Concert Band, *A Walk in the Park* (West Point, NY: United States Military Academy, August 3, 2008).

¹³⁴ Philip Smith with the Columbus State University Wind Ensemble, *CSU Wind Ensemble* (Columbus, GA: Columbus State University, October 25, 2008).

¹³⁵ Philip Smith, Sheila Smith, and Mara Mulder with the Chicago Staff Band, *Sounds of the Seasons 2002* (Wheaton, IL: The Salvation Army, November 30, 2002).

¹³⁶ Philip Smith and Sheila Smith with The Agincourt Band and Songsters, *To God Be The Glory* (Scarborough, ON: The Salvation Army Agincourt, May 20, 2006).

Philip and Sheila traveled to Australia to participate in a concert with The Salvation Army's Melbourne Staff Band in April of 2008. They both performed several solos and collaborated on the duets *The Lamb will Reign Forevermore* and *All Aboard*.¹³⁷

The Smiths presented other concerts while in Australia. Their music and personalities especially affected one man in the city of Canberra. He said in a letter, "I would like to thank you for the excellent concerts that I was so very fortunate to have witnessed. Your musicianship was uplifting and extremely soulful. I have only recently opened up my life to God, and you are true advocates for the Lord's music. I am starting to get some light back into my life with the help of people like yourselves."¹³⁸

2009-2014, ALAN GILBERT ERA

Alan Gilbert (b. 1967) holds degrees from Harvard University, the Curtis Institute of Music, and The Juilliard School. Gilbert assumed the position of Music Director of the New York Philharmonic in Fall 2009. The son of two New York Philharmonic violinists, Michael Gilbert and Yoko Takebe, he is the first native New Yorker to hold the post. He was the first Music Director of the Santa Fe Opera, and has led the Royal Stockholm Philharmonic and Hamburg's NDR Symphony Orchestra.¹³⁹ Gilbert had a vision for the Philharmonic from the start, a delicate balance of imagination and tradition. He wanted the ensemble to celebrate the greatest symphonic repertoire and nurture current

¹³⁷ Philip Smith and Sheila Smith with The Melbourne Staff Band, *Concert Program* (Burwood, Victoria: The Salvation Army, April 30, 2008).

¹³⁸ Anonymous, Letter to Philip and Sheila Smith, May 2008.

¹³⁹ New York Philharmonic, *New York Philharmonic Fact Book: 2009-2010* (New York City: New York Philharmonic, 2009).

composers. He was committed to boosting audience awareness and understanding of music.¹⁴⁰

The Philharmonic trumpet section remained constant during Smith's final years under Maestro Gilbert. Smith was principal, Ethan Bensdorf was second, Matthew Muckey was third/associate principal, and Thomas Smith was fourth.¹⁴¹

The responsibility of playing trumpet in a top orchestra as the New York Philharmonic is demanding. Brass instruments require the player to stay in shape. The lips, tongue, lungs, diaphragm, and abdominals must have the requisite strength and endurance. Smith commented, "Being a good trumpet player is a very physical job in terms of developing your embouchure and your wind capacity. You have to stay in shape so that you can fulfill all the different requirements."¹⁴² In order to meet the demands of the repertoire, Smith divided the section into two groups. He said, "When we're not playing as a unit of four, we divide the work into two teams. We trade off. It keeps us all active and involved in the section, musically and physically. I watch the workload. There's a lot of repertoire, and I try to make sure that we share in it. If we ran it just by first trumpet, second, third, and fourth, there's a diminishing return." Teamwork and clear individual roles were crucial for Smith's section to be effective.¹⁴³

The Principal Brass Quintet of the Philharmonic performed a recital in the New York Chamber Music Festival on September 13, 2009. The roster for this event was Smith and Muckey on trumpet, Philip Myers on horn, Joseph Alessi on trombone, and Alan Baer on tuba. The quintet played Baroque arrangements and standard repertoire on

¹⁴⁰ Ibid.

¹⁴¹ New York Philharmonic, "Search the Digital Archives," accessed January 24, 2017.

¹⁴² Lucy Kraus, *The Philharmonic Trumpets* (New York City: New York Philharmonic, March 13, 2009).

¹⁴³ Ibid.

the first half, which included Malcolm Arnold's Quintet and a movement of Ingolf Dahl's Music for Brass Instruments. The second half contained jazz and popular music with portions of Jack Gale's well-known arrangement of *West Side Story*.¹⁴⁴

The New York Philharmonic traveled overseas soon after Gilbert assumed his post. In October of 2009, the ensemble embarked on a five-city Asian Horizons tour with performances in the Hanoi Opera House and the Emirates Palace Hotel in Abu Dhabi. *The National* said, "Already, there is a new energy about the performances and the orchestra's mission to bring classical music to new audiences."¹⁴⁵

The annual Holiday Brass concert in 2009 paired the Principal Brass Quintet with brass ensembles from West Point. The brass and percussion from the Military Academy Band, the West Point Trombone Ensemble, and the Hellcats were all present for the collaboration. An assortment of music, some holiday themed and some not, was performed. Joseph Turrin had his *Holiday Jubilee* and Arabesque duet played. The latter, was performed by Smith and Muckey with the West Point Band Brass and Percussion.¹⁴⁶ A comparable concert occurred the next December in West Point, New York.

Handel's *Messiah* was performed by the Philharmonic on five consecutive nights in December 2011. Smith played the solo part in the bass aria, "The Trumpet Shall Sound." He particularly enjoyed works like *Messiah* that have religious content. Peter

¹⁴⁴ New York Philharmonic Principal Brass Quintet, *Principal Brass* (Manhattan, NY: New York Chamber Music Festival, September 13, 2009).

¹⁴⁵ Gemma Champ and Vesela Todorova, "Ovation for New York Philharmonic on Abu Dhabi Debut," *The National* (Abu Dhabi), October 24, 2009.

¹⁴⁶ New York Philharmonic, *Holiday Brass* (New York City: New York Philharmonic, December 13, 2009).

Schreier conducted in his New York Philharmonic debut with Peter Rose as bass vocalist.¹⁴⁷

Alan Gilbert and the Philharmonic were part of a 2012 Barbican International Associate Residency in London. The concept of residencies is “to involve a whole range of activities: symphonic concerts, family events, new commissions, and creative learning work. A close and developing relationship is built between the audiences and ensembles.” The orchestra featured soloists Joyce DiDonato and Lang Lang, and also performed Mahler’s Symphony No. 9.¹⁴⁸

The Philharmonic's Holiday Brass concert in 2011 joined the Principal Brass Quintet with the Lee Musiker Jazz Trio. The jazz trio is comprised of: Lee Musiker on piano, celesta, and harpsichord; Jay Leonhart on bass; and Rick Cutler on drums and percussion. The program contained Lee Musiker arrangements of holiday classics.¹⁴⁹

The Principal Brass Quintet hosted a Very Young People’s Concert in Merkin Concert Hall on March 17, 2013. The quintet performed Nicola Ferro’s *Tarandó*, arrangements of *Les Toreadors* by Bizet and *The Brass They Stroll All Around* by Von Tilzer, and Bozza’s Sonatine. Prior to the concert, musicians joined kids for musical games, and after the concert, kids were able to “meet” brass instruments in the lobby.¹⁵⁰

¹⁴⁷ New York Philharmonic, *Handel’s Messiah* (New York City: New York Philharmonic, December 13, 2011).

¹⁴⁸ New York Philharmonic, *Barbican International Associate Residency* (London: New York Philharmonic, February 13-18, 2012).

¹⁴⁹ New York Philharmonic, *Holiday Brass* (New York City: New York Philharmonic, December 11, 2011).

¹⁵⁰ New York Philharmonic Brass, *Very Young People’s Concert* (Manhattan, NY: New York Philharmonic, March 17, 2013).

Outside Solo and Chamber Engagements (2009-2014)

In February 2010, the Florida State University College of Music hosted Philip Smith and Joseph Turrin. Smith performed Turrin's *Chronicles* with the University Wind Orchestra. Members of the ensemble also played Turrin's Festival Fanfare and *Hemispheres*.¹⁵¹

Smith was one of several featured soloists on a University of Notre Dame Concert Band performance at Carnegie Hall in May of 2010. He performed Clifton Williams' *Dramatic Essay* as a solo, and gave a rendition of Turrin's duet, Fandango, with trombonist Anthony Parrish. Turrin's Fanfare and Prelude was premiered by the band under Kenneth Dye's baton. The *Notre Dame Victory March*, conducted by alum and celebrity guest Regis Philbin, was the final item on the program.¹⁵²

The University of Alabama hosted the Trumpet Festival of the Southeast in February 2010. Smith and Turrin were guest artists who gave a full recital. Compositions by Enesco, Bloch, Delmas, and Turrin were included.¹⁵³

The New York Chamber Music Festival presented a recital with the Smiths and Joseph Turrin at Symphony Space in September 2010. Selections by Bozza, Peaslee, and Ibert were played. The performers also gave the New York premieres of Allen Bonde's *Punsternation* trio and Turrin's solo Piano Suite.¹⁵⁴ A similar program was performed at Central Michigan University in March of 2010.

¹⁵¹ Philip Smith and Joseph Turrin with The University Wind Orchestra, *The University Wind Orchestra* (Tallahassee, FL: Florida State University, February 22, 2010).

¹⁵² Philip Smith and Anthony Parrish with The University of Notre Dame Concert Band, *The University of Notre Dame Concert Band* (New York City: University of Notre Dame, May 11, 2010).

¹⁵³ Philip Smith and Joseph Turrin, *Guest Recital* (Tuscaloosa, AL: Trumpet Festival of the Southeast, February 27, 2010).

¹⁵⁴ Philip Smith, Sheila Smith, and Joseph Turrin, *New York Chamber Music Festival* (New York City: New York Chamber Music Festival, September 10, 2010).

On May 1, 2011, Smith was a guest soloist with the Imperial Brass of New Jersey. He soloed on Himes' *Jubilance* and Mark Freeh's arrangement of *What a Friend We Have in Jesus*, and joined with Mitch Brodsky on Peter Graham's duet titled *Quicksilver*. The ensemble included Smith's friends Mark Freeh and Warren Vache.¹⁵⁵

The National Brass Symposium was held at Kennesaw State University in Georgia during June 2011. The artistic directors of the event were orchestral trumpeters Chris and Michael Martin. The mission of the symposium was to "assemble the most accomplished symphonic brass players in the world for a three-day workshop of brass pedagogy, master classes in performance, mock auditions, instrument and music exhibits, and concerts."¹⁵⁶ Smith's schedule only allowed him to be there for the final day. He participated in two student sessions and played on the closing concert.

Philip Smith and Joseph Alessi were solo artists for composer Stephen Michael Gryc's Retirement Celebration Concert at The Hartt School on October 14, 2012. Smith soloed on Gryc's Evensong and Turrin's *The Sounding of the Call*. Alessi played Gryc's *Passaggi*, a concerto for trombone and wind ensemble. As Smith and Alessi had done many times before, they ended with Turrin's duet *Fandango*.

The Wind Symphony at the University of Illinois held a concert featuring Smith at the Krannert Center for the Performing Arts on April 2, 2013. Robert W. Rumbelow conducted the world premiere of Aaron Jay Kernis' *a Voice, a Messenger* with Smith as soloist. The program notes stated, "When Philip Smith asked me to write a concerto, he suggested as sources the appearance of trumpets and its relatives in Scripture. I developed impressions for the work while attending Rosh Hashanah services, hearing the shofar in

¹⁵⁵ Philip Smith with the Imperial Brass, *Imperial Brass* (Ridgewood, NJ: Imperial Brass, May 1, 2011).

¹⁵⁶ Lynda Martin and Philip Smith, *National Brass Symposium Agreement* (Marietta, GA: National Brass Symposium, May 9, 2011).

person, and rereading passages from Torah that place these instruments in spiritual context. The dedication reads: Written for Philip Smith, in celebration of his three decades with the New York Philharmonic; and in recognition of the generous and ongoing commitment to the creation of music of our time by that great orchestra and the distinguished Big Ten Band Association.”¹⁵⁷

“I Love New York Brass” was the title of a concert on the 2013 Summer Stars Classical Series at the Great Auditorium in Ocean Grove, New Jersey. The July 4 performance featured Philip Smith with several friends: Michael Baker, Michelle Reed Baker, Paul Bellino, Jason Ham, Bob Jones, Kyle Turner, and Gordon Turk. Smith played Mark Freeh’s solo arrangement of *What A Friend*, and the program also included several upbeat, patriotic pieces.¹⁵⁸

The Salvation Army (2009-2014)

The New York Staff Band, the Army’s oldest staff band, celebrated its 125th anniversary at Carnegie Hall on March 22, 2012. The last time they were in the hall they shared the stage with Elton John. This concert featured two guests: The King’s Singers and Philip Cobb of the London Symphony. Cobb made his Carnegie debut with renditions of Himes’ *Jubilance* and *Tico Tico*. The *SA Bandsman* said, “One of the highlights of the evening, however, was an unprogrammed item which featured Philip Cobb alongside Philip Smith, who had only just finished playing in a concert at another venue in New York but made it just in time for his second-half appearance. Here we had

¹⁵⁷ Philip Smith with the Illinois Wind Symphony, *Illinois Wind Symphony* (Urbana, IL: University of Illinois, April 2, 2013).

¹⁵⁸ Philip Smith and Friends, *I Love New York Brass* (Ocean Grove, NJ: Ocean Grove Camp Meeting Association, July 4, 2013).

the principal trumpets of two of the world's most renowned orchestras, performing together on the same stage, and to think that both of them are Salvationists! Suffice it to say we were not disappointed, as they reeled off Peter Graham's cornet duet, *Quicksilver*, with spellbinding authority, again in the presence of the composer."¹⁵⁹ The Smith's and the Cobb's go back to the Army's Hendon Corps in England, where Derek Smith and Roland Cobb played together. Philip Cobb, Roland's grandson, is named after Philip Smith.¹⁶⁰

¹⁵⁹ Andrew Wainwright, "New York Staff Band celebrates 125 years with Carnegie spectacular," *SA Bandsman*, April 2012.

¹⁶⁰ Christopher A. Heldt, Interview with Derek Smith, Digital recording, Bishop, GA, November 21, 2016.

CHAPTER 7

RETIREMENT FROM THE PHILHARMONIC

Philip Smith's tenure with the New York Philharmonic spanned thirty-six years, with countless honors and distinctions. The Archives Department at the Philharmonic lists Smith as appearing as a soloist with the ensemble on 219 occasions, inclusive of chamber and Principal Brass Quintet performances. Smith performed select works of the solo trumpet repertoire numerous times while in New York. He performed Copland's *Quiet City* twenty-eight times, often alongside the English Horn soloist Thomas Stacy. Haydn's Concerto for Trumpet in E-Flat Major received twenty-six performances.¹ Smith gave four notable solo premieres with the Philharmonic: the world premiere of Turrin's Concerto for Trumpet, the United States premiere of Hetu's Concerto for Trumpet and Chamber Orchestra, the world premiere of Liebermann's Concerto for Trumpet and Orchestra, and the world premiere of Matthus' Concerto for Two with Joseph Alessi.

The sheer volume of solo works he played with the orchestra is remarkable: Anderson's *Trumpeter's Lullaby* and *Bugler's Holiday*, Arutunian's Concerto for Trumpet and Orchestra, Bach's *Brandenburg Concerto No. 2*, Barber's *Capricorn Concerto*, Chaynes' Concerto for Trumpet and Orchestra, Ewazen's Trio for Trumpet, Violin, and Piano, Hummel's Concerto for Trumpet, Turrin's *Two Gershwin Portraits* with Wynton Marsalis, Hertel's Concerto à Cinque, Molter's Trumpet Concerto No. 2, Saint-Saëns' Septet in E-flat Major, Shostakovich's Concerto No. 1 for Piano, Trumpet,

¹ Lincoln Center, Wall text for *Philip Smith Retirement Exhibit*, New York City, 2014.

and Strings, Tamberg's Concerto for Trumpet, Tomasi's Concerto for Trumpet, Vivaldi's Concerto for Two Trumpets with several colleagues, and Zwilich's *American Concerto* and Concerto for Trumpet and Five Players.²

He frequently performed major works with prominent trumpet parts throughout his Philharmonic career. Handel's complete *Messiah* with the aria "The Trumpet Shall Sound" was performed thirty times. Mahler's Symphony No. 3 in D minor with the posthorn solo was performed thirty-one times, and Ravel's orchestration of *Pictures at an Exhibition* with the famous "Promenade" and "Goldenberg and Schmuyle" solos received an incredible eighty performances.³

Throughout his New York career, Smith performed under more than two hundred conductors, and in 188 cities across fifty-three countries. He once said, "Since joining the Philharmonic, I've had the chance to see the world, and that is such a blessing."⁴ In a Philharmonic interview, Smith stated, "It has been a thrill and privilege to travel the world with the New York Philharmonic – recently to Pyongyang, North Korea, and Hanoi, Vietnam. In the past, to India, the Soviet Union, China, and Europe, to name just a few."⁵

The Philharmonic players and audiences formed a strong relationship with Smith, so much so, that since his retirement, he has regularly been invited back to conduct and host the annual Holiday Brass concerts at Lincoln Center. Smith also conducted the New

² New York Philharmonic Archives, *Phil Smith: New York Philharmonic Performance Index* (New York City: New York Philharmonic, July 2014).

³ Ibid.

⁴ Michael Davis, "Bone2Pick: Phil Smith Interview, Part 2," YouTube video, 12:24, February 1, 2013, <https://www.youtube.com/watch?v=ld0R3T4t9dg>.

⁵ New York Philharmonic, *Concert Program* (New York City: New York Philharmonic, January 7, 2010), 38.

York Philharmonic Brass and Percussion Ensemble in May 2014 at the opening of the National September 11 Memorial Museum.⁶

The New York Philharmonic's Principal Brass Quintet was first formed by Smith and his colleagues in 1983 when they played along with the Canadian Brass in Ottawa, Canada. The Principal Brass also collaborated with other well-known groups, including the Boston Symphony Brass, Empire Brass, German Brass, and the New York Staff Band. They introduced the annual tradition of New York Philharmonic Holiday Brass concerts in 1995, and performed as a regular encore on many of the Philharmonic's tours. Smith's retirement also coincided with other longtime Philharmonic members. Glenn Dicterow, concertmaster, retired after thirty-four years, as did Marc Ginsberg, principal second violin, with forty-four years of service.⁷ It is also interesting to note that every New York principal or co-principal trumpeter after the retirement of Mr. Vacchiano in 1973, was a student of his. John Ware, Gerard Schwarz, Louis Ranger, and Philip Smith all studied with Vacchiano.⁸ This was the case for forty-one years, but ended with Smith's retirement in 2014.

The New Yorker said of Smith upon his retirement, "Violinists have hundreds of superstars to model themselves after, from Itzhak Perlman to Hilary Hahn. The world of classical trumpet, with only a handful of virtuoso soloists outside the orchestral tradition, has Smith. For the past thirty-six years, Smith has presided over orchestral trumpet playing, with a resonant, clarion sound and a reputation for never missing a note."⁹

⁶ New York Philharmonic, *Holiday Brass* (New York City: New York Philharmonic, December 14, 2014).

⁷ Michael Cooper, "New York Philharmonic Faces Big Orchestra Hiring Decisions," *New York Times*, May 14, 2014.

⁸ Brian A. Shook, "William Vacchiano (1912-2005): A Tribute to His Life, Career, and Pedagogical Method," *International Trumpet Guild Journal*, March 2006, 15.

⁹ William Robin, "Philip Smith, Master Trumpeter," *The New Yorker*, July 1, 2014.

Alan Gilbert, the then Music Director of the New York Philharmonic, said of Smith, “For as long as I’ve known him and had the privilege of hearing his peerless trumpet playing, Phil Smith has represented the pinnacle of what we as musicians can aspire to. Of course his command of the instrument and ability to deliver glorious performances night after night are legendary. But it is his humility, deep humanity, and warmth as a person that have made him truly a model colleague: someone we all learn from on a daily basis, and who is a great inspiration both on stage and off. I will always remember and appreciate the wonderful concerts we have shared.”¹⁰

Smith has stated his most important trumpet influences were his father, Bud Herseth, and Maurice Andre.¹¹ He listened to them regularly. Smith’s father and Herseth were also major influences in his approach to life as well as music.

“A Celebration of Philip Smith,” a concert to salute the departing principal trumpet, was presented by the New York Philharmonic on July 5, 2014 at Avery Fisher Hall. The performance featured the New York Philharmonic Brass and Percussion Ensemble under the batons of Bramwell Tovey and Mr. Smith. Program works were introduced by Philharmonic musicians and friends who also spoke fondly of Mr. Smith. When Smith received news of the concert, he said “I am absolutely humbled and honored that my colleagues and friends have decided to throw this ‘party’ for me! To be honest, I was trying to ‘fade away’ as General Douglas MacArthur once said. While my brass colleagues have kept me in the dark about the program, I do know that Henri Tomasi’s *Liturgical Fanfares* is on the program. To enjoy the power of this piece, musically as

¹⁰ Katherine E. Johnson, “A Celebration of Philip Smith,” New York Philharmonic Press Release, May 21, 2014.

¹¹ “Philip Smith,” New York Philharmonic, <http://www.nyphil.org/about-us/artists/philip-smith> (accessed October 6, 2016).

well as programmatically, on this occasion, will be an absolute treat!” The program also included Rimsky-Korsakov’s *Procession of the Nobles*, Mussorgsky’s “Great Gate of Kiev” from *Pictures at an Exhibition*, and Pollack’s *That’s A Plenty*. Smith was able to officially play one last time with his Principal Brass Quintet colleagues on *That’s A Plenty*, a work they frequently performed as an encore on Philharmonic tours.¹² The Philharmonic Archives Department also created a Lincoln Center for Performing Arts exhibit that included many pictures detailing his entire career.

The New York Philharmonic also published Philip Smith video tributes from several professional trumpeters. Wynton Marsalis said of Smith, “We played the Vivaldi Concerto for Two Trumpets with the Philharmonic. That was a lot of fun. That was so many years ago. Then we also did a concert of cornet music out in New Jersey. Salvation Army. We were playing *Bride of the Waves* and all those great cornet solos from around the turn of the century. Once, I think it was Lew Soloff, Jon Faddis, myself, a lot of trumpet players in New York, came to the Philharmonic because Phil was playing the *Brandenburg Concerto*. This had to be in the 80s. Man, he played so much trumpet that night. When he finished the first movement, we were all like, ‘Did you just hear that?’ He’s so consistent and so great, and I’ve heard him play Mahler 5, *Pictures at an Exhibition*, *Mathis der Maler*. It doesn’t make a difference, over the years. The big pieces that generally will come at least once. Get in some kind of way to check him out, and he is so consistent and great. It has been an honor for me to listen to him. I have such love and respect for him.”¹³

¹² Johnson, NYP Press Release, May 21, 2014.

¹³ New York Philharmonic, “Wynton on Phil Smith,” YouTube video, 1:47, September 17, 2010, <https://www.youtube.com/watch?v=cWZoejVZnzc>.

Former Canadian Brass member and trumpet soloist Brandon Ridenour said of Smith, “Of all the greatest orchestra trumpeters, Phil is definitely my favorite. The reason being is, because no matter what the situation, no matter how loud or soft the orchestra is playing, Phil always managed to still play with a tasteful, beautiful sound all the time. It’s the kind of special sound that didn’t rely on sheer volume just to be heard. It was this sound that simply happened and shimmered through the orchestra. His sound in itself is a legacy, and is certainly something all of us will continue to remember him by.”¹⁴

After Smith had retired and begun his position at the University of Georgia, the New York Philharmonic decided to pay homage to his career by releasing the three album set, *The Philip Smith Collection*, on March 24, 2015. Philip Smith was a producer for the albums, along with Barbara Haws and Lawrence L. Rock. The first album, *Trumpet Highlights*, is in compact disc format and contains a variety of prominent trumpet excerpts taken from Philharmonic performances. Included with the disc is an informative booklet with magnificent pictures. The front page of the booklet reads, “In honor of Philip Smith’s 36 years as trumpeter extraordinaire of America’s oldest symphony orchestra.”¹⁵ The second and third albums, *The Concertos*, focus on solo works Smith performed with the orchestra, and are available for download only on the orchestra’s website. Barry Kilpatrick of the *American Record Guide* wrote, “It is all quite beautiful and yes, very impressive – both by the orchestra as a whole and by Philip Smith in particular. Smith’s training began when he listened to his father play cornet in

¹⁴ New York Philharmonic, “Phil Smith Memories: Trumpeter/Composer/Arranger, Formerly of Canadian Brass, Brandon Ridenour,” YouTube video, 2:06, July 3, 2014, https://www.youtube.com/watch?v=gXVNa3F_3eY.

¹⁵ Philip Smith with the New York Philharmonic, *The Philip Smith Collection*, New York Philharmonic, 2015, CD.

Salvation Army bands. You can hear that in these excerpts, the round cornet tone with subtle but noticeable vibrato, the heartfelt way with a melody.”¹⁶

In May of 2016, the Philharmonic announced that its next principal trumpet player would be Chris Martin. Music Director Alan Gilbert offered the position to Martin because he is one of the few current orchestral players that could be a suitable replacement for Smith.¹⁷ Martin previously served as the principal trumpet for the orchestras in Chicago and Atlanta, and worked with Smith as a young man at the Harmony Ridge Brass Center.

¹⁶ Barry Kilpatrick, “Album Review of *The Philip Smith Collection*,” *American Record Guide*, Nov./Dec. 2015, 192-193.

¹⁷ Michael Cooper, “New York Philharmonic Names New Principal Trumpet,” *New York Times*, May 5, 2016.

CHAPTER 8

THE UNIVERSITY OF GEORGIA (2014-PRESENT)

Focal Dystonia

In the spring of 2012, Smith had a recording session of hymn arrangements for solo trumpet with orchestra. The recording engineer commented that there was some air noise on the takes. Smith was able to shut off the air leakage on subsequent tracks. He assumed this was a physical manifestation of growing older.

While on tour with the Philharmonic about a year later, Smith started to have a consistent and noticeable air leak from the upper left side of his embouchure. The “Promenade” from *Pictures at an Exhibition*, which Smith had played flawlessly numerous times with the Philharmonic, became a concern.¹ After the tour, Smith had a lesson with the late Laurie Frink, who was noted for her strategies for addressing physical issues associated with a brass player’s embouchure.

Smith continued to have challenges with his embouchure in the summer and fall of 2013. He had done some personal research which ruled out Bell’s palsy and a muscle tear as causes. He began to wonder if dystonia was the potential problem.

On October 9, 2013, Smith met with Dr. Susan Bressman and Dr. Naomi Lubarr. Bressman, a neurologist in New York City, who researches and treats movement disorders. She is known for her care of Michael J. Fox’s Parkinson’s disease. Videos

¹ Philip Smith, “Lip Synopsis,” October 27, 2013.

were taken of Smith's trumpet playing, and the doctors diagnosed dystonia. Dr. Steven Frucht confirmed the diagnosis on October 22, 2013.²

Dr. Frucht is one of the founders of Musicians With Dystonia (MWD). An informational article associated with MWD states, "Professional musicians are susceptible to a number of occupational conditions, including *task-specific focal dystonia*. Dystonia is a neurological disorder characterized by involuntary muscle contractions and postures. The term *focal* indicates that the dystonia affects a single, specific area of the body. The term *task-specific* indicates that the symptoms only occur when the individual is completing a particular task, such as playing an instrument."³

Smith was granted a period of leave from the Philharmonic due to his medical condition, and took this time to seek help from some of the best brass dystonia teachers. Smith had numerous Skype lessons with Jan Kagarice, a trombonist who has successfully rehabilitated musicians diagnosed with embouchure dystonia. He credits Kagarice with giving him tools to deal with his condition.⁴

The opportunity to teach trumpet and brass chamber music at the University of Georgia was presented to Smith in 2013. After weighing the decision, Smith agreed on a retirement date with the New York Philharmonic, and a start date with the University of Georgia.

UGA

During the first week of classes in August 2013, Philip Smith visited the University of Georgia for a couple of days along with his wife. He presented a master

² Steven Frucht, "Re: Philip Smith," Letter to the New York Philharmonic, October 24, 2013.

³ "Musician's Dystonia," Dystonia Medical Research Foundation, 2012.

⁴ Philip Smith, Telephone Conversation with Christopher A. Heldt, October 15, 2017.

class in the packed orchestra rehearsal room, where he worked with three graduate trumpet students and took some questions. He later coached the graduate brass quintet, the Bulldog Brass, and spent time with faculty members and administrators.

A few months later, on November 5, 2013, a widely distributed University of Georgia press release broke entitled “New York Philharmonic’s Philip Smith to join UGA trumpet faculty.” The release read, “Philip Smith, currently the principal trumpet of the New York Philharmonic, will soon be moving South to join the faculty of the University of Georgia Hugh Hodgson School of Music. Smith will be named the William F. and Pamela P. Prokasy Professor in the Arts within the Franklin College of Arts and Sciences.”⁵ University of Georgia students, alumni, and faculty were all very excited about the new faculty member arriving in Fall 2014. Administrators and faculty had kept the news very quiet, so the press release was a wonderful surprise to students and the public at large.

The director of the Hugh Hodgson School of Music, Dr. Dale Monson, said of the hire, “UGA is a destination for brass musicians seeking to study with world-class talent. Having such great talent as Philip Smith as a teacher, colleague, and student mentor opens an exciting new era in our future. This is another tremendous step forward in the history of our school.”⁶

Dr. Brandon Craswell, also on the UGA trumpet faculty, stated, “Smith forged an incredible legacy with the New York Philharmonic. He brings a wealth of experience as a

⁵ Joshua Cutchin, “New York Philharmonic’s Philip Smith to join UGA trumpet faculty,” University of Georgia Marketing & Communications, November 5, 2013.

⁶ Ibid.

trumpeter and educator and will no doubt have an immediate and lasting impact on the university.”⁷

Mr. Smith also spoke of his hire and career transition. “My simple goal over these many years has been to give my best, using the gifts given to me by God, for the beauty of the universal language of music. I am excited by this opportunity to be involved in the lives of young musicians, sharing all that I have experienced. So it is with mixed emotions that I am announcing my retirement from the New York Philharmonic, but I also look forward with eager anticipation to a new and exciting time at the University of Georgia.”⁸

The New York Philharmonic press release for “A Celebration of Phil Smith” concert declared, “Beginning in the fall of 2014 he will hold the William F. and Pamela P. Prokasy Professorship in the Hugh Hodgson School of Music at the University of Georgia, one of the most prestigious positions at the University. In addition to his role at the University, Mr. Smith will continue to perform as soloist and in ensembles, and give master classes around the world.”⁹

The University of Georgia is located in Athens, about an hour northeast of the Atlanta metropolitan area. It is the flagship university of the state with over thirty-five thousand students. The Hugh Hodgson School of Music at UGA is home to about 250 graduate and 350 undergraduate students, and sixty-five accomplished faculty members.

⁷ Ibid.

⁸ Ibid.

⁹ Katherine E. Johnson, “A Celebration of Philip Smith,” New York Philharmonic Press Release, May 21, 2014.

The school offers a broad variety of degree programs, is involved in community outreach, and hosts roughly 350 performances each year.¹⁰

The Prokasy Professorship at UGA attracts top-tier trumpeters to teach at the school. The duties of the professorship are to teach graduate and undergraduate trumpet performance majors, coach the Bulldog Brass graduate quintet, help run the trumpet and brass studios, and perform in the Georgia Brass faculty ensemble. The professorship has been held by three people: Fred Mills from the Canadian Brass (1996-2009), David Bilger of the Philadelphia Orchestra (2011-2013), and Philip Smith from the New York Philharmonic (2014-Present). Bilger commuted between Philadelphia and Athens because he held the principal trumpet chair in Philadelphia.

In 1996, Fred Mills, a founding member of the Canadian Brass, was the first trumpeter to hold the position. Mills was the Prokasy Professor at UGA for fourteen years, and came directly to the post after his twenty-four years with Canadian Brass. He was very dedicated to his job at UGA. Mills was known for running a trumpet warm-up every morning at 7:15 a.m., and giving ample time to students. His busy, creative mind sometimes made him appear a bit absent minded. It wasn't rare for Mills to lose or forget a mouthpiece, mute, or some food. He enjoyed life and loved to crack jokes. Mills' students were often talking about the latest things he had said.¹¹ Mills unexpectedly passed in 2009 following an engagement with the Pentabrass Quintet from Europe. He was greatly missed and this left the Prokasy Professorship vacant temporarily.

In 2011, the two disc album *To Fred With Love: The World's Finest Brass Players Pay Tribute to Fred Mills* was published by Apple Jazz Records. The album

¹⁰ Cutchin, University of Georgia, November 5, 2013.

¹¹ *To Fred With Love: The World's Finest Brass Players Pay Tribute to Fred Mills*, Apple Jazz Records, 2011, CD.

contains a wide variety of music performed by professional brass players who knew Mills. The profits from disc sales benefit the W. Fred Mills Scholarship fund at the University of Georgia. Included on disc one is a recording of Turrin's Fandango featuring Philip Smith and Joseph Alessi. Smith and Alessi are quoted in the album booklet, "Fred, we were privileged to know you, work with you, and love you!"¹²

Mills and Smith were professional colleagues and friends for many years. They performed together in several brass concerts throughout the 1980s and 90s, and are recorded on five Canadian Brass albums: *Gabriel/Monteverdi: Antiphonal Music* (1990), *Beethoven Symphony No. 5 and Overtures* (1991), *Red, White and Brass: Made in the USA* (1991), *Gabrieli for Brass* (1994), and *Brass Busters!* (1995).¹³ Smith also included Mills on the trumpet ensemble works recorded on his New York Legends Series solo album published by Cala Records (1998).¹⁴ Upon Smith's hiring at UGA, the Canadian Brass, Mills' former group, published the following on their social media accounts: "Canadian Brass is delighted to see that our friend and colleague Philip Smith, principal trumpet of the New York Philharmonic, has been appointed to the trumpet teaching position at the University of Georgia. This is the same teaching position that our original trumpet player in Canadian Brass, Fred Mills, held for fourteen years after leaving our group. We wish him every success. Canadian Brass has had a long relationship with Phil since first inviting him and the New York Philharmonic principal brass players to appear with us in concert at the National Arts Center in Ottawa in 1983. From that beginning, we

¹² Ibid.

¹³ The Canadian Brass, "Discography," Canadian Brass & Opening Day, <http://www.canadianbrass.com/discography> (accessed October 10, 2017).

¹⁴ Philip Smith and Guests, *Philip Smith, Principal Trumpet, New York Philharmonic*, Cala Records, 1998, CD.

have appeared together in Cleveland, Ohio and Toronto, Canada, and twelve consecutive years at Lincoln Center.”¹⁵

Since Smith has been at UGA, he has led the British Brass Band, which has become one of the more popular ensembles at the school. The ensemble uses cornets and alto horns, and abides by the British brass band standard instrumentation. The UGA British Brass Band won a Third-place Prize in the First Section of the 2017 North American Brass Band Association Championships.¹⁶ Like Mills, Smith has shown a dedication to the position. Smith keeps regular office hours in which students are welcome to talk to him, and he is a regular attendee at many student recitals and performances. He not only imparts his musical wisdom and experience to students, but also serves as an encourager and advisor.

The summers for Smith are now spent traveling, teaching and performing throughout the world, visiting friends and family, and relaxing at his family’s Jersey Shore beach house in Ocean Grove.

¹⁵ The Canadian Brass, “Congratulations to Philip Smith, trumpet,” Facebook post, November 10, 2013, <http://www.facebook.com/canadianbrass>.

¹⁶ Hugh Hodgson School of Music, “Philip Smith,” University of Georgia Franklin College of Arts and Sciences, <http://www.music.uga.edu/people/philip-smith> (accessed November 2, 2017).

CHAPTER 9

SOLO AND CHAMBER RECORDINGS

Philip Smith is one of the world's most recorded trumpeters. The number of solo and chamber recordings on which he has appeared is awe-inspiring. Due to the large volume of albums featuring Smith, only selected recordings will be addressed.

Redemption is a Christian rock band of which Smith was a member in the early 1970s while a student at Juilliard. Most band members had a connection with The Salvation Army, and the band name relates to the redemption a person experiences when accepting Jesus Christ as the supreme reality in life. The ensemble had a sound reminiscent of Blood, Sweat and Tears and Chicago. Redemption produced one album, published by the Army's Triumphonic Recordings, entitled *Gone fishing...* in 1973. The album title refers to the Bible verses Luke 5:1-11, where Jesus fills Peter's fishing nets with fish and tells him he will soon "be fishing for the souls of men."¹ The roster for the album was: Jude Hulteen on lead vocals, Philip Smith on first trumpet and flugelhorn, Mike Orfitelli on second trumpet and alto horn, Charlie Baker on trombone and vocals, Gordon Kirby on guitars, tambourine, and vocals, Len Ballantine on piano/organ, mellotron, and vocals, Bob Frazier on bass, Arnie Hulteen on drums and lead vocal, and David Rightmire as the sound man. The famous lead trumpeter Lew Soloff also played on select tracks.²

¹ Bible Gateway, "Luke 5:1-11," Bible Gateway, <http://www.biblegateway.com/passage/?search=Luke+5:1-11> (accessed October 12, 2017).

² Redemption, *Gone Fishing...*, Triumphonic Recordings, 1973, LP.

Gone fishing..., released on long play record, has five tracks on each side. Side One contains *Hats Off*, *God Is Love*, *Freedom In Jesus*, *Jesus Will Come Again*, and *Leanin'*. *God is Love* features Smith's friend, Mark Freeh, the recording's engineer and producer, on back up vocals. *Leanin'* is an arrangement done by the trombonist Charlie Baker, who also helped produce and direct the album. Side Two consists of the tracks *There's Still Time*, *Fix Your Eyes On Jesus*, *Jesus Knows*, *What A Friend*, and *A Change Will Come*. *Jesus Knows* was written by well-known composer Bruce Broughton.³

Another recording published by The Salvation Army's Triumphonic Recordings in 1975 is Smith's first solo album, *Trumpet & Piano*. Joseph Turrin is the pianist and two of his works are included. Side One contains *Caprice* by Turrin, *Countryside* by Bruce Broughton, *Song for Cornet and Piano* by Richard Lane, and *The Challenge* by Eric Ball. Side Two has *Heavenly Gales* by B.T. Langworthy, *Elegy* by Turrin, and *Legende* by Georges Enesco. The reality that the project was originally going to be recorded by Philip's father, Derek, is evident in the repertoire. Lane's *Song for Cornet and Piano* was written for Derek Smith, and notated as such on the album sleeve. Turrin's *Caprice* was also written for Derek Smith, as seen at the top of this work's sheet music. The back of the album's record sleeve has quotes from the famous New York trumpeters, William Vacchiano and Gerard Schwarz. Vacchiano says of Smith, his former student, and the album, "Philip Smith must be considered as one of today's fine trumpet soloists. He is a wonderful musician and outstanding trumpet artist. With this album he is keeping a disappearing art alive. He compares with some of the great soloists of the past."⁴ Schwarz, who Smith later replaced at the New York Philharmonic, said, "Philip Smith is

³ Ibid.

⁴ Philip Smith and Joseph Turrin, *Trumpet & Piano*, Triumphonic Recordings, 1975, LP.

a terrific player and an excellent musician. He is among the most talented young trumpet players in America today. I enjoyed listening to this album...all of the selections are performed extremely well.”⁵

Bravo! (1981) features Philip Smith with the New York Staff Band of The Salvation Army. Bandmaster Derek Smith and his son reunited with the Staff Band for this album published by Triumphonic Recordings. Philip is soloist on four works: *Songs in the Heart* by Erik Leidzen, *The Reason* by Ernest Rance and arranged by Stephen Bulla, Trumpet Voluntary by Jeremiah Clarke and arranged by Albert Jakeway, and *The Challenge* by Eric Ball. *Songs in the Heart* was written for Derek Smith in 1960, and is “more than a solo with accompaniment. The item is a musical entity demanding much from both band and soloist.”⁶ The Jakeway arrangement of Trumpet Voluntary has wonderful timbre contrasts with the soloist on piccolo trumpet, and the band on cornets and other conical instruments. The recording of *The Challenge* here marks its first time with the composer’s brass band accompaniment.

During the summer of 1993 at the Christian Camp of the Woods in Speculator, New York, Smith and his wife Sheila met Mara Mulder and John Breur while doing a weekend concert. A strong friendship between the four bloomed from this experience, and it led to the creation of the Christian sacred music ensemble called Resounding Praise.⁷ The quartet went on to perform throughout the country and record several albums. *The Trump Shall Resound: A Collection of Favorite Hymns of Inspiration* (1997), Resounding Praise’s first release, includes the trio of Philip Smith, Mulder, and

⁵ Ibid.

⁶ Philip Smith with the New York Staff Band & Male Chorus, *Bravo!*, Triumphonic Recordings, 1981, LP.

⁷ Resounding Praise, *The Second Sunday in Advent* (North York, ON: The Salvation Army Yorkminster Citadel, November 30, 1997).

Breur on several arrangements of sacred music for trumpet, organ, and piano.⁸ Sheila Smith joins the ensemble's second album, *Repeat the Sounding Joy* (1998)⁹, a festive Christmas program of soprano, trumpet, piano, and organ music. The third album of Resounding Praise titled *We Live to Worship You* (2005), adds Michael Gleason on keyboard, and Gary Mure on percussion to the existing quartet. This disc features contemporary worship music. Many of the ensemble's arrangements are written by Ms. Mulder. Each album's liner notes include lyrics to convey the intended message and meaning.¹⁰

Orchestral Excerpts for Trumpet with spoken commentary (1994) is published by Summit Records as part of their OrchestraPro Series, which features leading orchestral artists performing and commenting on excerpts. Vincent Cichowicz, Lawrence House, and Edward Treutel helped Smith find the “top twenty” excerpts for this recording by compiling 142 different audition lists. The format of this album was groundbreaking for its time, and the playing and commentary by Smith is first-rate. *Orchestral Excerpts for Trumpet with spoken commentary* has become a staple of trumpeter's audio libraries, and serves as the model for aspiring orchestral players. In the album booklet, Smith recommends further practice out of Rob Roy McGregor's *Audition and Performance Preparation for Trumpet* books, and thanks his four main trumpet influences: Derek Smith, Edward Treutel, William Vacchiano, and Adolph Herseth.¹¹

⁸ Philip Smith, John Breur, and Mara Mulder, *The Trump Shall Resound: A Collection of Favorite Hymns of Inspiration*, Heritage Recordings, 1995, CD.

⁹ Resounding Praise, *Repeat the Sounding Joy*, Heritage Recordings, 1998, CD.

¹⁰ Resounding Praise, *We Live to Worship You*, Marshall Arts Productions, 2005, CD.

¹¹ Philip Smith, *Orchestral Excerpts for Trumpet with spoken commentary*, OrchestraPro Series, Summit Records, 1994, CD.

Cala Records created the New York Legends series to show the individual instrumental virtuosity of players in the New York Philharmonic. Twelve members of the orchestra, including Philip Smith, were selected to record a solo album of works they hold most dear.¹² *Philip Smith: Principal Trumpet, New York Philharmonic*, was published by Cala in 1998 as part of the New York Legends series. Smith said of the album in an interview with trombonist Michael Davis, “I am proud of the Cala CD that I did. I am pleased with that. I really worked hard at that and wanted every item on the CD to be a statement. I wanted it to be the best that it could be, but I also wanted it to be a listening CD, because to me, program is important. I think we captured the right balance there.”¹³ The album contains a variety of works with differing styles and instrumentations: standards of the solo repertoire with piano, three trumpet ensemble works, Bernstein’s *Fanfare for Bima* for brass quartet, and Ewazen’s *Trio for Trumpet, Violin and Piano*. A set titled *Three American Songs* consists of alluring arrangements done by Stephen Bulla, James Curnow, and Joseph Turrin. Turrin’s arrangement of Gershwin’s *Someone to Watch Over Me* became especially well-known after this recording. The trumpet ensemble works, conducted by Turrin, include many of Smith’s Philharmonic colleagues and friends, such as Fred Mills, Chris Jaudes, and Lew Soloff. It is noteworthy that Enesco’s *Legende* and Lane’s *Song for Cornet and Piano* were recorded here and on Smith’s first solo album from 1975. Comparative listening of these works from the two albums reveals Smith’s evolving interpretation of the music.

¹² Philip Smith and Guests, *Philip Smith, Principal Trumpet, New York Philharmonic*, Cala Records, 1998, CD.

¹³ Michael Davis, “Bone2Pick: Phil Smith Interview, Part 3,” YouTube video, 21:19, February 1, 2013, <https://www.youtube.com/watch?v=QRGtoR94rtQ>.

My Song of Songs (2000) is another album featuring Smith with the New York Staff Band. The content of this disc is especially meaningful to him. He wrote in the Preface to the liner notes, “I love taking the old Army songs and saying, ‘Hey folks! Let’s not forget this stuff!’ That comes up again and again in this recording. A lot of the songs featured have to do with being washed in the blood of Christ. As I decided on repertoire, I was guided by a desire to connect with the heritage of the New York Staff Band. If anybody hears this album and hears only music, they’ve missed the point. My prayer is that they will hear the message.”¹⁴ Most of the repertoire is written and/or arranged by Salvationists and friends of Smith. Highlighted works include *Excursions* by Bruce Broughton, *My Songs of Songs* by Hallett and arranged by Turrin, Concertpiece for Cornet by James Curnow, *Trumpet Call* by Kenneth Downie, and *Georgian Song* by Balakirev and arranged by Pearce. Two tracks feature Smith’s former student Michael Baker, and the final piece, *A Gaelic Blessing*, is guest conducted by Derek Smith.¹⁵

Every member of the International Trumpet Guild for the 2000-2001 subscription year was fortunate to receive a copy of *Contest Solos* (2001) for young trumpeters by Philip Smith and Joseph Turrin. The liner notes by Smith state, “This CD presents some of the fine works that are appropriate for the high school and early college competitor. The High School Committee of the ITG discovered that nine of these solos are regularly found on state competition lists. The remaining five, I feel, would be appropriate to add to the lists.”¹⁶ Selected pieces include Turrin’s *Caprice*, Bozza’s *Badinage*, H.L. Clarke’s *Maid of the Mist*, Goedicke’s *Concert Etude*, and Turrin’s *Three Episodes*. The playing by both performers is superb, evidence they have a successful collaborative relationship.

¹⁴ Philip Smith with the New York Staff Band, *My Song of Songs*, Triumphonic Recordings, 2000, CD.

¹⁵ Ibid.

¹⁶ Philip Smith and Joseph Turrin, *Contest Solos*, International Trumpet Guild, 2001, CD.

The liner notes include excellent performance suggestions, a list of additional repertoire for young trumpeters, and publisher information for all works.¹⁷

Triumphonic Recordings of The Salvation Army has recently released a three-disc set of Philip Smith recordings entitled *Trilogy* (2017). The trilogy is a reissue of two albums, *Trumpet & Piano* (1975) and *Escapade* (1989), and a new album, *Hymns: The Unreleased Tracks* (2017). The set is produced by former Bandmaster of the New York Staff Band, Ronald Waiksnoris, and may be viewed as The Salvation Army's tribute to Smith's Army service and successful career. The idea for the project came from Smith's longtime friend, Mark Freeh, who also helped set up the *Escapade* album with the British Rigid Containers Band (also known as GUS) conducted by Bramwell Tovey. Smith and Tovey formed an ongoing musical relationship following *Escapade*. The new and previously unreleased album was completed with recording engineer Dave Bechtel of Nashville, and has lovely hymn settings with orchestral backing. The arrangements are done by Phillip Keveren and Robert Nugent, and include well-known hymns *Crown Him With Many Crowns*, *Great Is Thy Faithfulness*, *Jesus Loves Me*, *Jesus Paid It All*, and *The Lord's Prayer*.

¹⁷ Ibid.

CHAPTER 10

COMPOSITIONS AND SHEET MUSIC

As one of the world's most talented, versatile, and visible trumpeters, Philip Smith attracted many composers and arrangers. A plethora of compositions have been written for and/or premiered by him throughout his career.¹

Four notable solo premieres were given by Smith at the New York Philharmonic. First, in 1988, he was given the opportunity to choose a composer to write a Philharmonic commissioned trumpet concerto. He selected his longstanding friend, Joseph Turrin, to complete the project, which resulted in the through composed Concerto for Trumpet and Orchestra (1988). The world premiere was given with the Philharmonic in 1989, and the European premiere was also performed by Smith with the Gewandhaus Orchestra under Kurt Masur.² Second, the United States premiere of Jacques Hétu's Concerto, op. 43 (1987) was presented in New York in 1992. The world premiere was done in Hétu's native Canada with Guy Few as soloist.³ Third, Smith played the world premiere of Lowell Liebermann's Concerto for Trumpet and Orchestra, op. 64 (1999), commissioned by John Marsteller and Helen Marsteller Treutel in memory of Edward Treutel, in May, 2000.⁴ Fourth, Joseph Alessi and Smith were both soloists for the world premiere of Siegfried Matthus' Concert for Two (2002) for trumpet, trombone, and

¹ Please see the appendix titled *Compositions and Sheet Music* near the back of the document for a detailed listing.

² New York Philharmonic, *Concert Program* (New York City: New York Philharmonic, April 27, 1989).

³ Jacques Hétu, *Concerto for Trumpet, Op. 43* (Saint Nicolas, Québec: Doberman-Yppan, 1990).

⁴ Lowell Liebermann, *Concerto for Trumpet and Orchestra, Op. 64* (Bryn Mawr, PA: Theodore Presser, 2000).

orchestra in May of 2003. The dedication on Matthus' piece reads, "To my friend Kurt Masur on his 75th birthday; for Philip Smith and Joseph Alessi." Masur came back to New York to conduct this premiere concert.⁵

Another solo premiere Smith performed with the Philharmonic was Turrin's *Two Gershwin Portraits* (1998) along with Wynton Marsalis. It is sometimes overlooked as it was performed on only one concert, and the work has not received widespread performances since its creation. Much of this situation has to do with the challenging lines for the solo trumpets, and the orchestra parts are available for rental only. *Two Gershwin Portraits* was commissioned by the New York Philharmonic for the New York 100 Celebration Concert in July, 1998 at Central Park.⁶

Joseph Turrin, Smith's longtime pianist and colleague, has likely written more trumpet works for Philip Smith than any other composer. *Intrada* was written for Smith in 1988, and it incorporates jazz inflections, quickly shifting moods, and various mutes.⁷ In 1993, Turrin wrote the roughly seven minute *Elegy* for trumpet and string orchestra for Smith.⁸ The original reduced version (1970) appeared on Smith's first solo album, *Trumpet & Piano* (1975). Bruce Broughton's *Countryside* also appeared on the first solo album, and was later renamed to *Folksong* (2000). It bears the inscription "for Philip Smith" and is published by Black Squirrel Music.⁹

⁵ New York Philharmonic, *Concert Program* (New York City: New York Philharmonic, May 7, 2003).

⁶ New York Philharmonic, New York Pops, and Lincoln Center Jazz Orchestra, *New York City 100* (New York City: City of New York, July 10, 1998).

⁷ Barry Kilpatrick, "Album Review of *Philip Smith, trumpet*," *American Record Guide*, Sep./Oct. 1998, 285.

⁸ Joseph Turrin, *Elegy for Trumpet and String Orchestra* (Vuarmarens, Switzerland: Editions Bim, 2006).

⁹ Bruce Broughton, *Folksong* (Kent, OH: Black Squirrel Music, Inc., 2000).

Escapade (1989) by Turrin and Stephen Bulla's arrangement of *His Eye Is On The Sparrow* (1989) were commissioned by Smith for the recording titled *Escapade*.¹⁰ Stephen Bulla's arrangement of *Blessed Assurance* (1988) was also written for Smith, and recorded on the album *Principals* with the New York Staff Band.

Turrin's *My Song of Songs* (1998)¹¹ and *Fandango* (1999) are album title track pieces recorded by Smith. *My Song of Songs* was co-commissioned by Smith and the New York Staff Band, while *Fandango* was commissioned by the University of New Mexico Wind Symphony for Smith and Joseph Alessi.¹² The University of New Mexico Wind Symphony, conducted by Erich Rombach-Kendall, also commissioned and gave the world premieres with Smith of Turrin's *Chronicles for Trumpet and Wind Symphony* (1998) and Stephen Gryc's *Evensong* (2000).¹³

Conductor Robert Rumbelow collaborated with Smith on two other world premieres of solo trumpet and wind ensemble works. Alfred Cohen's *...curls of motion...* was premiered with the Columbus State University Wind Ensemble in October, 2008.¹⁴ Aaron Jay Kernis' *a Voice, a Messenger* (2010, edited 2012) was co-commissioned by the New York Philharmonic and the Big Ten Band Directors Association, and received its premiere with the University of Illinois Wind Ensemble in April of 2013. The first performance had been scheduled with the New York Philharmonic, but was cancelled due to a blizzard.¹⁵

¹⁰ Philip Smith with the Rigid Containers Group Band, *Escapade*, Heavyweight Records, 1989, CD.

¹¹ Philip Smith with the New York Staff Band, *My Song of Songs*, Triumphonic Recordings, 2000, CD.

¹² Philip Smith and Joseph Alessi with the University of New Mexico Wind Symphony, *Fandango*, Summit Records, 2000, CD.

¹³ Ibid.

¹⁴ Philip Smith with the Columbus State University Wind Ensemble, *CSU Wind Ensemble* (Columbus, GA: Columbus State University, October 25, 2008).

¹⁵ Philip Smith with the Illinois Wind Symphony, *Illinois Wind Symphony* (Urbana, IL: University of Illinois, April 2, 2013).

Two other notable Turrin compositions for Philip Smith are the well-known trumpet and piano arrangement of Gershwin's *Someone to Watch Over Me* (1997) and *Three Episodes* (2001). The Gershwin arrangement was not publicly available for many years due to copyright issues with the Gershwin estate, but now may be purchased directly from the composer.¹⁶ *Three Episodes* was composed for inclusion in the International Trumpet Guild album *Contest Solos* recorded by Smith with Turrin on piano.¹⁷

The Salvation Army USA Eastern Territory published *The Philip Smith Signature Series* on the footsteps of Smith's solo album with the New York Staff Band entitled *My Song of Songs* (2000).¹⁸ The Army wrote of the publication, "features music performed by Philip on the critically acclaimed recording *My Song of Songs*. It is our hope that this music will bring pleasure and blessing to performers and listeners alike. Sold as individual titles with full brass band accompaniment as well as a compilation book with piano accompaniment."¹⁹ The series contains seven solos written or arranged mostly by accomplished Salvationists. *Blessed Lord*, included in this series, was arranged for brass band by Major Lloyd Scott, Philip's father-in-law. The arrangement was done at the request of Philip's father, Derek.²⁰

Richard Peaslee wrote *Catalonia*, for trumpet and flugelhorn, in 2003 for Philip Smith.²¹ Catalonia is a region on the northeast corner of Spain, and this very challenging

¹⁶ Christopher A. Heldt, Interview with Joseph Turrin, Digital recording, Athens, GA, October 9, 2016.

¹⁷ Philip Smith and Joseph Turrin, *Contest Solos*, International Trumpet Guild, 2001, CD.

¹⁸ Philip Smith with the NYSB, *My Song of Songs*, 2000.

¹⁹ USA Eastern Territory Music Department, "Philip Smith Signature Series," The Salvation Army, <http://music.saconnects.org/genres/philip-smith-signature-series/> (accessed October 7, 2016).

²⁰ Philip Smith with the NYSB, *My Song of Songs*, 2000.

²¹ Joseph Brumeloe, "Peaslee, Richard Cutts," *Grove Music Online/Oxford Music Online*, Oxford University Press, Accessed October 6, 2016, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/47265>.

three movement work “draws on the passion and fire of the Spanish people and their music.”²²

Impetuosities (revised 2012) is an approximately seven minute solo and title track of an album (2003) featuring works by composer Joshua Rosenblum. It was commissioned for Smith and is described by reviewer Scott Morrison as, “an immediately attractive romp that must be fun to play; it certainly is fun to listen to. *Impetuosities*, a jeu d’esprit, is resolutely tonal, immediately ‘gettable.’”²³

James Curnow is a composer, arranger, publisher, and Philip Smith's friend and fellow Salvationist. The two collaborated on five books published by Curnow Music Press, each complete with an example/play-along CD featuring Smith. *Great Hymns* (2000) consists of arrangements of sacred hymns done by Curnow. They are appropriate for use in different venues, and companion books for many other common instruments can also be purchased. *More Great Hymns* (2004) contains hymns from around the world arranged in “fresh settings by some of the foremost arrangers in the instrumental field.” *Great Carols* (2003) is a collection of well-known Christmas carols arranged by various modern composers. The melodies are accessible to players of different levels with the inclusion of optional cued notes. *Concert Studies* (2001) contains sixteen etudes of varying difficulty written especially for Philip Smith. Prominent composers and Salvationists who wrote studies for the book include: Stephen Bulla, Douglas Court, James Curnow, Kevin Norbury, Philip Sparke, Joseph Turrin, and Allen Vizutti. *Advanced Concert Studies* (2007) followed *Concert Studies*, and it contains “the same

²² “Peaslee Catalonia,” Hickey’s Music Center, http://www.hickeys.com/music/brass/trumpet/solos/solos_with_piano/products/sku063282-peaslee-catalonia.php (accessed October 10, 2017).

²³ “Reviews,” Philip Smith, <http://www.principalt trumpet.com/home.html?p=reviews&id=45> (accessed January 5, 2017).

musical and technical challenges found in the original, only on a more advanced level. Lyricism is a large component of this book, with technical challenges of range, tonguing, intervals, and key signatures abounding.” Some composers from the first studies wrote new works for this book, along with some additional familiar names: Ellen Taaffe Zwilich, Bruce Broughton, Phil Snedecor, Eric Ewazen, and David Sampson.²⁴

New York based trombonist and composer Michael Davis has done regular work with Smith. The two joined forces on four different books with included CDs for recorded examples and play-along tracks. These materials are all composed by Davis, and published by his company, Hip-Bone Music. *Total Trumpet* (2002) consists of thirteen “energizing etudes covering all aspects of contemporary trumpet playing. These comprehensive studies run the gamut of styles and approaches.” Smith recorded five of the etudes.²⁵ *Trumpets Eleven Play-Along Book/CD* (2003) accompanies the album of the same name, which features ten compositions for trumpet, trombone, and rhythm section. Smith appears on one track. The Play-Along Book/CD allows one to “play through all ten of the compositions as they were originally recorded on this acclaimed project.”²⁶ *20 Minute Warm-Up Routine for Trumpet* (2006) and *10 Minute Warm-Up for Trumpet* (2013) each have several exercises that touch on key brass performance skills. *20 Minute Warm-Up Routine for Trumpet* “is a dynamic, comprehensive set of 15 exercises and 15 play-along tracks that will both warm you up and work you out.”²⁷ *10 Minute Warm-Up*

²⁴ “Philip Smith Publications,” Curnow Music Press, <http://www.curnowmusicpress.com/PhilipSmith.htm> (accessed January 27, 2017).

²⁵ Michael Davis, *Total Trumpet: 13 Etudes* (New York: Hip-Bone Music, 2002).

²⁶ Michael Davis, *Trumpets Eleven*, Hip-Bone Music, 2003, CD.

²⁷ Michael Davis, *20 Minute Warm-Up Routine for Trumpet* (New York: Hip-Bone Music, 2006).

for Trumpet has “12 all-new exercises and tracks with three variations per exercise.

Absolute efficiency and maximum results make this a must have for all brass players.”²⁸

²⁸ Michael Davis, *10 Minute Warm-Up for Trumpet* (New York: Hip-Bone Music, 2013).

CHAPTER 11

TEACHING AND PEDAGOGY

Philip Smith kept a primary focus on his duties with the Chicago Symphony and New York Philharmonic throughout his performance career. However, in the 1980s and 90s, he did hold teaching positions at the Manhattan School of Music and The Juilliard School. He conducted the Juilliard Brass Ensemble for several years. In addition, students from around the world would occasionally come to New York to study with him. Since retiring from the New York Philharmonic in 2014, he has turned his attention to more teaching. He maintains his position at the University of Georgia, while also teaching and appearing at music festivals and music schools.

Trumpeters who have studied with Smith over the years are: Mark Inouye, Paul Merkelo, Chris Martin, Tage Larsen, Richard Stoelzel, Luis Engelke, Michael Baker, Manon Lafrance, Karen Donnelly, Bengt Danielsson, Alex Jokipii, Nick Drozdoff, Yigal Meltzer, and Arnulf Nilsen.¹

Paul Merkelo, principal trumpet of the Montreal Symphony, said, “I was greatly influenced by hearing Adolph Herseth live in Chicago and Phil Smith in New York. Both emphasized the music rather than the trumpet playing. While at Eastman, I traveled to New York City to hear and study with Smith once a month.”²

¹ David R. Hickman, *Trumpet Greats: A Biographical Dictionary*, Edited by Michel Laplace and Edward H. Tarr (Chandler, AZ: Hickman Music Editions, 2013), 1094.

² P. Bradley Ulrich, “Paul Merkelo – Trumpeter for the 21st Century,” *International Trumpet Guild Journal*, May 1999, 35.

Student Michael Baker is a Salvationist who grew up in the Montclair Citadel Corps in New Jersey where Smith attended for many years. Baker attended Juilliard and studied with Smith, and later became a substitute trumpet at the Philharmonic.

During his orchestral career, outside of faculty positions, Smith did limited teaching with The Salvation Army and at various music camps/festivals. He served as a faculty member for several years at the Harmony Ridge Brass Center in Vermont, which focused on solo brass performance. Chris Martin, who now holds Smith's former position in the New York Philharmonic, was an exceptional high school student who studied with Smith at Harmony Ridge. Along with his wife, Smith taught at the Army's Territorial Music Institutes and Star Lake Music Camp. He has also made regular appearances at the Masterworks Festival.

Smith's personal approach to the trumpet and his teaching methods have been influenced by his father, William Vacchiano, Edward Treutel, Bud Herseth, and his experience 'on the job' for nearly forty years. He believes in an individual physical approach to playing, or in simple terms, "doing what works best for you." In a master class at an ITG annual conference, he "mentioned the struggles he had encountered in his own playing when he departed from using what worked for him and attempted to do what was traditional in the areas of pivot and embouchure."³

Smith believes it is beneficial for children to begin playing on the cornet. He said, "It's good for kids to start on cornet, which makes a more mellow tone than trumpet. If you don't hit a note exactly right, your 'blat' will sound better on cornet. It is more

³ Chuck Tumlinson, "Phil Smith," *International Trumpet Guild Journal*, December 1997, 28.

compact and easier for a kid to hold.”⁴ From a young age, the sound concept that is formed will be of the sweeter, mellower cornet type, which can be heard in Smith’s own playing. Trumpet pedagogue, David Hickman, also started on cornet, and said, “It allows a beginning player to have better flexibility and articulation, and you get to play the cornet repertoire. It’s a good foundation.”⁵

In regards to teaching style, Smith stated, “Find a teacher who will play with you in lessons. That’s the best way to learn to make a good sound. That’s how my Dad taught me to play. He would play, and then I would play. You hear a good sound that way, and then your brain and your ear work with your muscles so you can create that sound too.”⁶ Smith also believes it is important for a teacher to be a positive example and an encourager. Derek Smith and William Vacchiano provided regular encouragement to Philip, and he strives to do the same with his own students. Smith once said, “As I go on in my musical career, I want to be as willing as Vacchiano was to hand the baton off and be able to do everything I can to lift that person up and say, ‘Go on, you can do it.’ We are given that moment to be the best we can and then to encourage others to carry it on and run with it.”⁷ Smith lives these intentions. An observer of one of his master classes in Louisville noted he was constructive and encouraging, while very accurate with students. He also complemented players on what went well.⁸

⁴ Amy Nathan, *Meet the Musicians: From Prodigy (Or Not) To Pro* (New York: Henry Holt and Co., 2006), 66.

⁵ “David Hickman Goes on Record,” *International Trumpet Guild Journal*, June 2003, 28.

⁶ Nathan, *Meet the Musicians...*, 68.

⁷ Brian A. Shook, *Last Stop, Carnegie Hall: New York Philharmonic Trumpeter William Vacchiano* (Denton, TX: University of North Texas Press, 2011), 119.

⁸ Todd Griffin, “Phil Smith Masterclass – My Notes,” *Trumpetherald.com*, <https://www.trumpetherald.com/forum/viewtopic.php?t=42365&highlight=phil+smith+masterclass> (accessed November 5, 2016).

Smith has never loved to practice, but he clearly knows of its value and importance. He prefers to practice in chunks, not in long sessions. He said of practice, “The hardest part for me about practicing is starting, walking down those basement stairs to my practice room. But then I think about the piece I have to play in orchestra next week and I know I better get down there. Once I’m down there and start playing, it turns into a challenge: Can I get it? Hey, that sounds good. Let’s see if I can do the next part. It’s better for me to play for a while, go out for a walk, and then come back and play some more.”⁹

Smith admits to not having a set warm-up routine or prescribed practice plan. He does, however, practice crucial skills and fundamentals regularly to maintain a high, consistent level of playing. He plays out of Arban's *Complete Method* as he did with his father, works thru exercises in Bai Lin's *Lip Flexibilities*, and plays pedal tones. On practicing fundamentals, he said, “I didn’t used to spend as much time on warm-up or fundamentals as I do now. I’ll spend more time now doing a bit of mouthpiece buzzing; some scales and finger studies; some of what I call ‘bugle slurs.’ I’ll do some lip bends, by in essence flexing your mouth muscles. I probably spend more than twenty, thirty minutes a day doing that kind of stuff.”¹⁰

When learning a new piece of music, Smith will “oftentimes try to just play through it. Then I will become more methodical and work at it slowly, then get it up to speed. When I get it up to speed, I’ll go back and play slowly again, for the sake of

⁹ Nathan, *Meet the Musicians...*, 68.

¹⁰ Beth Nissen, “Phil Smith, trumpet: ‘It’s a blessing,’” *CNN*, February 23, 2001, <http://www.cnn.com/2001/CAREER/trends/02/22/nyphil.trumpet/index.html> (accessed September 20, 2016).

building endurance. Repetition, repetition – not bar by bar, but phrase by phrase.”¹¹ He stresses identifying and bringing out the peak point and goal notes of a phrase. Smith places continuous emphasis on a quality tone, singing through the horn, and “telling a story” with the music. Smith learned this from his father while playing Salvation Army hymns. It was a goal to be a musician who happens to play the trumpet, and not just a regular trumpet player. One of Smith’s most quoted statements is: “Music is not just the black dots on the white paper. It’s what happens when those black dots on the white paper go into your heart, and come out again.”¹² If a melody has lyrics, it is advantageous to know them for a proper interpretation. An example of “telling a story” with the music is the analogy Smith likes to use for the opening solo of Mahler’s Symphony No. 5. He gives credit to conductor Klaus Tennstedt for the visualization of a hand, representing death, coming out of darkness during each four note figure at the beginning. Each successive figure, the hand comes closer, and the final note is held long, which represents a sweeping motion of the hand. Eventually death wins and proclaims its victory.¹³

The idea of “singing through the horn” can also be used to overcome nerves and negative self-talk. Smith commented in an article just before retiring, “Try not to get focused on mistakes. It’s like watching the Olympics – how many times you know those people are tops of their field, they get to the Olympics and the voices win. So it’s a constant battle to say, ‘Don’t let the voices win.’ Sing, sing, sing, sing. When the voices start going, start singing.”¹⁴ Other things he notes that can alleviate nerves and promote

¹¹ Ibid.

¹² Nathan, *Meet the Musicians*, 73.

¹³ William Robin, “Philip Smith, Master Trumpeter,” *The New Yorker*, July 1, 2014.

¹⁴ Ibid.

efficient playing are: breathe more, think of the airstream as “shouting wind,” find places in the music to relax and get the horn off the face, send each note to full value, and be committed to the performance and go for it.¹⁵ Remember, the audience wants to hear a great performance, and we should enjoy the gift of being able to make music.

The mantra of “going for it” is important for a bold, signaling instrument like the trumpet. Smith said of this, “If you don’t hit the note right in the middle, that’s going to be heard. There’s a verse in the bible that says, ‘If a trumpet sounds an uncertain sound, who will prepare for battle?’”¹⁶ In order to hit the notes in the center, Smith teaches one to hear the note and then place the note. The placing of the note requires repetition and muscle memory. One should know how each note feels in regard to the body, face, and airstream.¹⁷ Smith stresses singing and working on hearing melodic intervals. This helps to train the ear, which in turn, improves intonation and accuracy.

Rhythmic precision is very important to Smith. He regularly uses the “ticker,” and views rhythm as an absolute when playing in an ensemble. As long as a passage is not marked *rubato*, there is a right way, and wrong way, to play a notated rhythm. A player needs to be able to understand the rhythm away from the trumpet before they can produce it on the instrument.¹⁸ When a player is featured, they can use soloistic rhythm. This is not as strict, and can be pushed and pulled some.

There are some general trumpet playing rules that Smith almost always follows: upward slurs grow out of the lower note, two note slurs are long for the first note and lifted for the second note, passages require air blowing through the notes, the airstream is

¹⁵ Griffin, “Phil Smith Masterclass...”, November 5, 2016.

¹⁶ Nissen, *CNN*, February 23, 2001.

¹⁷ Griffin, “Phil Smith Masterclass...”, November 5, 2016.

¹⁸ *Ibid.*

like “shouting wind,” and play the dot on dotted notes.¹⁹ He is also an advocate of practicing wind patterns without the trumpet, where one “plays” thru the music correctly with the metronome just using the air and tongue. Once the wind pattern is perfected, the goal is to then replicate what you just did, into the mouthpiece and through the horn.

As with his Dad and Herseth, Smith’s general approach to playing the trumpet is not overly technical or needlessly complicated. Smith once said, “I can sit there and tell you to do this with your mouth, and make sure you blow, and that doesn’t translate into anything. First is hearing it in your head; the other part is your heart - having this innate part of our soul that needs to express itself.”²⁰ The song and the music is the focus.

A quote from *The Philip Smith Collection* (2015) album booklet summarizes his method in simple but effective terms: “If I think about my Dad, what I heard from him in his playing, from his teaching and what continued with Ed Treutel, his *bel canto* teaching style, and what I heard in Herseth, what’s always impressed me coming out of my experience as a Christian is the one simple thing that I would say to any young kid: ‘Sing, sing!’ Let song be the guide, because all the technical things will be fixed if it all comes out sounding songful, if it’s sounding beautiful.”²¹

EQUIPMENT AND MAINTENANCE

Philip Smith has never been overzealous about equipment, but he does maintain an extensive collection of mutes. His reasoning is to have as many sound colors as

¹⁹ John Irish, “Bert’s Basic Brass Trumpet Camp,” *International Trumpet Guild Journal*, March 2007, 45.

²⁰ Nissen, *CNN*, February 23, 2001.

²¹ Philip Smith with the New York Philharmonic, *The Philip Smith Collection*, New York Philharmonic, 2015, CD.

possible at his disposal. He uses specific mutes that fit best for certain pieces and passages.²²

When he was asked about his mouthpiece choice at the 1995 Florida Trumpet Festival, he told the participants to not copy other people's choices for themselves. The mouthpiece Smith plays is for his mouth and facial structure. As a symphonic trumpeter, he advised the audience to play the largest mouthpiece that they could comfortably handle.²³

While at Juilliard, Smith played on a Bach 5B. Gerard Schwarz of the Philharmonic played on this model, and it became popular in New York. When Smith was in the Chicago Symphony, his section mates all played large mouthpieces. He decided to split the difference, and attached a Bach 1C screwable rim to a flared out 5B underpart.

A Bach 1C screwable rim has been used by Smith for years, and ensures that the same feel is always there for him. He will occasionally change parts of his mouthpiece according to the playing demands. On the soundtrack for the movie *Punchline*, he used a 3C mouthpiece on his B-flat trumpet to more easily play in the high range and give his sound an edge. When the orchestra recorded Mahler's Symphony No. 3, he used a Denis Wick underpart on the posthorn solo for its "liquid gold" sound.²⁴

Smith owns approximately twenty trumpets of varying makes, models, and keys. He stated in a Philharmonic interview, "I have trumpets in B-flat, C, D, E-flat, E, F, G, A,

²² "Philip Smith," *International Trumpet Guild Journal*, September 1995, 39.

²³ Scott Apelgren, "The 1995 Florida Trumpet Festival with Philip Smith," *International Trumpet Guild Journal*, September 1995, 57.

²⁴ Lisa Marum, "Phil Smith," *Windplayer*, Volume 9, Number 5, 30.

and high B-flat; they are needed for different repertoire. I also have German trumpets, cornets, and flugelhorns.”²⁵

In the Philharmonic, he used his C trumpet nearly all of the time. The section would play German rotary trumpets for works by select composers. Smith likes to do routine practice on his B-flat trumpet or B-flat cornet. As it pertains to instruments, he has said, “In one sense, a horn gets better with age, because it loosens up and begins to vibrate. But like all things, it wears out. It can almost be blown out. My C trumpet that I bought in 1975, I know that baby. I know everything about that horn. It’s worn in. It’s comfortable, like an old coat or a favorite pair of shoes – it bends in the right places.”²⁶ For smaller instruments, like a piccolo trumpet, Smith prefers to have it gold plated. He feels it warms the sound and make its less piercing.²⁷

He has always come back to the Bach brand for his C and B-flat trumpets. The other auxiliary instruments, like the piccolo and flugel, are from different makers. Smith said, “I keep a lot of makers happy and keep my options open.”²⁸

Smith believes it is imperative that brass players take care of their teeth, gums, and lips. When he did some work in the dry state of New Mexico, he was very careful about keeping his lips moist enough.²⁹ Just as the wood and bow of a string instrument require care and maintenance, so does a brass player’s mouth and lips. Smith also doesn’t drink or smoke, and he strives to maintain a healthy weight, diet, and sleep schedule.

²⁵ “Philip Smith,” New York Philharmonic, <http://www.nyphil.org/about-us/artists/philip-smith> (accessed October 6, 2016).

²⁶ Nissen, *CNN*, February 23, 2001.

²⁷ Please see the Appendix on Equipment for a list of exact instruments and mouthpieces used by Smith.

²⁸ Marum, *Windplayer*, 30.

²⁹ Nissen, *CNN*, February 23, 2001.

CHAPTER 12

WORLDVIEW AND CHRISTIANITY

Joseph Alessi, one of Smith's closest colleagues, once said, "Smith has a quiet, peaceful manner. He's concerned about what is good and right, and that rubs off on all of us. Occasionally he makes references to Jesus, but it's always a result of the other person instigating it. I think in some master classes he's given, he's been criticized for bringing up God, but it's done in a very tasteful and enlightening way. He's not foisting it on anyone."¹ Smith knows who he is and what he is about, but doesn't push it upon other people. He has said, "I try to let the Lord's love reflect from me."² If not verbally, he tries to show it through his demeanor and interactions with people.

The incredible musical talent Smith has is viewed as a gift from God. He believes the path of his career has been a calling. He said, "In the beginning, this was a life choice of mine – but that was only because I was too dumb to know that it was a calling. I mean, it has to be, the way this has worked out – how I got into Juilliard when I really had no training; how on my first audition, I became a member of the Chicago Symphony; how on my second audition, I became co-principal trumpet in the New York Philharmonic."³

It does seem as if some higher force has guided Smith's path. He thinks that God gave him specific gifts and a certain role to play in the world, just as God does with other

¹ Julia Lieblich, "Philharmonic Player Trumpets a Higher Cause," *Los Angeles Times*, December 19, 1999.

² Ibid.

³ Beth Nissen, "Phil Smith, trumpet: 'It's a blessing,'" *CNN*, February 23, 2001, <http://www.cnn.com/2001/CAREER/trends/02/22/nyphil.trumpet/index.html> (accessed September 20, 2016).

people. Smith viewed his orchestra jobs as a living, a way to support his family, while what he does with The Salvation Army is seen as part of his personal commitment.⁴

When Smith performs recitals throughout the world, he often speaks briefly about his faith and beliefs. He said, “I want people to know that I feel my talent is from the Lord. Whenever I do a recital, or the two times I’ve played at the International Trumpet Symposium, I always finish with a witness. If they’ve asked me to give a recital, they’re going to know what makes me tick. That’s the way it is. That’s who I am.”⁵

Smith is wise in his dealings with people and employs proper etiquette and decorum. He is also the same consistent person no matter the setting. He said, “My faith is a relationship with Christ in my heart. It’s part of who I am. You can’t live life without a faith in something. The truth of what I say, hopefully, is expressed in how I live – with gentleness, peace, joy, love, kindness, compassion.”⁶

Colleagues at the Philharmonic enjoyed Smith’s presence and they respected him. In the album booklet to his retirement tribute album, *The Philip Smith Collection*, it says, “Known for his clarity, precision and ‘God –breathed tone,’ longtime New York Philharmonic Principal Trumpet Philip Smith is equally known as a ‘really nice guy.’ Tributes from his orchestra colleagues refer to him as ‘a musician’s musician’ with a ‘cool head and calm leadership,’ a ‘*mensch*’ with ‘professional dignity,’ ‘the best of humanity,’ and ‘a kind and gentle soul’ who is always ‘supportive and constant.’”⁷

⁴ Michael Norman, “His Music On Cornet Is a Tithe,” *New York Times*, December 15, 1982.

⁵ Carol R. Thiessen, “On the Street Corner or in the Concert Hall, Philip Smith Plays to the Glory of God,” *Christianity Today*, December 16, 1983.

⁶ Nissen, *CNN*, February 23, 2001.

⁷ Philip Smith with the New York Philharmonic, *The Philip Smith Collection*, New York Philharmonic, 2015, CD.

As a practicing Christian, Smith believes in the power of prayer. He would pray before every concert, and sometimes say, “Lord, I’ve got the jitters here. Calm me down and help me play the best I can.” At times, he would ask his wife to pray that the adversary doesn’t create feelings of fear in his mind.⁸ He believes that God and regular prayer enabled him to navigate a demanding career, and maintain a sense of peace and calmness. This allowed him to perform to the best of his ability. God’s help only works if Smith has done his part as well though, like practice and take his vocation seriously. Smith doesn’t think that God grants free high notes or will save him for not practicing. The relationship is two-way. In a Salvation Army interview, Smith said, “I’m going to apply all I have and I’m going to do my very best and I’m just going to leave it in the Lord’s hands. You make that kind of spiritual commitment and I think that’s crucial, especially in today’s society, you’ll be amazed at how much pressure that takes off of you. Yoking yourself with Christ on the outside takes care of all the tension, you just follow along at that point. I know that sounds like a simple trait, my faith tends to be simple and that’s what I like about it.”⁹

The commute in and out of New York City was a meditative time for Smith. He used the time to listen to Gospel music, Christian radio, and pray. For many years, it became a regular holy time for him.¹⁰

The idea of fame is often dismissed by Smith, because he just feels that he is where he is meant to be, according to God’s plan and gifts. His family is very important to him. “If you’re the least bit interested in your family, you’ll try to find a place in your life where you’ll set that first. It’s very precious,” he once said. For a couple weeks each

⁸ Lieblich, *Los Angeles Times*, December 19, 1999.

⁹ “Philip Smith,” *Theme*, Apr./May/June 1991.

¹⁰ *Ibid.*

year, he puts the horn away completely. He uses this time to focus on his family and other areas of life.¹¹

He does admit to having to manage his sense of self in such an ego-stroking profession. He said, “If where I’m meant to be is a cause for fame in the outside world, that’s neither here nor there. I think it is a challenge to be a Christian and a musician. You must produce. When you produce you are applauded. You are praised. It is very easy to say, ‘what I have achieved, I have achieved.’”¹²

If one visits Smith’s website, www.principaltrumpet.com, you will notice a navigation tab on the left “The Bible Says...” Here, he tells people about the Bible and his beliefs. Questions people routinely ask about God, Jesus, and eternal life are presented. Each question is hyperlinked to further information with Bible verse references.¹³ Smith’s favorite text of Scripture is Proverbs 3:5-6, which says, “Trust in the Lord with all thine heart; and lean not unto thine own understanding. In all thy ways acknowledge him, and he shall direct thy paths.”¹⁴ His favorite music related Scripture, which he often signs below his name, is Ephesians 5:19-20, which states, “Sing and make music from your heart to the Lord, always giving thanks to God the Father for everything, in the name of our Lord Jesus Christ.”¹⁵

Smith is warm and kind with people, but he’s also reserved. *The New Yorker* stated, “Smith has maintained warm relationships with the Philharmonic’s music directors, but his reserved composure always comes first. ‘I never liked being chummy; I

¹¹ Steve Bohall and Shirley Close, “An Interview with Philip Smith,” *The Sounding Board*, Fall 1984, 9.

¹² Henry Garipey, “The added dimension: Interview with Phil Smith by the editor-in-chief,” *The War Cry*, March 12, 1983.

¹³ “The Bible Says...,” Philip Smith, <http://www.principaltrumpet.com/home.html?p=questions> (accessed November 7, 2016).

¹⁴ Garipey, *The War Cry*, March 12, 1983.

¹⁵ Bible Gateway, “Ephesians 5:19-20,” Bible Gateway, <https://www.biblegateway.com/passage/?search=Ephesians%205:19-20> (accessed October 12, 2017).

don't think that's a healthy place to be,' he said. 'But I did like the rapport and the professionalism that went back and forth.'"¹⁶ He is humble and has been described as a gentle soul. The strongest curse word you may hear from him is "crumbs."¹⁷

Humor

By nature, Philip Smith is a serious person, but he does not take himself all that seriously. He has a wonderful sense of humor, and he knows when to use it to appropriately lighten the mood. After the spiky-haired violinist Nigel Kennedy played with the Philharmonic, Smith later showed up to a solo rehearsal wearing a wig.¹⁸ In orchestra rehearsals, he would wear dungarees because he had "ruined so many pairs of pants with oil and grease."¹⁹ On playing outside with Salvation Army brass groups, he said, "When it's cold, you just learn to play with gloves on."²⁰ Colleague Joseph Alessi has a jazz band that Smith has played with at times, but he admits he "swings like a rusty gate."²¹ When his trumpet colleagues, Ethan Bendorf and Matthew Muckey, said he is known for never missing, Smith said, "They're liars."²² He calls misses on the trumpet clams, cacks, or splee-ahs. He once said he wanted to get splee-ah as his license plate.²³ Smith stresses singing to train one's ear, and he says in regards to solfège, "I don't care whether you sing movable do, fixed do, or whatever. I sing fixed la."²⁴

¹⁶ William Robin, "Philip Smith, Master Trumpeter," *The New Yorker*, July 1, 2014.

¹⁷ Nissen, *CNN*, February 23, 2001.

¹⁸ Lieblich, *Los Angeles Times*, December 19, 1999.

¹⁹ Nissen, *CNN*, February 23, 2001.

²⁰ "Famous fingers," *Aberdeen Daily News (SD)*, December 18, 1991.

²¹ "Philip Smith," New York Philharmonic, <http://www.nyphil.org/about-us/artists/philip-smith> (accessed October 6, 2016).

²² Robin, *The New Yorker*, July 1, 2014.

²³ Nissen, *CNN*, February 23, 2001.

²⁴ John Korak, "Smith and Turrin at Southern Illinois University Edwardsville," *International Trumpet Guild Journal*, February 1999, 68.

A good story is welcomed by Smith. He loved the following one told to him by Herseth, “Every year the CSO hold what used to be the Marathon (now called the Radiothon). It’s a fundraiser on a local FM station. Henry Fogel, who now is manager of the CSO, started this project. At the time, Fogel was assistant manager for the New York Philharmonic. Fogel was invited to put on radiothons all over the country, so he was here in Chicago for our radiothon. I was standing in the corridor after being interviewed on the air and Fogel came over to me and introduced himself. ‘I’m with the New York Philharmonic,’ he said. And I said, ‘What kind of band have you got there, that you were able to steal our fourth trumpet player to get a lead man?’”²⁵

The following positive, more serious, quote from Smith on his worldview and personal intentions sums up his approach to life: “There’s always something left to learn. Does a painter ever get to the point where he doesn’t have to change? No, if you study Rembrandt, you’ll see how Rembrandt changed. If you listen to Louis Armstrong, you’ll hear a progression. There’s always a desire to be better than what you are at your craft, so there’s a constant working. The same thing works spiritually. I’m never satisfied with where I am. I want to be more like Christ. That is my goal: to be the best I can be with my job, my family, my Christian life.”²⁶

²⁵ Michael Tunnell, “Adolph Herseth: In a Class by Himself,” *International Trumpet Guild Journal*, February 1998, 17.

²⁶ Bob Hostetler, “In Corps And Concert Hall,” *The Edge*, Summer 1991, 11.

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Zakariasen, Bill. "Smith's Trumpet in Arutunian's Concerto." *Chelsea News*, February 23, 1995.

APPENDIX A

LIFE TIMELINE, PHILIP A. SMITH

April 1, 1952- Philip is born in London, England.

April 13, 1956- The Smith Family emigrates to Canada.

1959- The Smith family moves to New York. Philip begins studying cornet with his father.

1969- Smith begins playing with his father in the New York Staff Band.

1970- Smith begins studying at The Juilliard School in New York City.

November 1974- Smith auditions for the Chicago Symphony Orchestra.

December 1974- Smith concludes resident studies at The Juilliard School and performances with the New York Staff Band.

January 27, 1975- Smith's first performance with the Chicago Symphony Orchestra in Milwaukee, Wisconsin.

January 30, 1975- Smith's first performance in Orchestra Hall with the Chicago Symphony Orchestra.

May 1975- Smith completes his M.M. Degree at The Juilliard School.

June 6, 1975- Smith and Sheila Scott are married.

Late 1977 and January 1978- Smith auditions for the New York Philharmonic.

October 12, 1978- Smith's first performance as co-principal trumpet of the New York Philharmonic.

November 8, 1979- Smith performs Tomasi's Concerto for Trumpet with the New York Philharmonic. This marks his first major solo appearance with the orchestra.

1979- The Smiths son, Bryan, is born.

1982- The Smiths daughter, Erika, is born.

January 26, 1986- Smith's first Sunday as The Salvation Army Bandmaster for the Montclair Citadel Corps in Montclair, New Jersey.

June 1988- Smith is promoted to sole principal trumpet of the New York Philharmonic.

July 5, 2014- The New York Philharmonic retirement concert, "A Celebration of Phil Smith," is performed in Avery Fisher Hall at Lincoln Center.

August 2014- Smith begins teaching at the University of Georgia as the William F. and Pamela P. Prokasy Professor in the Arts.

APPENDIX B

CHICAGO SYMPHONY ORCHESTRA TRUMPET SECTION ROSTER (1973-1979)

TABLE 1: CSO TRUMPETS AND MUSIC DIRECTOR FROM 1973-1979.

Season	Music Director	Principal Trumpet	Second Trumpet	Third/Assistant Principal Trumpet	Fourth Trumpet
1973-74	Georg Solti	Adolph Herseth	Vincent Cichowicz	William Scarlett	Charles Geyer
1974-75	Georg Solti	Adolph Herseth	Charles Geyer	William Scarlett	Philip Smith
1975-76	Georg Solti	Adolph Herseth	Charles Geyer	William Scarlett	Philip Smith
1976-77	Georg Solti	Adolph Herseth	Charles Geyer	William Scarlett	Philip Smith
1977-78	Georg Solti	Adolph Herseth	Charles Geyer	William Scarlett	Philip Smith
1978-79	Georg Solti	Adolph Herseth	George Vosburgh	William Scarlett	Timothy Kent

Notes

- Adolph “Bud” Herseth joined the Chicago Symphony in June 1948 at Ravinia. He played principal trumpet with the CSO from 1948 to 2001.
- Vincent Cichowicz came to the Chicago Symphony in 1952 and played with the ensemble until his retirement in 1974.¹
- William Scarlett performed with the CSO from the 1966-67 season until his retirement in 1997.²
- Charles Geyer joined the CSO in December 1966. When Cichowicz retired in 1974, Geyer moved from fourth to second trumpet. In the fall of 1978, Geyer left the ensemble to play principal trumpet with the Houston Symphony.³
- George Vosburgh joined the CSO as second trumpet in June 1979 at Ravinia.
- Philip Smith came to the CSO in January 1975, and played with the ensemble thru the 1978 European Tour. He left the ensemble to play co-principal trumpet with the New York Philharmonic.
- Timothy Kent assumed the position of fourth trumpet with the CSO in January 1979.⁴

¹ Timothy J. Kent, *Within the Sphere of the Master* (Ossineke, MI: Silver Fox Enterprises, 2006), 75.

² David R. Hickman, *Trumpet Greats: A Biographical Dictionary*, Edited by Michel Laplace and Edward H. Tarr (Chandler, AZ: Hickman Music Editions, 2013), 703-704.

³ David R. Hickman, *Trumpet Greats: A Biographical Dictionary*, Edited by Michel Laplace and Edward H. Tarr (Chandler, AZ: Hickman Music Editions, 2013), 289.

⁴ Brian Frederiksen, *Arnold Jacobs: Song and Wind*, Edited by John Taylor (Gurnee, IL: Wind Song Press, 1996).

APPENDIX C

NEW YORK PHILHARMONIC TRUMPET SECTION ROSTER (1972-2014)

TABLE 2: NYP TRUMPETS AND MUSIC DIRECTORS FROM 1972-2014.

Season	Music Director	Principal Trumpet	Second Trumpet	Third/Associate Principal Trumpet	Fourth Trumpet
1972-73	Pierre Boulez	William Vacchiano	Carmine Fornarotto	John Ware	James Smith
		Co-Principal Trumpet	Co-Principal Trumpet	Second Trumpet	Fourth Trumpet
1973-74	Pierre Boulez	Gerard Schwarz	John Ware	Carmine Fornarotto	James Smith
1974-75	Pierre Boulez	Gerard Schwarz	John Ware	Carmine Fornarotto	James Smith
1975-76	Pierre Boulez	Gerard Schwarz	John Ware	Carmine Fornarotto	James Smith
1976-77	Pierre Boulez	Gerard Schwarz	John Ware	Carmine Fornarotto	James Smith
1977-78	Guests	Louis Ranger (Acting)	John Ware	Vincent Penzarella	Carmine Fornarotto
1978-79	Zubin Mehta	Philip Smith	John Ware	Vincent Penzarella	Carmine Fornarotto
1979-80	Zubin Mehta	Philip Smith	John Ware	Vincent Penzarella	Carmine Fornarotto
1980-81	Zubin Mehta	Philip Smith	John Ware	Vincent Penzarella	Carmine Fornarotto
1981-82	Zubin Mehta	Philip Smith	John Ware	Vincent Penzarella	Carmine Fornarotto
1982-83	Zubin Mehta	Philip Smith	John Ware	Vincent Penzarella	Carmine Fornarotto
1983-84	Zubin Mehta	Philip Smith	John Ware	Vincent Penzarella	Carmine Fornarotto

Season	Music Director	Co-Principal Trumpet	Co-Principal Trumpet	Second Trumpet	Fourth Trumpet
1984-85	Zubin Mehta	Philip Smith	John Ware	Vincent Penzarella	Carmine Fornarotto
1985-86	Zubin Mehta	Philip Smith	John Ware	Vincent Penzarella	Carmine Fornarotto
1986-87	Zubin Mehta	Philip Smith	John Ware	Vincent Penzarella	Carmine Fornarotto
1987-88	Zubin Mehta	Philip Smith	John Ware	Vincent Penzarella	Carmine Fornarotto
		Principal Trumpet	Second Trumpet	Third/Associate Principal Trumpet	Fourth Trumpet
1988-89	Zubin Mehta	Philip Smith	Vincent Penzarella	Vacant	Carmine Fornarotto
1989-90	Zubin Mehta	Philip Smith	Vincent Penzarella	Vacant	Carmine Fornarotto
1990-91	Zubin Mehta	Philip Smith	Vincent Penzarella	George Coble	Carmine Fornarotto
1991-92	Kurt Masur	Philip Smith	Vincent Penzarella	George Coble	Carmine Fornarotto
1992-93	Kurt Masur	Philip Smith	Vincent Penzarella	George Coble	Carmine Fornarotto
1993-94	Kurt Masur	Philip Smith	Vincent Penzarella	Robert Sullivan	James Wilt
1994-95	Kurt Masur	Philip Smith	Vincent Penzarella	Robert Sullivan	James Wilt
1995-96	Kurt Masur	Philip Smith	Vincent Penzarella	Robert Sullivan	Vacant
1996-97	Kurt Masur	Philip Smith	Vincent Penzarella	Robert Sullivan	Vacant
1997-98	Kurt Masur	Philip Smith	Vincent Penzarella	Robert Sullivan	Vacant
1998-99	Kurt Masur	Philip Smith	Vincent Penzarella	Robert Sullivan	Thomas Smith
1999-2000	Kurt Masur	Philip Smith	Vincent Penzarella	Robert Sullivan	Thomas Smith
2000-01	Kurt Masur	Philip Smith	Vincent Penzarella	Robert Sullivan	Thomas Smith

Season	Music Director	Principal Trumpet	Second Trumpet	Third/Associate Principal Trumpet	Fourth Trumpet
2001-02	Kurt Masur	Philip Smith	Vincent Penzarella	Robert Sullivan	Thomas Smith
2002-03	Lorin Maazel	Philip Smith	Vincent Penzarella	Robert Sullivan	Thomas Smith
2003-04	Lorin Maazel	Philip Smith	Vincent Penzarella	Thomas Smith (Acting)	Vacant
2004-05	Lorin Maazel	Philip Smith	Vincent Penzarella	Thomas Smith (Acting)	Vacant
2005-06	Lorin Maazel	Philip Smith	Vacant	Thomas Smith (Acting)	Vacant
2006-07	Lorin Maazel	Philip Smith	James Ross	Matthew Muckey	Thomas Smith
2007-08	Lorin Maazel	Philip Smith	Ethan Bendorf	Matthew Muckey	Thomas Smith
2008-09	Lorin Maazel	Philip Smith	Ethan Bendorf	Matthew Muckey	Thomas Smith
2009-10	Alan Gilbert	Philip Smith	Ethan Bendorf	Matthew Muckey	Thomas Smith
2010-11	Alan Gilbert	Philip Smith	Ethan Bendorf	Matthew Muckey	Thomas Smith
2011-12	Alan Gilbert	Philip Smith	Ethan Bendorf	Matthew Muckey	Thomas Smith
2012-13	Alan Gilbert	Philip Smith	Ethan Bendorf	Matthew Muckey	Thomas Smith
2013-14	Alan Gilbert	Philip Smith	Ethan Bendorf	Matthew Muckey	Thomas Smith

Notes

- William Vacchiano, one of Smith's teachers, retired from the principal trumpet chair of the New York Philharmonic in 1973.
- The New York Philharmonic trumpet section had co-principals from 1973 to 1988. Philip Smith came to the orchestra in 1978 after Gerard Schwarz left to further pursue his conducting career. Smith became the sole principal trumpet of the Philharmonic in 1988, and held that position until his retirement in 2014.
- In 1977, Carmine Fornarotto moved from second trumpet to fourth trumpet. He remained fourth trumpet until his retirement in 1993.
- Four trumpeters were not on the permanent roster for certain seasons. Substitute musicians performed with the trumpet section if a work called for more parts than players on the roster.¹

¹ New York Philharmonic, "Search the Digital Archives," Leon Levy Digital Archives of the New York Philharmonic, <http://archives.nyphil.org/index.php/search?search-type=singleFilter&search-text=roster&doctype=program&search-dates-from=01%2F01%2F1972&search-dates-to=12%2F31%2F2015> (accessed January 24, 2017).

APPENDIX D

SOLO AND CHAMBER DISCOGRAPHY

Triumphant Faith

Heaton- *Wonderful Words* (duet with Derek Smith)

The New York Staff Band

Triumphonic Recordings, TRLPS 14

1971

Gone fishing...

Redemption

Triumphonic Recordings, TRLPS 18

1973

New Frontier

arr. Freeh- *What A Friend*

The New York Staff Band

Triumphonic Recordings, TRLPS 21

1974

Trumpet & Piano

Philip Smith and Joseph Turrin

Triumphonic Recordings, TRLPS 22

1975

Arise, My Soul, Arise

Goffin- *Victorious*

Chicago Mont Clare Band

1978

Hymns for Brass

The King's Brass

Broadman Records, LPS 4583-35

1979

Great Hymns Past and Present

Ball- *Clear Skies* and arr. Redhead- *Jesus keep me near the Cross*

The Canadian Staff Band

Live Recording from Toronto's Massey Hall
1980

Profile II – The Music of Albert Jakeway

Jakeway- *The Joyful Pilgrim, A Song of Praise* (duet with Derek Smith), and *Ecstasy*
(quartet with Derek Smith, Charles Baker, and Terry Camsey)

The New York Staff Band and Male Chorus

Triumphonic Recordings, TRLPS 32

1980

Montclair Band and Songsters

Leidzen- *Wondrous Day*

Triumphonic Recordings, TRLPS 35

1981

Bravo!

Philip Smith with the New York Staff Band & Male Chorus

Triumphonic Recordings, TRLPS 36

1981

In Concert with University of Illinois Symphonic Band

Tomasi/transcr. Curnow- Concerto for Trumpet and Gliere/transcr. Begian- Andante
from Concerto for Coloratura (trumpet) and band

Philip Smith with the University of Illinois Symphonic Band

University of Illinois Concert Band Recordings, LP #107

1983

Canticles for Brass

The King's Brass

Word Records, 7-01-896510-1

1985

Copland- Symphony No. 3, Quiet City

New York Philharmonic, Leonard Bernstein

Deutsche Grammophon, 419 170-2

1986

Principals

Philip Smith and Dudley Bright with the New York Staff Band

Triumphonic Recordings, TRCD 1047

1988

Escapade

Philip Smith with the Rigid Containers Group Band

Heavyweight Records

1989

Zwilich- Orchestral and Chamber Works

Concerto for Trumpet and Five Players

New York Philharmonic Ensembles, Zubin Mehta

New World Records, NW 372-2

1989

Gabrieli/Monteverdi: Antiphonal Music

The Canadian Brass with the Principal Brass of the New York Philharmonic and Boston Symphony Orchestra

CBS Masterworks

1990

Victory in Jesus

Montclair Citadel Band

Philip Smith, Bandmaster

The Salvation Army

1990

Soloists from the Orchestra

Turrin- Concerto for Trumpet and Orchestra

New York Philharmonic/WQXR Radiothon Special Edition

1990

Beethoven- Symphony No. 5

The Canadian Brass with members of the New York Philharmonic and Boston Symphony
Philips, 426 487-2

1991

Red, White & Brass: Made in the USA

The Canadian Brass with members of the New York Philharmonic and Boston Symphony
Philips

1991

Virtuosity: A Contemporary Look

Peaslee- *Nightsongs*

GM Recordings, GM 3017

1991

Gabrieli for Brass

The Canadian Brass with members of the New York Philharmonic and Philadelphia Orchestra
Philips
1994

Orchestral Excerpts for Trumpet with spoken commentary

Summit Records, OrchestraPro Series, DCD 144
1994

Brass Busters!

The Canadian Brass with members of the New York Philharmonic and Boston Symphony
BMG
1995

Brandenburgs from the Barge (2 Disc Set)

Bach- *Brandenburg Concerto No. 2*
Barge Music
Koch International Classics, 3-7294-2
1996

Sir William Walton and Edith Sitwell's Façade: Books I & II

The Chamber Music Society of Lincoln Center
Arabesque Records, Z6699
1997

The Trump Shall Resound: A Collection of Favorite Hymns of Inspiration

Philip Smith, John Breur, and Mara Mulder
Heritage Recordings, HR 919
1997

Repeat the Sounding Joy

Resounding Praise
Heritage Recordings, HR 915
1998

Philip Smith, Principal Trumpet, New York Philharmonic

Cala Records, New York Legends Series, CACD0516
1998

Great Hymns

Play-Along CD

Curnow Records
2000

Brass Nation
Michael Davis
Hip-Bone Music, M108
2000

My Song of Songs
Philip Smith with the New York Staff Band
Triumphonic Recordings, TRCD 1063
2000

Fandango
Philip Smith and Joseph Alessi with the University of New Mexico Wind Symphony
Summit Records, DCD 271
2000

Concert Studies: 16 New Studies from Grade 3 through 6
Demo CD
Curnow Records
2001

Contest Solos for Young Trumpeters
Philip Smith and Joseph Turrin
International Trumpet Guild, ITG CD111
2001

Imperial Brass & Friends
2002

Total Trumpet
Play-Along CD (select tracks)
Hip-Bone Music, HBM 075
2002

New Brass
Michael Davis
Hip-Bone Music, M109
2002

Great Carols
Play-Along CD

Curnow Records

2003

Highlights from The Ambassadors & Bravo

Heritage Series, Volume One

Philip Smith with the New York Staff Band

Triumphonic Recordings, TRCD 1072

2003

Impetuosities: Music of Joshua Rosenblum

Albany Records, TROY571

2003

Trumpets Eleven

Michael Davis

Hip-Bone Music, M105

2003

On The Transmigration Of Souls

John Adams

New York Philharmonic, Lorin Maazel

Philip Smith, solo trumpet

Nonesuch Records, 79816-2

2004

More Great Hymns

Play-Along CD

Curnow Records

2004

The World's Greatest Hymns

Curnow Records, CR 205-033-3

2005

We Live To Worship You

Resounding Praise

Marshall Arts Productions

World Replications Group, WRA8-3000

2005

20 Minute Warm-Up Routine for Trumpet

Play-Along CD

Hip-Bone Music, HBM 180
2006

Advanced Concert Studies: 19 New Studies from Grade 4 through 6
Demo CD
Curnow Records
2007

To Fred With Love: The World's Finest Brass Players Pay Tribute To Fred Mills
Philip Smith and Joseph Alessi with the University of New Mexico Wind Symphony
License to use Turrin- Fandango track from Summit Records, DCD 271
AppleJazz Records
2011

New York, New York
Principal Brass
2012

10 Minute Warm-Up for Trumpet
Play-Along CD
Hip-Bone Music, HBM 191
2013

The Philip Smith Collection (Three Volumes)
New York Philharmonic
2015

Trilogy
Triumphonic Recordings
2017

APPENDIX E

COMPOSITIONS AND SHEET MUSIC

The following compositions and books were written for Mr. Philip Smith and/or premiered by him.

Joseph Turrin- *Elegy* (1970, rev. 1993)
for Philip Smith
Publisher: Editions Bim

Jacques Hétu- *Concerto*, op. 43 (1987)
U.S. Premiere with the New York Philharmonic, 1992
Publisher: Doberman-Yppan

Arr. Stephen Bulla- *Blessed Assurance* (1988)
Written for Philip Smith
Publisher: The Salvation Army USA Eastern Territory, *American Soloists Album, No. 5*

Joseph Turrin- *Concerto for Trumpet and Orchestra* (1988)
Commissioned by the New York Philharmonic
World Premiere with the New York Philharmonic, 1989
European Premiere with the Gewandhaus Orchestra, 1994
Publisher: Theodore Presser Co.

Joseph Turrin- *Intrada* (1988)
for Philip Smith
Publisher: Editions Bim

Arr. Stephen Bulla- *His Eye Is On The Sparrow* (1989)
Commissioned by Philip Smith for a recording entitled *Escapade*
Publisher: The Salvation Army, *American Festival Series, No. 13*

Joseph Turrin- *Escapade* (1989)
Commissioned by Philip Smith for a recording entitled *Escapade*
Publishers: Rosehill Music Publishing Co. Ltd.

Winwood Music
Joseph Turrin Music

Gershwin/arr. Joseph Turrin- *Someone to Watch Over Me* (1997)

for Philip Smith

Publisher: Joseph Turrin Music

Richard Peaslee- *Catalonia* (1997)

Commissioned by Philip Smith

World Premiere at the 1997 International Trumpet Guild Conference

Publisher: Associated Music Publishers

Joseph Turrin- *Chronicles for Trumpet and Wind Symphony* (1998)

for Philip Smith

Commissioned by the University of New Mexico Wind Symphony and Consortium Members

World Premiere with the University of New Mexico Wind Symphony, 1999

Publisher: C. Alan Publications

Joseph Turrin- *My Song Of Songs* (1998)

Commissioned by Philip Smith and the New York Salvation Army Staff Band for a recording entitled *My Song Of Songs*

Publisher: Salvation Army Music Publications

Joseph Turrin- *Two Gershwin Portraits* (1998)

for Wynton Marsalis, Philip Smith, and the New York Philharmonic

Commissioned by the New York Philharmonic for the New York 100 Celebration Concert in Central Park

World Premiere with the New York Philharmonic, July 1998

Publisher: European American Music Distributors LLC

Lowell Liebermann- *Concerto for Trumpet and Orchestra, op. 64* (1999)

Commissioned by the Estate of Helen Treutel in memory of Edward Treutel

World Premiere with the New York Philharmonic, May 2000

Publisher: Theodore Presser Company

Joseph Turrin- *Fandango* (May-June, 1999)

for Philip Smith and Joseph Alessi

Commissioned by the University of New Mexico Wind Symphony

Publisher: C. Alan Publications

Stephen Gryc- *Evensong* (2000)

Commissioned by Philip Smith and University of New Mexico Wind Symphony for a recording entitled *Fandango*

World Premiere with the University of New Mexico Wind Symphony, April 2000

Publisher: Stephen Gryc

Concert Studies: 16 New Studies from Grade 3 through 6 (2001)

for Philip Smith

Studies by: James Barnes, Stephen Bulla, Douglas Court, James Curnow, James L. Hosay, Timothy Johnson, Kevin Norbury, Philip Sparke, Joseph Turrin, and Allen Vizzutti

Publisher: Curnow Music

Joseph Turrin- *Three Episodes* (2001)

for Philip Smith for a recording entitled *Contest Solos*

Publisher: Editions Bim¹

Bruce Broughton- *Folksong* (2000)

for Philip Smith

Publisher: Black Squirrel Music

*Originally titled *Countryside* and recorded years earlier by Smith on the album *Trumpet & Piano* (Triumphonic Recordings, TRLPS-22).*

Siegfried Matthus- *Concerto for Two for Trumpet, Trombone, and Orchestra* (2001)

World Premiere with Joseph Alessi and the New York Philharmonic, May 2003

Publisher: Breitkopf und Härtel

Advanced Concert Studies: 19 New Studies from Grade 4 through 6 (2007)

for Philip Smith

Studies by: James Barnes, Bruce Broughton, Stephen Bulla, Douglas Court, James Curnow, Eric Ewazen, Timothy Johnson, Gregory Pascuzzi, David Sampson, Phil Snedecor, Joseph Turrin, Allen Vizzutti, and Ellen Taaffe Zwilich

Publisher: Curnow Music

Alfred Cohen- *...curls of motion...*

Premiere with the Columbus State University Wind Ensemble, 2008

Aaron Kernis- *a Voice, a Messenger*

Co-Commissioned by the New York Philharmonic and the Big Ten Band Directors Association

World Premiere with the University of Illinois Wind Ensemble, April 2013

Publisher: AJK Music²

¹ Joseph Turrin, "Compositions," Joseph Turrin Music, <http://www.josephturrin.com/compositions.html> (accessed January 12, 2017).

² "Bio," Philip Smith, <http://principaltrumpet.com/home.html?p=bio> (accessed November 7, 2016).

*The books *Great Hymns*, *More Great Hymns*, and *Great Carols* (Curnow Music) all contain several arrangements for Philip Smith.*³

³ "Publications," Philip Smith, http://www.principaltrumpet.com/shopping_cart/catalog.php?cat=pubs (accessed November 7, 2016).

APPENDIX F

EQUIPMENT

Instruments

Bb Trumpet: Bach Stradivarius 37, medium-large bore

C Trumpet (piston): Bach Stradivarius 229, 25H leadpipe, large bore

C Trumpet (rotary): Mönke

Piccolo Trumpet: Schilke P5-4, gold-plated

Bb Cornet: Getzen Eterna, Model 800

Flugelhorn: Yamaha, Model YFH 635ST (Old Model, equivalent to Bobby Shew)¹

Mouthpieces

Trumpet: Bach 1C rim on a threaded 5B underpart (23 throat, 24 backbore)

On occasion: 1C or 1 underpart

Trumpet Studio/Commercial/Lead: Bach 3C

Piccolo (Current): Najoom 5C

Piccolo (Previous): Bach 7E (25 throat, 117 backbore)

Cornet: Bach 1C rim with Bach B underpart (23 throat, 24 backbore)^{2 3}

On occasion: Wick 2B underpart

¹ Philip Smith with the New York Staff Band, *My Song of Songs*, Triumphonic Recordings, 2000, CD.

² Philip Smith, *Orchestral Excerpts for Trumpet with spoken commentary*, OrchestraPro Series, Summit Records, 1994, CD.

³ Philip Smith, E-mail message to Christopher A. Heldt, October 18, 2017.

APPENDIX G

JOSEPH TURRIN INTERVIEW WITH CHRISTOPHER A. HELDT¹

“Joseph Turrin is a greatly valued contributor to contemporary American musical life thanks to his wide-ranging activities as a composer, orchestrator, conductor, pianist, and teacher. He studied composition at the Eastman School of Music and the Manhattan School of Music, and has pursued a career that has always been multifaceted.

As a composer, he has produced works in many genres. Among the many commissioned works in his catalogue, highlights include *Hemispheres* commissioned for Kurt Masur's final concert with the New York Philharmonic in May 2002 and taken on tour by Masur and the orchestra to Europe and Asia in June 2002, his concertos for flute (commissioned for Carol Wincence and the New Jersey Symphony) and for trumpet (the latter commissioned by the New York Philharmonic for Philip Smith, its principal trumpet, and conducted at its 1989 premiere by Erich Leinsdorf), the chamber works *Riffs and Fanfares* (The Chamber Music Society of Lincoln Center), *Arcade* (New Jersey Chamber Music Society), *Quadrille* (West Point Military Academy), *Chronicles* (twelve American Universities for Philip Smith), *Modinha* (Orpheus Chamber Orchestra) and numerous other commissions. The New York Philharmonic, both as an ensemble and through several of its individual members, has cultivated a longstanding relationship with Turrin. In addition to the new *Hemispheres*, the *Trumpet Concerto* (which Kurt Masur has also led with the Gewandhaus Orchestra in Leipzig), the Philharmonic-commissioned *Two Gershwin Portraits* (which Mr. Masur and the Orchestra premiered at the "New York 100 Celebration Concert" in Central Park in 1998, with trumpet soloists Wynton Marsalis and Philip Smith), Turrin has composed several pieces for the Orchestra's brass section, including *Jazzalogue No. 1* (featured on the Orchestra's 1997 Latin American tour) and *West Side Story Suite* (commissioned and premiered at Carnegie Hall in 2000 by the Philharmonic's brass section). In addition, he has composed numerous solo and chamber works to spotlight the talents of several Philharmonic musicians. Most recently his Trombone Concerto *Illuminations* was recorded by Joseph Alessi for Summit Records. His *Fandango* was performed on "Live From Lincoln Center" in July, 2002 by Kurt Masur and the NY Philharmonic and hosted by Beverly Sills. He is also a regular composer for the New York Philharmonic's popular *Holiday Brass* series at Avery Fisher Hall with the Canadian Brass and the NY Philharmonic Principal Brass.”²

¹ Christopher A. Heldt, Interview with Joseph Turrin, Digital recording, Athens, GA, October 9, 2016.

² Joseph Turrin, “About Joseph Turrin,” Joseph Turrin Music, <http://www.josephurrin.com/bio.html> (accessed November 1, 2017).

Interview³

Heldt: When did your friendship and collaboration with Mr. Smith begin?

Turrin: Well, the year, a little bit foggy. I think it was around 1968-69. Somewhere in there. We have a mutual friend. His name is Mark Freeh. He introduced me to Phil, so I met Phil thru Mark. Mark had contacted me, and I had met Mark through associates at the Eastman School of Music I used to accompany.

Heldt: Is that the same person who did a lot of arranging from some of the CDs?

Turrin: Now he does all kinds of arranging. It's the same Mark Freeh.

Heldt: F-r-e-e-h?

Turrin: Yep, that's Mark Freeh. I met Mark thru two Salvation Army guys at Eastman who I used to accompany. I knew nothing about Salvation Army brass bands. I could care less. I was writing for orchestras, chamber music. I was a pianist. I was a good pianist, so they asked me to accompany them on classes, master classes. So I got to know the brass literature, and I kind of liked it. So they said, "There's a guy you have to meet in New York, while we are in New York." So we were in New York during a break from school, a Spring Break, and they introduced me to Mark. Mark and I just kind of hooked up. They introduced me to brass band stuff. I had never heard brass band or any literature. So they played me stuff, and I was like, "Wow, this is great stuff." Because I used to play trumpet. I was a trumpet player before I switched over to the piano. So The Salvation Army asked Mark to produce a record with Derek Smith. Now this is before CDs. I'm talking a 33, a record. Vinyl. The Salvation Army was going to pay for it and they wanted Derek Smith to be the soloist. Mark asked me to accompany him on the album, so I wrote Caprice for Derek Smith. So Derek Smith was the conductor of the Staff Band at the time in New York City. We asked a friend of mine, Richard Lane, who I studied composition with before I went to Eastman, to write a beautiful piece for cornet and piano. Bruce Broughton wrote a piece. He's a big Hollywood composer out in L.A. And then there were a bunch of standard solos that we had chosen. So once a week, I would sit down with Derek, who was a phenomenal cornetist and Phil's father, and rehearse. We went thru the recording. We went thru all the music. One day out of the blue, Derek just turned to me, and he said, – because Derek was a perfectionist and that was Phil's first teacher – "Joe, I'm just not up to it anymore. My chops." I said, "Derek, you sound great." He said, "No, I don't think I can do this music justice, and I don't think it would work." So Mark was very disappointed, and he said, "Well, we are going to do this CD." So Derek said, "I'd like my son to do it." I said, "Derek, I don't want to work with your son. I don't even know your son." He said, "Believe me, you'll like him. He's a good trumpet player." I said, "Really?" He said, "Yeah, you'll get along fine with him. He's a good musician." So that's how I met Phil.

Heldt: He was real young then.

³ The text is transcribed verbatim from the interview recording.

Turrin: Yeah. So I met with Phil, and he got all the parts to the music. We started rehearsing and we did a CD. They put it out, and it's kind of a collector's item now. It's out of print, but the Army is thinking of releasing it again. So, they're going to put it out.⁴ I'm sure that's going to sell because it's Phil's first CD.

Heldt: Well he wasn't even twenty years old then, was he? He was born in 1952, so he wouldn't have been very old.⁵

Turrin: I don't know how old he was. He was a young kid. I don't know if he was at Juilliard at the time or what. So we did the CD, and we became very good friends. So he started to ask me to tour with him. Play this, play that. We'd go thru stuff together, and I remember a funny story. He couldn't get his master's degree at Juilliard until he played a jury, and he was already in the Chicago Symphony. He said, "I've got to do this jury. We'll play thru a few pieces. Joe, could you come in with me?" I said, "Sure." So we walked in, and there was Vacchiano and the whole trumpet faculty, and we never played a note. All they wanted were tickets to the Chicago Symphony at Carnegie Hall that evening. They said, "We can't get tickets. Could you get us tickets?" We never played a note. Like they needed to hear him play, right? So I thought that was kind of funny.

Heldt: You may know this story too. Juilliard was telling him he needed large ensemble credits to finish his master's, and he eventually had to talk with the registrar to get approval for a large ensemble credit from playing in the Chicago Symphony.

Turrin: Yeah, he only played with the Chicago Symphony brass section. That's when Herseth was there. Dale Clevenger.

Heldt: Not a bad large ensemble.

Turrin: Yeah. Does that count? There's a very famous jazz pianist named Derek Smith too. Just passed away.

Heldt: Yeah. He was New York area too, right?

Turrin: He was. He played in the Johnny Carson Show Band with Doc Severinsen. When Severinsen and Carson moved out to L.A., he didn't want to go. He said, "I want to stay in New York." Great jazz pianist. But my friend Mark told me, that once Derek Smith turned pages for Derek Smith. I don't even know if Phil knows that.

Heldt: So the cornetist turned for the pianist?

Turrin: Yeah.

⁴ The album is named *Trilogy* and is released by The Salvation Army's Triumphonic Recordings.

⁵ The *Trumpet & Piano* record with Smith and Turrin was recorded in 1974. Smith was twenty-two years old.

Heldt: You've been Mr. Smith's main pianist throughout his career. Why has your collaboration worked so well and lasted so long?

Turrin: Well, we became good friends. So there was a friendship there, but you draw the line when there is no musical stuff going on, if you don't connect musically. We just happen to connect musically. Sometimes I've worked with people where you've got to talk a lot about the music before you can play it, or there's a lot of misinterpretation between the two and you don't kind of sync. You need to stop and talk about it. Never had to do that with Phil. I kind of know what he's going to do. I know his playing so well. I know when he's going to take a breath, when he's not. And I love working with wind instruments, so I love accompanying wind. I even breathe when I play. I've been stopped at many recording sessions. "Uh, Joe, you are breathing too loudly." Because I will phrase with the player, and I don't know I'm doing it, but I am doing it. Phil has even said, "Joe, you are making too much noise." "Oh, I didn't know that. I'll have to stop breathing when I play." So we have this kind of connection on the music we've done, interestingly. So that's kept us together. Musically, and plus the friendship formed with that parallel.

Heldt: And probably feelings are the same on the other side of the relationship, because I know you all went on tours together, did residencies. You played at some ITG Conferences, right? It was basically the Turrin/Smith Duo, essentially.

Turrin: Yeah. We did a lot of work. I wrote my Trumpet Concerto for him, that the Philharmonic commissioned. Phil said, "I'd like Joe Turrin to write my concerto." And Erich Leinsdorf was going to conduct it, and that's a whole different story. So we were going to do an ITG together. The first one I ever did. I'd never been in a room with so many trumpet players, and I thought, "This is weird." So anyway, Phil wanted to do the Kent Kennan. There were all tour de forces on this program. The Kent Kennan, the Chaynes, Bloch's *Proclamation*. This was all one concert. So that was coming up. I'm waiting for the Philharmonic to call me. Nothing is happening. So I said, "Damn. I'm going to write this Concerto on spec." They do that a lot in commercial, right? When you do shows, you write the show before you get backing sometimes. I said to myself, "I'm going to compose the Concerto." So I composed the Concerto, and I did a piano reduction of it immediately. Tough piano reduction. So I said, "Phil, I've finished the Concerto." He said, "You what?" I said, "I finished the Concerto." He said, "Well, let's put it on the program." So we added that, which was a blow, on top of everything else on that program. So we added it. We didn't even blink an eye. So we premiered it at that ITG, along with the Chaynes and the Kent Kennan. Or was it the Halsey Stevens? One of those. It was maybe the Halsey Stevens Sonata. Trumpet players were coming up to him with their tongues hanging out going, "Holy Smokes, man!" They would only dare put one of those pieces on a program, you know? So that's how the Concerto was written, and I orchestrated it. Phil took the score to Zubin Mehta, and he said, "This is the piece we are commissioning." And Mehta looked at him and said, "Well, we rarely get to see the piece we are commissioning until after we commission it. Alright, let's go with it." And that's how it happened, but don't get that around to other composers because people

will think, well, write the piece first before you get the money. I said, "I don't want to set a precedent."

Heldt: Yeah, that could be a risky venture.

Turrin: Yeah, I don't want to set a precedent. So that worked out great.

Heldt: So Mehta gave it approval, but Leinsdorf is the one that did the piece, right?

Turrin: Phil and I met with Leinsdorf. We went to his apartment on the East Side. We took a cab. It was winter. It got dark early. So I met Phil at Avery Fisher, and we took a cab across town, and we sat with Leinsdorf in his studio. And he couldn't turn the light on. It was a foot pedal light. Had a switch on it and he couldn't figure it out. And he wouldn't shake our hands because he had a cold. He said (in European accent), "Gentlemen, I am not feeling good. I won't shake hands." So we sat in his library as it grew dark. It was really weird, and his wife was in the other room. Vera, I think it was. Oh, I'm not sure if it was Vera, but anyway. I saw my score on the table with all kinds of sticky notes in it. I'm thinking, "Holy Smokes, he probably knows this score better than me." So we just talked, and I offered him a tape recording of Phil and I doing it at the piano from the ITG. He said, "No, no, no. No tape. No." He wouldn't want to hear us play it. I would think they would want to hear the soloist and the composer of the piece, interpret the piece. He wasn't interested. He said, "No, no, no." So as we were leaving in the dark, he said, "Mr. Turrin, not as your music publisher, but as your colleague, think about two things. First of all, no brass in a trumpet concerto. Take out the brass section." I wrote a big brass section. It was a big concerto. Piano, celesta, harp, big percussion. Full brass ensemble. "Take brass out. No brass in a trumpet concerto." And I'm thinking, you got to be kidding. He knows the brass music. There's two trumpets in the Haydn and the Hummel. I'm thinking, does that mean no violins in a violin concerto? I said, "I will think about it." And he said, "Now don't make changes. You think. And piano. Piano has no place in the symphony orchestra. Only chamber orchestra. No piano." And I'm thinking, well he must know Stravinsky, Respighi pieces, and Copland. All these pieces have a piano part in them. And I didn't say anything to that, but he said, "Think. Think." So Phil and I get out to the street to take a cab, and he looks at me and says, "What are you going to do?" I said, "Well, he told me to think about it. I've thought about it. The brass stay and the piano stays." Phil says, "I don't think that's what he said." I said, "No, he said think about it. I thought about it. The trumpets stay and the brass section stays." Ah yes, it wasn't take all the brass out, it was take all the trumpets out. I said, "The three trumpets stay. The piano stays." So months go by, and the Philharmonic calls me and says, "We want to book the program. Late spring, around April. At the end of the season. But we understand that Leinsdorf will not conduct it until you make changes." I said, "No, that's not what he said." They said, "Well, that's what we were told." So I figured, give me his address in Switzerland and his phone number. I called him, and I said, "Maestro Leinsdorf, this is Mr. Turrin." He says, "Ah, Mr. Turrin. How are you?" The guy was sharp as a tack. I said, "You know, there is a little bit of a misunderstanding." He remembered it all. He just said, "Yes, I remember." I said, "Will you conduct the piece and premiere it if I don't make the changes?" He said, "Absolutely not." So Phil was

right. I heard something different. So I don't know what it was that I thought of this, but I said, "May I write you on it? May I write you about it?" He said, "Absolutely. I encourage it." I thought that was totally weird. So I sat there and I analyzed my piece, the orchestration. I analyzed all of the sections where the trumpets were playing, and I explained to him that this was a pyramid and it started in the tubas. I said, "If I take the trumpets out, I'll have to rebuild that whole thing. It's not going to make sense. I'll have to build that bar a different way." I said, "That's bar 25, bar 68, blah blah blah. Trumpets." I went thru the whole piece, and then I went thru where the piano comes in. I said, "the piano then becomes a percussive instrument here. It doubles the celesta and the xylophone, and it adds this." I wrote about six or seven pages and I mailed it. I just mailed it and put it in the box, and said to myself, "God knows what's going to happen now." Never heard from him, and out of the blue, the Philharmonic called me and said that the Trumpet Concerto is booked. End of April, next season. And I said, "Ohhh, okay." So he approved my letter, not my score.

Heldt: Sure. He wanted a defense as to why you were doing what he thought you shouldn't do.

Turrin: So at rehearsal, he would say, "Mr. Turrin, everything fine?" I said, "Yeah, everything's fine." Then he would go into the next section and rehearse it. But there was one section that was real muddy in the orchestra, they just played sloppy. So I went to his dressing room, and said, "Maestro Leinsdorf, everything is fine but that one passage. There's a passage near the beginning that always sounds muddy to me." He said, "Ahhhh, that's because you have piano. I know how you feel. You know how I feel. We need not discuss it." So he respected me, but I had my opinion, and he had his opinion. He was a weird duck.

Heldt: Mr. Smith told me he thought that Leinsdorf was a little bit like some of the old Englishmen his father knew. He said the old English style was kind of the real stiff upper lip, and Leinsdorf was. You've got to prove to me before I cut you any slack.

Turrin: Yeah. Germanic, old school. Larry Tarlow, the librarian at the Philharmonic, told me that Leinsdorf had to apologize to the string sections before they wanted him back on the podium at the Philharmonic. I said, "Really? What did he say?" In New York, you don't mess around. Those guys will hang you, especially a conductor. They make minced meat out of most conductors. So I said, "What did he say?" At a rehearsal, he turned to the strings and he said, "Gentlemen, I demand you to go to your teachers and demand your money back, because you've learned absolutely nothing." I thought that was so funny. That's a big insult to seasoned players in the Philharmonic. They were really ticked off. He had to apologize, and he must've, because he conducted. But he was very arrogant. I told my manager this. I had a manager at this time. I no longer have that. They did the Trumpet Concerto for four performances, and then recorded it. I went into his dressing room to just thank him, and he looked at me and he said, "Mr. Turrin, I want you to come on Monday and march into Zubin Mehta's office, and tell him if any concertos are written for the New York Philharmonic, you must write them." I said, "Wow. Thank you so much." A really good compliment, but my agent said, "Well, why

didn't he do that? You can't do that." I said, "I know. He should've said it to Mehta." That was his crowning compliment to me.

Heldt: He gave you his seal of approval.

Turrin: Yeah, the seal of approval from the old man, but I was terrified because Phil told me stories. He said that if Leinsdorf didn't like a contemporary piece, if anything aggravated him about it, he would say, "Okay, we cancel. Piece not on the program." Just very off the wall stuff. I figured, oh man, if he just takes a disliking to me or the piece, we're finished. But we got through it.

Heldt: That's neat. Interesting story. So we covered some of the details of how *Caprice* was written for Derek Smith but first recorded by his son.

Turrin: That's the first trumpet piece I ever wrote.

Heldt: And maybe your most popular.

Turrin: Yeah, and it's the first piece of mine ever published. First publication, first trumpet piece. Odd the way things work.

Heldt: You did tell me you had played trumpet, so this question runs in line with that. You have written quite a bit of music for brass and the trumpet. Did/do you play a brass instrument? And maybe you could just talk some about all the brass music you have written, and why that has occurred.

Turrin: Well, I don't think it is because I played trumpet, but I started trumpet in the fifth grade in grammar school. They had free music lessons, and I really took the trumpet up because I kind of liked the sound of the instrument, and all my friends on the block played the trumpet. They were all taking trumpet lessons at the same grammar school. I figured, well yeah, I'll take trumpet lessons too. Slowly they all dropped it and quit, and I just loved it and kept going. I had a good teacher, Larry G. He was an instrumental music teacher in the town of Clifton, New Jersey. And I stayed with it, and we had one of the top high school bands in the country. The Clifton Mustang Band. We worked for publishers doing demo recordings. Hollywood studios would come to scout the band. We went to Kirkwood Hall and a big music festival, and won first prize. This was a premiere high school band, and about fifty percent of the band went into All-State, and music professionally or the military bands. The band was really important in Clifton, so it was prestigious to be in the band, so I continued to play the trumpet. You had to be in the marching band if you were in the concert band, so you had to do all that. Then slowly, I realized there was literature that I wanted to learn about. I started to think about composing, and I wanted to try my hand at it. I wanted to explore literature. Chopin, Brahms, and Mozart. I couldn't do that, so I decided to take piano lessons. So I started piano very late in high school, and then I started composing. Primarily all through Eastman, I wrote chamber music, piano pieces, and vocal pieces. Never a brass piece. I

already stopped the trumpet and I concentrated on piano. When I left high school, that was the end of the trumpet.

Heldt: So you played trumpet until about age eighteen?

Turrin: Yeah, around then. Then I met Mark Freeh, and met Phil. And I also wrote some trumpet music. *Intrada* was written for a guy by the name of Harold Lieberman. He was a jazz player that played on CBS Radio.

Heldt: Okay. Well the writing is quite jazzy in that piece.

Turrin: Yeah. He was on the staff of CBS. One of their musicians on staff. Then I wrote a piece called *Elegy* with strings for Harold, and those were some of my first pieces. Around the time that *Caprice* was written. Harold was doing a Carnegie Hall program, and on that program was also a premiere of a piece by a friend of mine, Richard Peaslee. *Nightsongs*, a piece you probably know. As a matter of fact, I helped copy that piece. The string parts. It was all done by hand before computers. So *Elegy* was premiered along with *Nightsongs*, and it was only because I knew Phil and Harold Lieberman. And the instruments they played were trumpet, so I wrote trumpet music. Because I liked their playing. Believe me, if Harold Lieberman and Phil Smith were flutists, I'd be writing flute music and not trumpet music.

Heldt: Great musicians that just happen to play the trumpet.

Turrin: Yeah, so that's what attracted me. The musicianship of my friends was fantastic. And that's why I ended up writing trumpet music, and brass music too. Not because I had played the instrument. I never thought of the instrument.

Heldt: I'm sure the fact that you played it until you were out of high school helped you write idiomatically for the instrument.

Turrin: Yeah, but that's what good composers do. Stravinsky didn't play the trumpet and he certainly wrote great brass music. So I don't think I'm exceptional because I played the trumpet, but I've been lucky because a lot of brass players and trumpet players have kind of taken my music and loved it. Have played it and played it, over and over again. It has become kind of a staple. So whatever I was doing, people have liked. The players have liked it so I don't complain.

Heldt: Have your relationships with Mr. Smith, Mr. Alessi, and the New York Philharmonic aided in creating much of the music you have written for brass?

Turrin: Oh yeah, definitely. My *West Side Story Suite* was commissioned by Carnegie Hall for the Philharmonic brass section. Then the brass section commissioned me to do *Jazzalogue*, for an encore piece.

Heldt: Another that I found on your website, that I wasn't familiar with personally, is the *Two Gershwin Portraits*. Smith and Wynton Marsalis performed it, is that right?

Turrin: Oh yeah. Tom Hooten just did it out in L.A. with one of the principal trumpets of the Hollywood Bowl Symphony. That was for a concert in Central Park called "New York 100." It was the 100th year anniversary of all the five boroughs joining into city of New York. Also, George Gershwin's 100th year birthday. He would have been 100 years old. So they said, "Could you write something for two trumpets? We are going to ask Wynton Marsalis to play. Masur is going to conduct in Central Park. Twenty thousand people should be there. It's this big celebration with fireworks." I said, "Certainly. I would be glad to do that." So I chose two Gershwin songs. One is *Someone to Watch Over Me*, oddly enough. Because I thought, I have that almost written already, but I had to do it for two trumpets.

Heldt: Did the piano/trumpet version of yours of *Someone to Watch Over Me* spawn out of this work?

Turrin: I think I wrote the piano version first. So I took it, orchestrated it, and made a duet out of it. That was movement one of the *Two Gershwin Portraits*. And movement two was *Fascinatin' Rhythm*. That was real lively and jazzy. So I started writing the piece, and Wynton's people called me and said, "Joe, Wynton wants you to not write any notes. Just chord changes. He doesn't want to play any written notes." I said, "Really?" "Yeah, no notes." "Okay." Then Phil calls me and he says, "Joe, I just don't want to stand there like a dork and have Wynton improvising all around me while I'm playing legit stuff." I said, "Okay, alright." Real dilemma.

Heldt: Stuck in a hard place.

Turrin: Yeah! So I wrote the piece very cleverly, and it's very technical. I wrote the piece like an Arban's study for two trumpets with big orchestration going on all over the place. I wrote all the notes out for Wynton and I put changes over the top. I sent it to him. Phil had no problem. Wynton got back to me and said, "I thought you weren't going to write any notes." I said, "I put the changes on there. At the rehearsal, you'll figure out what needs to be played, and what shouldn't be played. You want to improvise, you improvise. You want to play what I wrote, you play what I wrote." I knew he would play what I wrote, because it would have been pretty stupid playing these florid lines while the two of them are in thirds and sixths. I realized that he was a musician enough, that the chords were useless at that point. And he would nail the notes, because he can play classical trumpet. He's no slouch at that.

Heldt: He sure does.

Turrin: So we get to the first rehearsal, and the only rehearsal. Because those park concerts, they had one rehearsal and then the concert. Masur calls me, and says, "This is going to close the program, Mr. Turrin. I looked at the last page, and there are just these long, sustained notes." I said, "Believe me, it's a big ending." Because there are these

forte pianos, and the brass, and they crescendo, and the whole last half of the piece is Wynton screaming on the top. I said, “This is a big ending.” But Masur wasn’t commercial, and it looked very simple in the score. I said, “Believe me, it is far from simple. It’ll close the program.” But I was thinking, no, not you. I had Wynton on my back, I had Phil on my back, and now I got the conductor on my back. I just said, “Be calm. Do the piece and you’ll see it’s a big, powerful ending.” And it was, and the piece worked out well. And I became friends with Wynton. He has always remembered me from that piece. I have some nice photos of Phil, Wynton, and I. Pictures from when we were taking a bow, plus some at the rehearsal with Masur. Wynton was a little nervous playing a new piece, but he played beautifully. So that was successful.

Heldt: Do you think that piece is not played often because, as you said, it is quite difficult technically?

Turrin: I don’t think a lot of people know about it. I’m not sure how Tom Hooten found out about it. I’m really not sure. Jens Lindemann played it, and Dave Hickman also played it with an orchestra out in Arizona. Jens was instrumental in getting the publisher interested in putting it on their rental list. It is for rental, not for purchase. Schott Music, who is the umbrella over Gershwin music. Schott distributes for Gershwin music. The rental orchestral library. Gershwin music is spread out all over. Alfred owns some of it, Belwin owns some of it, Chapel owns some of it, and Warner Brothers got involved. The publishing scene there is a total mess. But Jens found out about the piece, and asked me, “Could I have it?” I said, “Only thru me.” He said, “We can’t rent it?” I said, “No, nobody wants it. I wrote it, got permission from the Gershwin estate, and nobody wants it.” He said, “Well, let me see what I can do. I am playing it with the U.S. Army Orchestra.” So he called some people, and all of a sudden when I found out who does rentals for Gershwin, they said, “We are interested. We’d like to put it out.” I said, “It was written for Wynton Marsalis, and you could probably make a little money off of this work.” Publishers love to hear that. Oh, money, yeah. So they handled the piece. Now the piano version (*Someone To Watch Over Me* with solo trumpet and piano) is a whole different story. I couldn’t get to first base with getting that published.

Heldt: Well, you sell that yourself, right?

Turrin: Well, I couldn’t sell it. It’s illegal. Copyright infringement. Fifty thousand dollars plus ten years in prison.

Heldt: Because of Gershwin’s dates?

Turrin: Yeah, it’s still under copyright. It was going to public domain in about 2004 or so, and the Gershwin estate stepped in. The two Gershwin estates don’t get along, George’s and Ira’s. They were always fighting and taking each other to court. They’ve been doing that since the Gershwins died. And the Disney company also got together and went to Congress and lobbied for them to extend the copyright law. It’s called the Sonny Bono Copyright Extension Law. All those early Disney cartoons are extended because they wanted to make more money. *Rhapsody in Blue* was going to go to public domain,

and they were going to lose tons of money on that. All of these early songs written in the 1920s. *Someone To Watch Over Me* was written in 1926, so that made it forbidden. So the only thing I could do is, because I would get tons of requests from trumpet players. People have bootlegged it.

Heldt: I've heard as a trumpet player, people say, "Man, how can I get the music to that Turrin arrangement of *Someone To Watch Over Me*?"

Turrin: Yeah. I did give a copy to Fred Mills. I gave a copy to Lewy Soloff, who was a good friend of mine. Phil and I of course recorded it. So it got out there, but I also read that giving music away is a copyright infringement because you prevent someone from buying it. So I panicked, and the Gershwin estate is not exactly invisible. They're actively collecting money. George never had any kids. He wasn't even married. So it's all Ira that is nailing it. Now in Europe, it is public domain. Canada, public domain. The United States it is not. The lyrics are copyrighted in Europe. You can't publish the lyrics without permission, but you can publish the music without the lyrics. Very confusing. So anyway, I wrote a letter to the Gershwin estate. I used to work for Michael Feinstein, who used to study with Ira Gershwin. I contacted him and he told what lawyers to call. I could never get to first base. The last thing I heard was that Alfred Music owns the publishing rights to the songs. Contacted Alfred. Nobody ever returned my phone calls. I said, "Look, I want to give this piece to you, and you put it out for trumpet and piano. I don't want a penny because I'm the arranger. All the money is going to go to the Gershwin estate, but I want the piece out there. I want trumpet players to be able to buy it." And all I got was, "Well, we have an arrangement of *Someone To Watch Over Me*. We are not interested." I said, "Well, you don't have this arrangement." They again said, "We are not interested. We already have that song." So that went on and on and on. So every two years, I hit them again with the same sappy story. I wrote this piece, its been recorded by Phil Smith, it's a wonderful arrangement, and I have thousands of e-mails from trumpet players. You can make a pretty penny on this. I would never get a return response. So, two years goes by, another two years goes by, another two years goes by, etc... Six months ago, I call Alfred Music and I talk to this guy, and I said, "I have this arrangement, and I'd like to send it to you to see if you're interested in it." He says, "Well what is it?" I said, "It's a Gershwin song." He says, "Yeah, we handle that." I said, "It is *Someone To Watch Over Me*." He says, "Ehhh, we've got arrangements of that." I said, "But you don't have this arrangement." I said the same thing. He says, "Ehhh, well, send it to me. Send me an mp3." So I sent him a track from Phil and I doing it on the Cala recording. I sent that to him with the PDF file. About two days later, I get this e-mail from him saying, "Joe, you made my day. I was in a much better mood after I heard this piece. It is absolutely gorgeous. This is wonderful." So I said, "What are my chances of Alfred publishing it? Or me publishing it?" He said, "I don't think we want to publish it, but we'll give you permission to sell it. We'll take the arrangement and put it under our copyright, but you can sell it." I said, "Really?" He said, "Yeah, call the business manager and work it out with him." I called the business manager, and he said, "All you need to do is pay us a royalty per copy sold, and you have the right to sell it for three years. After that, we renegotiate." I said, "Great." So now I have a Paypal account, and I put the news up on the Trumpet Herald and said you all can buy it legally now. I must've

sold two hundred copies at this point. So it's out there now. Alison Balsom just recorded it, so that helped some. So all these years, I have tried to get it out there and I couldn't. All of a sudden, I just sent the recording of Phil and I doing it, and it just caught him at the right time. "Made his day," he said. He started the wheels turning. It was that simple. I figured this was going to take another two years to get the permission. The business manager said, "Oh, very simple. You tell us what you are going to charge. I'll contact the Gershwin people and they'll get word to me, and I will let you know. I do this all the time." I said, "Well, how much time is that going to take?" He said, "A week." Sure enough, it was one week. He called me and he said, "They've given you permission." I was kind of honored, like I'm in collaboration with George and Ira now.

Heldt: Wow, yeah. You are on the in now. Is there anything else pertinent or interesting that you could tell me about Mr. Smith as a person and musician, or about your collaboration and friendship over the years?

Turrin: Working with him has been smooth and fun, that's all I can say. I've learned a lot from him. He's learned a lot from me. We both share that. He trusts me and I trust him. As friends, and in music. There's a trustworthiness there, and he's an exceptional person as a human being. I think that's probably the motivating factor that I like him so much for, and have stayed with him. At his retirement concert, Joseph Alessi asked me to write a piece, a fanfare. Something like two hundred trumpet players came. He asked me to speak. Bramwell Tovey was going to conduct the brass choir, the Philharmonic brass section. Joseph asked me to speak, and I would be the first one to speak. Everybody spoke at this thing.

Heldt: Out of curiosity, who were some of the other people that spoke there?

Turrin: Joseph spoke. Chris Martin, I think, said something. They brought in Wynton, not personally, but on the screen. Alan Gilbert and lots of trumpet players there that I didn't know, that were principals in these orchestras. They had something to say also. So I wrote a little speech. I was the first one, and it sort of opened the concert, and my fanfare was going to be played immediately after that. So I wrote this thing out, and I thought – my fiancée was so funny, because I read it to her, and she said, "Oh, that's really nice." I was not happy with it because it didn't say what I really wanted to say. I thought it maybe said things that were musical, and I worked with Phil, he's a great trumpet player, and this and that. First of all, I started it off with a comment, for real, of Phil not knowing about this. He didn't know about the new piece. He didn't know I was going to speak. He didn't know if I was even going to be there.

Heldt: I think they kept a lot of that event as a surprise to him, right?

Turrin: Yeah. Phil called me a week before, and he said, "Joe, the Philharmonic is throwing a retirement concert for me." I said, "Oh really?" He said, "Do you think you could be there?" I said, "Well, I'll see." I already wrote the piece, and Joseph already had it. He said, "Well, tell everybody, because it would be embarrassing if nobody showed up." I said, "Oh, people will show up." He said, "Well, I'd be really embarrassed, so tell

all your friends about it.” I said, “Yeah, yeah, yeah. I will. I will.” Relax, you know? So anyway, I rewrote this speech the night before. I came out onto the stage and Bramwell introduced me. I said to the audience, “You are not going to believe this, but Phil called me a week ago, and he asked me to tell all my friends because they are doing this concert for me and no one may show up.” And there were like two thousand people out there, and I said, “See Phil, you were wrong.” But I said in my speech, “Today, you are going to hear a lot of players talk about his playing and his musicianship. You are going to hear a lot about that, and there’s certainly no question about that. But I want to tell you my experience with Phil. I have basically two stories. One, years ago, a young student from Japan came to study trumpet with him. He spent all his money to get here on airfare to take lessons with Philip Smith. His trumpets were all stolen in New York.” Not many people know about this story. I’m telling it here to about two thousand people. Phil called the *New York Post* and did an article about this. This student comes to this country here to America, and this is his first impression. This poor guy has no money, his trumpets are stolen, and his life is gone. He needed those trumpets. He lives in Japan and he played in an orchestra. So Phil calls me up, and he says, “I got a phone call anonymously from someone who said they had the trumpets, and to meet him at a diner all by myself in the Bronx. Don’t bring the cops. We’ll return the trumpets to you only.” So Phil tells me this. He said, “If I am not home by twelve midnight, Joe, call the cops.” Because he was going to deliver music to me at twelve midnight. We were doing a concert. He said, “If that music doesn’t come, if I’m not at your door delivering that music, something happened to me.” I said, “Phil, this is dangerous.” He said, “I know, but he asked me to bring nobody.” I said, “Okay.” So he goes and he meets the guy. The guy gives him the trumpets, and Phil could’ve been killed. I said, “That’s the kind of person you are talking about here.” So I told that story. And then I told them about the Trumpet Concerto, when he brought my name up to the powers that be at the Philharmonic. They said, “Well, who is Joe Turrin? We want to commission a big composer with a big name.” I had no name at the time, and Phil fought for me. He put up a fight and it all paid off in the long run. It got recorded and premiered by leading conductors, by a major orchestra. I said, “But they could’ve hired one of the prominent composers of the day. Phil could’ve had anybody write this concerto for him.” But no, he stuck to his friendship. He said, “This is the guy I want to write it.” Because he trusted me.

Heldt: So in that situation, was Mr. Smith able to pick the composer for the concerto?

Turrin: Yeah, and he stuck by me. And all the sudden their eyes go to the side like “Who’s Joe Turrin? Why would you want him? Who is that guy?” And Phil said, “Believe me. I want him.” So Phil went out on a limb. So I told that story, and said, “These are the kind of things that you are probably not going to hear about, but that’s the kind of person he is.” Because I thought that was unusual, and music is a very selfish business. People just look out for themselves and that can easily happen. But Phil was always faithful and a very true friend. He’s not just that way to me either, it’s all of his friends.

Heldt: He is that way with all of the students at the university here. It is remarkable.

Turrin: Yeah, so I think those things stand out to me. The playing is obvious and I don't need to talk about that.

Heldt: Yeah, just listen to a CD of his.

Turrin: Because there are a lot of great musicians out there who you don't want to hang with. You know, they always say it's not good to know your heroes because you could be very disappointed.

End of Interview

APPENDIX H

DEREK SMITH INTERVIEW WITH CHRISTOPHER A. HELDT¹

“Derek Smith received his earliest musical training from his father, Sydney Smith, at the London Hendon Corps of the Salvation Army. From 1944 until 1972, Derek was a cornet soloist playing with such notable bands as the famous Rosehill Band and the New York Staff Band. During that period of time, he was a solo cornetist in the Royal Horse Guards from 1946 to 1952. Before entering military service, he studied for a short time at the Trinity College of Music in London.

In 1956, he migrated to Canada with his wife Gwen and first child Philip. In 1959, they moved to New York City and Derek played solo cornet with the New York Staff Band. Derek took the baton of the New York Staff Band in 1972, and remained its Music Director for fourteen very successful years, including a world tour in 1982 and many LP recordings.

Derek is known for his elegant style as a cornet soloist, his beautifully shaped phrasing, rhythmic subtleties and tender, sweet melodic interpretations. Erik Leidzen composed his significant cornet composition *Songs In The Heart* for Derek, which was premiered at Royal Albert Hall and featured throughout England while on tour in 1960.”²

Interview³

Heldt: Would you mind talking a bit about the history of the Smith family? Starting with your parents, and then moving onto you and your wife and the kids you had.

D. Smith: My parents and my grandparents went to The Salvation Army church, and that was our church. The Salvation Army doesn't use an organ or piano, so to accompany the hymns we have a brass band. My Dad's side, he was the first one to play in the Army Band. The young people in the church learn to play instruments. That is where I started my musical career. I started when I was about eight, and that was about the same age when Philip started. He came up through the same system. My wife was Salvation Army as well, and same with her parents. It was our church. So Philip started the same way at the church in the band. That was part of our service, to accompany the hymns.

¹ Christopher A. Heldt, Interview with Derek Smith, Digital recording, Bishop, GA, November 21, 2016.

² Imperial Brass, “Derek Smith,” Imperial Brass, <http://www.imperialbrass.org/dsmith1.html> (accessed November 1, 2017).

³ The text is transcribed verbatim from the interview recording.

Heldt: And Philip's wife was the same, right? Her father was a minister?

D. Smith: She was the same. Yeah, that's right, and my wife's parents were ministers as well. It's all connected. The Army is spread out. We weren't all in that one church. Different communities but the same organization.

Heldt: Ok, neat. Who did you learn cornet from? What key things did your teachers pass on to you?

D. Smith: My father taught me. He was a band leader with the junior band. He taught all of the kids, and out of that junior band, was myself and Roland Cobb. My son, Philip Smith, and Roland's grandson, Philip Cobb, is the principal trumpet with the London Symphony. So from that junior band, a lot of musicians came into the brass band world.

Heldt: So Philip Cobb's grandfather played with you?

D. Smith: Yep, he played with me. We sat next to each other and we played duets. The same duets I played with Philip. Roland's father was the senior Bandmaster when my father was the junior Bandmaster. Roland became the Hendon Bandmaster years later while I was the Bandmaster of the Staff Band in New York. Roland's son, Stephen Cobb, is a Staff Bandmaster in England now. That's Philip Cobb's father. He became the Bandmaster of the Hendon Corps Band as well, before he was a Staff Bandmaster.

Heldt: How did your Dad teach you? Some of the key things he tried to teach and wanted you to learn.

D. Smith: He was my only teacher. First of all, we played hymn tunes, which is the base and groundwork for a good sound. I didn't have a study book. We played hymns, and in some of the hymns, he made me learn the words so that when I played it, I was thinking of the words. That gave you your style, the shape, and the message. In the old days, they used to teach you that in a 4/4 bar, the beats are: strong, weak, medium, weak. That was the rhythm, the pulse. Erik Leidzen used to say, "If the music doesn't have a pulse, it's like a dead person." A dead person lies there with no pulse. If music doesn't have a pulse, it's like a dead piece of music. My father would go and hear the well-known cornet players playing brass band solos, and he would buy that solo and teach me to play it how he heard it.

Heldt: Interesting. You said that he played euphonium?

D. Smith: He played the euphonium. He taught himself and then he taught me. He was very strict on rhythmic things. The eighths and the sixteenths, and all that sort of stuff. So he taught me, and when I was fifteen, I left school and went to work at the Headquarters of The Salvation Army in London. Redding it was. I was solo cornet in that band. In those days, you played a radio program and it was live music. It wasn't recorded. So you

had to pass a certain standard to be accepted on the radio. So I played on the radio one time around 1944, and the Bandmaster of The Royal Horse Guards Military Band heard me play. He knew someone else in his band, The Royal Horse Guards, that was connected with The Salvation Army. He asked if I was interested, when it was time for me to get called up into the service, whether I would be interested in joining the Royal Horse Guards Band. If so, would I go and take an audition? That's what I did. I took an audition, and then when I was eighteen in 1946, I volunteered for the Band of the Royal Horse Guards.

Heldt: Ok, and that was your required military duty? And a way you could do music?

D. Smith: Yep, that was my required military duty. The Royal Horse Guards is now combined with the Lifeguards, and they are the Sovereign's Escort. The Household Calvary, and they have a mounted band. We played on horseback.

Heldt: What was it like learning to play on horseback?

D. Smith: You just had to learn to sit down hard. We only walked with the horses, and you had to hold the cornet out. If the horse put his head back, you couldn't play straight. You had to play over this way (points to side). So the trombones would be playing over here, and the cornets would hold one hand down, because if it came up you could get jammed. So we all played out to the side. We had to learn to ride just to control the horses and make sure that they kept in line and so forth.

Heldt: And that is the same as they do today?

D. Smith: Exactly the same stuff they have done since the 1600's. That's the Sovereign's Escort. I was principal cornet in the Royal Horse Guards.

Heldt: How many years were you in there?

D. Smith: I did six years.

Heldt: So about ages eighteen to twenty-four?

D. Smith: Yeah. I was either stationed in London or Windsor, which is forty miles west of London. I lived at home. We didn't live in barracks, so that kept me involved with The Salvation Army Rosehill Band. I was with the Horse Guards on duty during the week and if we were away on the weekend. When I was home, I was in The Salvation Army and played in the Rosehill Band. The Salvation Army is where it started, and the Horse Guards was a very interesting time for me. I had never played that sort of music before. We did a lot of concert work. In those days, you played on the radio and it was live. You couldn't afford to stand up and make a lot of mistakes, so that put a pressure on you.

Heldt: Okay. Very interesting. Would you mind talking some about the Smith family emigrating to North America in the late 1950s?

D. Smith: In 1954, I was invited to do a tour of eastern Canada as a guest soloist. I thought I liked Canada. What I saw was that you were treated well. I was married at the time and Philip was born. We decided to emigrate to Canada in 1956. We left England on Friday the 13th of April.

Heldt: Philip was born in 1952, right?

D. Smith: Yep, he was four years old on the 1st of April, and we left on the 13th.

Heldt: For reference, how old are Philip's brothers and sisters?

D. Smith: Philip's oldest sister (Susan) was born in Canada in 1957. (Derek Robert was born in 1962. Victoria was born in 1968.)

Heldt: So Philip is the oldest?

D. Smith: Philip is the oldest. I was offered a job in New York to play with the New York Staff Band in The Salvation Army again. We decided to move down to America, in New York.

Heldt: Where were you in Canada? Was it Toronto?

D. Smith: Toronto, yeah. We moved down to New York in 1959. I was principal cornet with the New York Staff Band from May 1959 until about August 1972. Around that time, Philip came into the Staff Band when he was in his last year of high school. That would be 1969. He played in the cornet section with me and we played duets together.

Heldt: You sat by each other?

D. Smith: No, he was further down the line, but we played duets together.

Heldt: So for three years you played together in the Staff Band?

D. Smith: Yeah. At home, when he was learning and I taught him to play, he played cornet. We did use the Arban's study book for rhythm. Getting the eighth's and sixteenth's together. We didn't rush. I didn't know anything about buzzing. All I knew was that I just played. I use the same mouthpiece today as what I learned on, so that was eighty years ago. We played a lot together. He would often do his own practice, but if I came home at night from work and he hadn't played, we would practice together in the basement. I never allowed him to sit down. He always had to stand up to play. We played standing up and would stand next to each other. He heard my sound and my style. That is how we could play a duet together, and I could nudge him, and we'd switch parts, and

people didn't know who was playing top or bottom. The Salvation Army music going right thru from when I was a kid, it kept going right thru until he was playing.

Heldt: Sure, just continuing the tradition.

D. Smith: Right, the tradition. When I came to America, they used to say, "Well, how do you tongue a note?" Well, I don't know, I just (makes noise like spitting out a seed). You know? There's no thought of buzzing or anything like that. They used to say, it's like if you've got something in your mouth and you want to get rid of it, you spit it out. (Demonstrates a few times.)

Heldt: It is similar to how you tongue on a trumpet.

D. Smith: That's it. Yeah, so that's why they used to do that.

Heldt: You committed a great deal of your life to the music services of The Salvation Army. In brief, what do you believe are the benefits, both musically and personally, of being an active member of The Salvation Army organization?

D. Smith: Well, you are brought up to be a Christian, and believe the Christian faith. It's a way of living. In The Salvation Army, we say that we won't participate in liquor or smoking, so that's part of it. You have to have a personal relationship with Jesus Christ, and it's a guide to being a good fellow, a good chap.

Heldt: Sure. To guide your life choices.

D. Smith: Yeah, right. Especially when you meet your partner, who has been brought up the same way. Then that's just how it goes, it is not strange. You've been brought up the same way.

Heldt: Your son told me that the family almost moved back to England. I think this was before you had come down to New York. If you are comfortable, is there anymore information you could share on this?

D. Smith: When we came over to Toronto, I didn't have a job to come to. Basically, I had done music while I was in the Guards, and that was until 1952. I came out of the military in 1952. I worked in a light engineering factory, which I learned that job on the job. They opened a light engineering firm in the town where I lived. They moved from outside of the town, up in the midlands of England, to Clacton-On-Sea. They were employing local people and taught us what we needed to do. So I was working at this light engineering firm on the milling and shaping machines. When we moved, I didn't think I wanted to go into that line of work. So I moved and just hoped that I could find a job. I did find a job, and worked for the British American Oil Company in Canada. I was doing accounting work.

Heldt: You said you did a tour in Canada. I guess you really liked the Canadian people and area?

D. Smith: When you go on a tour, you are treated the best, and you sort of see the best of everything. It looked greener. At that time in England in 1956, we were still rationed, as far as the war time stuff.

Heldt: So you thought Canada could be a nice place to raise your family?

D. Smith: Yeah, right. So we moved, but it took a while to get into a job. Then there were one or two medical problems that I wasn't covered for, and my parents wanted us to go back home to England. Philip had some problems with his tonsils and adenoids. He was a bleeder, and he had to stay in to stop the bleeding. So it was tough. We were thinking about moving, but then I was offered a job in New York. I worked for The Salvation Army Headquarters, and they were starting the process of going from bookkeeping to machine accounting. They sent me to IBM school to learn the accounting machines. Key punch cards and wiring up the boards, before modern computers. This was on the 402 accounting machine. The thing that (makes noise of "Clang, clang, clang"), and I had to learn to wire up the control panel. So this was to go from manual bookkeeping to printed book. I did that for a number of years.

Heldt: Your son told me that it was one of the Holz's in The Salvation Army that brought you down to New York.

D. Smith: Richard Holz, the father of Ronald Holz. He was the Bandmaster of the New York Staff Band. He was able to get me a job in the office and play in the band. That was the reason for the move. I was principal cornet there from 1959 to 1972. I was made the Bandmaster in 1972. I went from solo cornet to the Bandmaster, which was a tough thing. Something happened and they thought I would be the best one to do it.

Heldt: How many years were you the Bandmaster?

D. Smith: From 1972 to 1986. I was in the band from 1959 to 1972, which was thirteen years. Philip came into the band in 1969. He couldn't play all the time exactly. He went to Juilliard in 1970 and went to Chicago in January 1975.

Heldt: So from 1969 to 1974, Philip was playing with the Staff Band when he could?

D. Smith: Yep. As I said, we did a lot of duets together. When I became the bandmaster, I didn't feel comfortable in changing from being the bandmaster and then picking up the cornet and playing. So I didn't play my cornet for years. I would play on a Sunday in church, but I didn't do solo work or anything like that. To conduct the band and you get warm, and then to say you play a solo and pick up a cold cornet, and your mind is thinking about conducting. I found it difficult.

Heldt: A lot of things going on. Yeah, that makes sense. What was the dynamic in regards to the cornet between you and your son Philip when he was growing up? I have heard that he didn't really like to practice. I've been guilty of this myself!

D. Smith: Well, I suppose I expected a lot from him, and if it didn't work right, it could be a bit awkward. My father was very strict with me, and I think I was strict with him. You can't do it now, but I had a stick, and I'd knock him to keep the rhythm. You know, if something was sixteenths (da-da-da-da, da-da-da-da), you are banging him on the shoulder (da-da-da-da, da-da-da-da). You know what I'm saying. We always triple tongued and we did it very slowly. When my father taught me, he taught me to triple tongue t-k-t, with the k in the middle. That was the old fashioned way.

Heldt: That's how I first learned it, and then had a teacher switch me.

D. Smith: When I played on the radio the first time, and I was just a kid, this old Bandmaster from London heard me play a solo with triple tonguing. He said, "Son, you better change your triple tonguing." That was what he said. T-t-k, t-t-k. He noticed it when I played. He said, "It is better to put a T on the jumps." So I had to learn that and change that method in a month, from one to the other. The band went to an engagement every month and I was playing the same solo for that period. It took a bit of work. So I taught Philip with t-t-k. Philip has a very fast tongue. Often, we were going along and I had to double tongue, and he stayed single. I taught Philip cornet. There was no thought of trumpet.

Heldt: Cornet, The Salvation Army, Brass Band...

D. Smith: Yep, that's what I taught Philip. It wasn't until his last year in high school (1969), his school band teacher said, "If he was thinking of going into the profession, he had to take trumpet." His teacher lent him a trumpet, and that's the first time he played a trumpet.

Heldt: I know that he first played on trumpet with a cornet mouthpiece and a shank, right?

D. Smith: Right. When I was in the military, I used to play in the pit orchestras at night. Trumpet stuff. A lot of the banks in London and England have an orchestra or a Choral Society, and I used to play in some of those groups on trumpet. I had to transpose a bit then, but I never thought of it when I was teaching Philip. I didn't think about it. So it wasn't until he went to Juilliard, and you've heard the story, and he played an audition and played it as written (not transposed). He didn't know anything about it.

Heldt: I heard that your wife, because she had heard you and Philip and other people play, probably knew the Arban book as well as anybody.

D. Smith: Probably, yeah. Especially those (sings an eighth and two sixteenths rhythmic exercise from page 28). Eighths and sixteenths there. Those are the things that we worked ever so hard on. I'm sure that gave him his rhythm, and it stuck with him.

Heldt: What were your teaching methods when working with Philip? What concepts did you focus on? What repertoire and books were used?

D. Smith: As I said earlier, in the Army we played a lot of hymn tunes. So you've got your phrasing. You've got to have more of a lyrical sound and the style. It's not hard, it's very broad playing. That came a lot from playing hymn tunes. A lot of the British brass bands warm-up on hymn tunes. The other thing is you have to listen to each other, so you can't hear yourself above the next player. In a brass band, you've got four or five first cornets and you have to sound like one. You've got four or five tubas and you have to sound like one. That's where playing in a brass band helps. In the orchestra, you've got one first, one second, one third, one fourth, which is a little bit different. We used the Arban's, and I didn't know much about the other books.

Heldt: So Arban's was the main teaching book you used?

D. Smith: Yeah. We did The Salvation Army solos.

Heldt: I know some of them from listening to recordings. What are the main Salvation Army solos that a cornet player needs to learn?

D. Smith: Well, of course the solos that I played, a lot of them were written by Erik Leidzen. Such as *A Happy Day*. I think that one went thru a competition in 1928, when I was born. That was that style. The Leidzen solos were sort of the pattern. In the outside band world, you had *Zelda* by Percy Code. Those sort of solos are the ones that I was brought up with, where you could put a bit of stylistic playing in them. The solos I played in the military were these outside band world solos. *Cleopatra* and all those solos, which were sort of the old fashioned ones, if you want to call it that.

Heldt: When you or Philip were growing up, was there much focus on Herbert L. Clarke solos?

D. Smith: I didn't hear much about Herbert Clarke in England because he was American.

Heldt: Did you all play some of the Arban solos? Things like *Carnival of Venice*.

D. Smith: Yeah, we used to work on a lot of those. I didn't do that in the military. Of course in the military, I had to play a lot of ballad solos. The old ballads they used to sing in those days. Then you've got a lot of songs from the shows. *Oklahoma*, *Annie Get Your Gun*, and all that stuff. That was my time. Then later on, you had other solos that were more extended, which are the ones that Philip plays more. The last solo that I played

really was *Songs In The Heart*. That was a different style. Late Leidzen. That was 1960. He wrote that for me when we went to England and I played it in the Royal Albert Hall in 1960.

Heldt: Sometime around the late 1960s, you were set to do a Salvation Army album recording of cornet solos along with Joe Turrin. You ended up passing this solo project onto Philip. Would you mind talking a bit about this? Was this project a bit like a symbolic ‘passing of the torch’ from father to son?

D. Smith: Yeah, that would have been 1972. I never did it because I took over the band.

Heldt: Ok. When I interviewed Mr. Turrin, he said you two had rehearsed some and one day you told him, “I don’t know if I am up to this the way I want to be, and I want to pass it onto my son.”

D. Smith: Yeah, right. That’s it. That was because I was conducting. I think there’s only one recording from 1992, where Philip and I were invited to Hendon Highlights. Hendon was my home corps. Eric Ball had once written a solo for Roland Cobb. I think it was *Wondrous Day*. Ray Steadman-Allen, who was one of the composers in England, then took *Wondrous Day* and *Songs In The Heart*, which was the solo that Leidzen wrote for me, and made a quartet. Roland and I started it, then Philip and Stephen joined, and the Hendon band accompanied us. It was a quartet written around these two solos that we had played. It was quite interesting. One variation out of the solo that I had played, I would start it and play two bars, and then Roland would play two bars, so we were switching around. Another variation, it would be the solo that Roland did. That was an awkward one. I started it, and when we played it live in England, it was fine. They wouldn’t let us record it in England in the Hall that we were playing in. Hendon wanted to put it on a record, so they recorded the band, Roland, and Stephen playing. They sent that over to New York and we had to listen to it. Philip and I had to put our parts onto it, which was interesting. We had earphones on. The thing there was on one of the variations, I had to figure out what exact tempo to start it at with the recorded parts. At the end, all four of us played together and it was quite good. The recording is called *The Inheritors*.

Heldt: When Philip played in your New York Salvation Army Staff Band, he was a regular soloist with the group. Is that correct?

D. Smith: Yeah. We made a recording called *Bravo!* I was conducting and he played all of the solos. In 1986, he played a solo on my retirement concert. That was the last time I conducted with him.

Heldt: There is a performance on YouTube where you play *Just Where He Needs Me*. What concert was that?

D. Smith: Yeah, with the New York Staff Band. I was retired then. It was at a reunion. They do one every so often. That was in 1997. We had come up from Florida. We moved to Florida in 1993. (Info.: A concert under the direction of Bandmaster Ronald Waiksnoris on April 11, 1997 at The Salvation Army's Centennial Memorial Temple in New York City for the 110th Anniversary Festival of The New York Staff Band, <https://www.youtube.com/watch?v=hgHFHvhfcT8>.)

Heldt: I would imagine on some level, even after your son went to the CSO and NYP, and as a father, you continued to be a source of advice and guidance for your son. Is that correct? Could you expand on this some?

D. Smith: Playing the hymn tunes made quite a difference to his playing in the orchestra. He'd get some shape to some of the figures. Like in Mahler 5, the part where (sings the wailing/despair trumpet melody at rehearsal number seven in the first movement). He would be part of the orchestra and not just a trumpet player that wants to be heard. If the horn plays a figure in the orchestral piece, and then he copies it, he would play it the same way as he heard it played. There would be a continuity.

Heldt: His training had helped him with all of that.

D. Smith: Yeah, that's what I would say. As far as I'm concerned, I would put him as one of the top orchestral trumpet players.

Heldt: Of course.

D. Smith: I'm not talking about soloists. To hold that position for thirty-six years...

Heldt: Oh yeah. There are only a handful of people in the world that could do that.

D. Smith: So I am quite proud of what he did and where he arrived at.

Heldt: I would imagine so. Do you have any funny or anecdotal stories regarding you and Phil that could be shared?

D. Smith: There was a time when we were playing a duet together, and I had been conducting the band. I put the handkerchief up the bell of my horn to get warmed up quietly. The band started the introduction and we came to the first note. Philip played his note and nothing came out of my horn.

Heldt: So you were on stage with the handkerchief still in?

D. Smith: Yeah. He held his note and I suddenly realized. I took the handkerchief out and I played, and then we went on. That was a funny experience. The people laughed. That was with the New York Staff Band. We used to stand and play Salvation Army kettles at Christmas time for hours on end. We'd nudge each other and we'd switch over.

The last duet we recorded, *Wonderful Words*, is written by Wilfred Heaton. It's one of those duets where it keeps changing, you can't say you are first or second. It was two equal parts basically. We took over from each other and people could never say who was playing what part. The sound was basically the same. That was before he got into his trumpet playing. Now he could blow me off the stage with the power. This was when he was a young cornet player.

Heldt: Yeah, that makes sense. Neat. Is there anything else you would like to say about your son and his involvement in music?

D. Smith: I think he arrived at the pinnacle and he held that for so long. I was sorry about the situation that made him stop, but I think he's doing a good job teaching now. Imparting some of his knowledge. Even that YouTube thing talking about auditions. Where he gave suggestions on how to take an audition. (NTC 2016 Master Class, in later Appendix.)

Heldt: Oh, the master class that is up on YouTube from the National Trumpet Competition.

D. Smith: Then I think the other thing is the Orchestral Excerpts CD.

Heldt: Yeah, that is used by everybody. It is a great training tool.

D. Smith: Yeah. I saw a video of the principal trumpet from Berlin do a master class in Carnegie Hall, and he said a lot of the same things that Philip said about the line of music and that you've got to sing the part. Where to put the stress. Play music.

Heldt: Well, that can separate you from a lot of people.

D. Smith: Dotted eighth, a sixteenth, and an eighth in a triplet. Am-ster-dam, Am-ster-dam.

Heldt: I have heard that one. Beethoven 7.

D. Smith: You've got to play the dot. Ammm-ster-dam. The older type people, that was how they trained their folks. You can see it, but you need to know how it actually feels.

Heldt: It is a helpful way to teach it, and then learn it and play it. The one your son uses a lot is for the dotted eighth and sixteenth. Day-to-day-to-day-to-day, etc... 'To' on the sixteenth and 'day' on the dotted eighth.

D. Smith: Yeah, that's right. Years ago, a lot of the brass bands skipped the sixteenth. (sings a snappy rhythm with the sixteenth quick and short). The newer way is (sings same rhythm with a bit longer, more audible sixteenth). You hear the sixteenth.

Heldt: Interesting.

D. Smith: You don't learn that in a book. Experience.

Heldt: Yeah, it's just wisdom that is passed along.

D. Smith: When you stand up to play something, what you don't know then, you never will know. It's too late to worry about it when you stand up to play. My Dad used to have a drumstick. Of course you can't do it now, but if you put a wrong note down, that drumstick would go down on your fingers. You didn't make it a second time.

Heldt: Old fashioned approach.

D. Smith: Yeah. Of course you can't do that now, it is against the law. It was effective. Anyway, thanks a lot.

Heldt: I learned a lot and I appreciate you sitting down with me.

End of Interview

APPENDIX I

PHILIP SMITH INTERVIEW WITH DR. BRANDON CRASWELL^{1 2}

Craswell: Its been an absolute pleasure to have Mr. Smith on board with the faculty this year, and its been a real pleasure for the trumpet studio. This January, we went on a road trip to the Trumpet Festival of the Southeast, and one of the best parts of that trip was hearing Mr. Smith just talk about his life and career. We thought it would be a really great opportunity for everybody to have a chance to ask Mr. Smith some questions and learn a little more about his career. Please join me in welcoming Mr. Smith. [Applause] The way we are going to set this up is as an informal question and answer. I'll be here to sort of moderate and guide things in the right direction, but we really do want questions coming from the students. So if you have any questions, at any point, whether we are in the middle of something or not, go ahead and raise your hand, and we'll try and make sure you get an opportunity to ask your question. Please don't be shy. There are no bad questions.

Smith: I tend to be a rambler, so that's why we've said that. If I'm rambling and you've got questions, just pop your hand up, and that'll get me to stop and get to your question. So I do want to say, thank you for doing this on my birthday. A birthday party with all of my favorite folks, so thank you all.

Craswell: Well, I'll get the ball rolling. I thought we'd start maybe learning a little bit about your upbringing. I think a lot of people know that your father was your first trumpet teacher. I wonder if you could talk a little more about that time in your life and how you settled on the trumpet.

Smith: I grew up in The Salvation Army church. A lot of people don't know that The Salvation Army is a church, but it's an offshoot of the Methodist Church. It's a very musical denomination. When you are a young kid at about four, we get you singing in what's called Singing Company. A youth chorus, and my wife used to do that. We get all the kids singing. Before you get your second teeth, we'll probably slap some drumsticks in your hands and start teaching you rhythm on a pad. Both of our kids did that. Then when you get your second teeth, we kind of see what we've got available in church, and we put some kind of brass instrument in your hand. We get you blowing on a brass instrument. That was sort of the environment I grew up in. It's very much a tradition, and

¹ Brandon Craswell, Interview with Philip Smith, Digital recording, Athens, GA, April 1, 2015.

² The text is transcribed verbatim from the interview recording.

a family tradition. Fathers teach kids, kids teach their kids, and it is that kind of mentoring process that goes on. So that's what I grew up in with my Dad, who was my teacher. His Dad taught him to play. He taught me to play. I tried to teach my kids to play. That's kind of the way it went. You are playing in the kid's band at church, and then you are playing maybe in an area band, for New York area. A bunch of the better kids come together, so you are in that. So there are a lot of brass bands going on. That's why I'm a real brass band nut. Those of you that play in brass band here, know that the repertoire really stretches you. You quickly learn to play, and it's just good playing. So my Dad would just periodically, every other week or so, say, "Son, let's go in the basement and have a blow." Which I thought about, is really cool. He never said let's go in the basement. It was always let's have a blow, which for brass players is great. He didn't say let's go in the basement and have a buzz or anything like that. It was let's go in the basement and have a blow. So we went down and we blew. It was just, he played, and I played, we played together, and that was the environment that I grew up in. Listening to the old people play, whether it was someone in the band, or the old kids in the band, or the older guys in the church band. At some point, they tried to filter us young kids in. It was always very mentoring. Hearing someone better than you play, and you try to match what it is that they do. So that's basically the background that I grew up in. And just like probably a lot of you guys, when you are in high school, the guidance counselor comes and says, "What are you going to do with the rest of your life?" "Well, I like to play the trumpet." "Well, then you could think about being a music teacher." And that's kind of how it went for me, and the rest is kind of history.

Craswell: I know you mentioned that you started on cornet. Is that right?

Smith: Started on cornet. Yeah, in the brass band tradition we always start kids on cornets rather than trumpets. It's the brass band tradition. What I've always believed, and now that I've gone on and become involved in trumpet playing, it's always really best to start kids on cornet. Number one, even if you end up as a euphonium player or a tuba player or something like that, to start on a cornet, it's just here. The balance is here, it's not out here. It's not some heavy instrument. For instance, I started my son on cornet, and he wasn't really cut out to be a cornet player. He wasn't a small mouthpiece kind of guy, so we moved him to E-flat alto horn. That was great. He was a good little E-flat alto. He really fit into that mouthpiece. It worked great until he went to his middle school band director. The middle school band director looked at him and said, "What are you playing that weird antique instrument for?" So that ruined that. He was not going to have anything to do with E-flat alto horn. Moved him then to trombone. He also had a natural sound on that. He couldn't play cornet to save his life. He just couldn't. It was horrible, but on the bigger mouthpieces it worked. He just fit that way. But I always say, on the cornet, your first sound is always more of a 'blah' than a 'blat' because of the nature of

the instrument. It makes a darker sound, and those initial sounds are important. They are the initial things that you put into your brain.

Craswell: I think most of us know that you ended up going to Juilliard for your undergraduate degree. I was wondering if you could talk a little bit about your work ethic in high school. Obviously, you were probably very natural growing up in music with your father, but were you practicing really hard or was this just something you sort of happened to be good at?

Smith: I hate to practice. I still hate practicing. I've always hated practicing. I like playing, playing in bands. I was always playing in church bands, Salvation Army area band, and high school band. Whatever aggregation there was, I was in there. So that was it. I didn't like to practice, and my Mum, she got on board. She would say, "You know your Dad is coming home tonight, and he's probably going to ask you to go have a blow. You better get down there and be playing those things." She knew the Arban's as well as anybody. I'd be down there playing, and she'd be up in the kitchen singing the exercises. "You better do that again down there." She was just that kind of person. She was a singer. Like I say, it's just natural, and the environment I grew up in, music was just in the house. When my Dad got home and we were having supper, he would put on some brass band recording. We would listen to brass bands. He fell in love with the Philly Orchestra, so the first trumpet player I was listening to was Gil Johnson. What a great first guy to listen to. He had such a unique, singing sound, and I remember hearing those old Philadelphia recordings with Gil Johnson, and the Christmas thing, and all of that. And just a very singing, beautiful kind of sound. I thought that was really cool. Very brash. It wasn't just pretty little feminine cornet. He was big, bold, brash, but he could play pretty.

Craswell: In your experiences at Juilliard, I know you studied with a couple different professors there.

Smith: Basically, I was going to go to Queens College and be Music Ed, and there was a lady by the name of Carole Dawn Reinhardt. She was a Salvation Army gal. She had grown up in The Salvation Army in Jersey. She had gone to Juilliard. She was beautiful, a Miss America type lady. I think she won some pageants to be honest with you. If you google 'Carole Dawn Reinhardt', she was like Miss America. Just beautiful, but she played trumpet. That was back in the 60s and 70s, and it was like, a girl playing the trumpet? Huh. Anyway, she had grown up and studied with a gentleman at Juilliard named Edward Treutel. She talked to my Dad, and said, "I think your son should consider auditioning at Manhattan, Juilliard, and some of the music schools." So I did it, and I got into Juilliard, Manhattan, and Queens. Decided to go to Juilliard for no other reason than it was Juilliard. Didn't know anything about performance versus education, didn't know anything about that. When I got into Juilliard, it was like wow, man. My band director said that you better start playing trumpet now. You can't play cornet at Juilliard. So I

took out my old beat up cornet mouthpiece that looked like a big French horn mouthpiece, an old English one. I got a shank made and that went into the trumpet. I got first trumpet as a senior in high school, which is the same B-flat trumpet that I have to this day. I put this big deep cornet mouthpiece in there and that's what I played in the high school band. I played my audition at Juilliard on a cornet. Went to Juilliard. Studied with Ed Treutel, who was a wonderful teacher. A wonderful gentleman. He took what I had and worked with it. He took the song that I learned from playing hymns in church, and the melodies, and the beauty of sound. He took that, and as I've often said, he took me from being a very sort of feminine cornet player to now we have to add some masculinity to the sound. We have to bring you out. We have to come out this way. It's not all here. He just worked with me on that. Fundamental things. He was great.

Craswell: You are very well known for having this huge and very lyrical sound. Do you attribute any of that to growing up on cornet?

Smith: Yeah, absolutely. Like I tell these guys in brass band, I am always trying to get you to play in this way. That's how I grew up. I was trying to get this pretty sound. Not so aggressive. Pretty, pretty, pretty. That would do nothing in an orchestra, so now you have to bring some breadth to it, some volume to it, some masculinity to it. I think that is truly part of who I am.

Craswell: So towards the end of your undergrad, I assume you began to think about pursuing orchestra as a career, right?

Smith: No, I just loved playing the trumpet. I just loved playing. I like playing in groups, and I'm a band guy. I like bands. All through Juilliard I was playing in the New York Staff Band, which to be honest with you, I didn't do great at Juilliard. I hated Juilliard my first years. It was not an environment that was nurturing me. It was a very aggressive, competitive environment, and I didn't like that at all. I didn't know anything about transposition. I had no idea that a trumpet had to look at some note and play something different. That made no sense to me, and I didn't know the orchestra parts! I could play all of the great Salvation Army cornet solos that were much harder than most of the repertoire I was being asked to play. I could play those, but I didn't know the repertoire. So when I was taking my orchestral auditions, I was a dismal failure. I didn't know how to transpose. I didn't know the style. I didn't know what was going on, and I had this little pretty boy cornet sound instead of a big trumpet sound. So I didn't really get into it. After my first few years at Juilliard, I remember sitting at the kitchen table with my Dad crying, and saying, "Dad, I don't know what to do with this. I really don't want to do it. I don't like the competitiveness. I don't like the culture that's there. Everyone is just pushy." He said, "You know what, you just have to play. Just keep playing. You don't speak with your mouth. Don't get involved with braggadocio. You just play. You speak with your horn. Just keep going." And he said something to me, which he never

remembers saying, to the point now that I wonder whether I heard it or this was just some divine thing that happened. I swear that he said to me, “One day, I see you as first trumpet of the New York Philharmonic.” He doesn’t remember that comment, and maybe he was saying it just to bolster me because I was probably in a heap of tears at the kitchen table. But I remember that sentence, and I remember latching onto that sentence. Then it happened. There was a lot going on at the kitchen table when that happened, and I remember that distinctly. His confidence in me was something that I think just spurred me, and just said keep going. Don’t play the game. Just be who you are. Keep playing and just see where God will take you, where life will take you. That was it.

Craswell: Could you tell us a little bit about your two audition experiences.

Smith: You’d probably think they were successful. I made the biggest faux pas’ in my audition experience. In both cases. It was like, here you are, you are now in your fourth year at Juilliard, what are you going to do? I didn’t really want orchestral. I was thinking more about military bands. I would’ve been perfectly happy with playing in a military band. I had a bunch of friends who were older than me. Mentor types who were playing in the Marine Band at the time, and they encouraged me to do that. But before that opportunity ever presented itself, there was first an opportunity when I just started my master’s year. At that time, if you stayed at Juilliard, you could do your master’s in a year. So I just started that. There was an opportunity to audition for a trumpet position in the Calgary Philharmonic up in Canada, an opportunity in Hawaii, one in Miami, and then the Chicago Symphony. So I sent out letters to these poor people. I can’t remember exactly. I think it was Miami that wrote back and gave me a time, but I couldn’t do it because it conflicted with a Salvation Army Band Weekend. I wasn’t going to miss that. I think it was Hawaii that wrote back and said you don’t have enough experience. We are not even interested. I think it was Calgary that didn’t even answer the letter, and then Chicago sent me a time. So I went out there just thinking I was going to give this a shot, give this a blow. I was a B-flat trumpet player. I hadn’t gotten a C trumpet until I was about third or fourth year at Juilliard. All the kids were saying if you are going to go play an audition in Chicago, you’ve got to play C trumpet. That’s all they play out there. C trumpet. I said, “Yeah yeah. Okay. Yada yada.” So I practiced on C trumpet and I got down some of those licks, but I never practiced the Leonore call. After all it’s the Leonore call, it’s a piece of cake. You just got to wag a couple of fingers down. So I didn’t practice that, but I learned it on B-flat trumpet. So off I go to Chicago, and I got to the corner of Orchestra Hall. The audition was open and I see Solti out there, and I see Herseth out there. Mr. Herseth said, “Leonore call. Just to get you going, let’s hear the Leonore call.” So I picked up my C trumpet and played it. First one, I was nervous, but I nailed it, and I was like, “Yes!” It was ringing in the hall and it was lovely, but as I was playing it, I saw Solti turn to Herseth and say something, and Herseth said something back. I was thinking, “They’re digging it!” At that point, Mr. Herseth says, “Mr. Smith,

look at your trumpet.” And it’s a C trumpet. B-flat fingers on a C trumpet. That’s it, the audition is lost. The audition is gone. So I played it again, and we went thru the audition. I thought that was it and they weren’t interested. I probably just blew the nerves right out of me. It was like I was toast at that point. Then I got to the next round. I was like, “Holy Smokes.” So there were a lot of things like that. And the same thing actually happened in my next audition. I came to New York as a fourth trumpet. Phil who? Coming from where? Chicago? Fourth trumpet for a Principal? Come on, cut me a break. And I remember going out on piccolo trumpet. You know we can be in B-flat or A. They asked me to play “Goldenberg and Schmuyle.” So I’m picking out my trumpet, and I’m changing the pipe and getting it in the right place for B-flat or A. I’m looking because they want me to play, and the second player was sitting next to me, and he was going to play a portion of it. I was thinking, “I learned the whole thing. Why do I have to let him play?” So I wasn’t paying attention, and I never got my horn in the right pitch. So off we go, and when he played, it was a half step out because I was not in the right pitch. I was a half step off. I was on the wrong side of the horn, and of course my initial reaction was, “This joker is trying to throw the audition.” I guess I was just born as a first trumpet. When I stopped and looked at him, he said, “Check your trumpet.” So that has been a perpetual problem for me. Wrong fingers on the wrong horn, and the wrong time. That’s just to let you know that you can make mega, mega mistakes, and don’t ever give up. Just keep plowing ahead. Just keep going ahead. Because if you are singing, people know you are nervous, people know stuff is going to go wrong. Your head is spinning. We all get it. We’ve all been there, but the good folks will cut you a break. You just got to keep going. Don’t ever back away, just keep coming.

Craswell: I know you mentioned the story once about the *Also Sprach Zarathustra* excerpt in the New York audition.

Smith: Yeah, this is another first trumpet head story. The preliminary audition in New York was at the Beacon Theatre. It’s a wonderful old art deco theatre on 74th and Broadway. I know why we were doing it there, and it’s because the New York Philharmonic does not own its hall. We are the chief renters of that hall, but we don’t own it. Say we had one rehearsal and a night concert at Lincoln Center. If they’ve got a fashion show that wants to come in and use the stage in the afternoon, they’re booked, and we are not allowed to use that stage. Even if we have auditions for the orchestra. That’s how wacky it is at the Philharmonic. So they had to rent out the Beacon Theatre. We went up there and I played my preliminary audition for the principal job in a theatre that the heat had gone off. So everyone is coming out, playing in hats and coats, and scarves and what not, and playing for the first trumpet job. I got thru that fiasco. So now we go back. Get to the finals, and it ends up between me and somebody else. We are going back and forth, back and forth. They usually try to make it so you don’t know who the other person is. Well, we were going back and forth so that we were actually crossing

on the stage. You were either on stage playing or you were literally just offstage. When they were done, then I played. They'd have to come off and I'd have to go on. So you were crossing and you knew who the other guy was, and you were offstage listening to what the other guy was doing. It was not a pleasant experience. We changed that at the Philharmonic later after I finally had some say. I remember getting out there, and now this is like the third or fourth time. The committee says, "Could you play *Zarathustra*, please?" The opening of *Zarathustra*. Someone says, "The high C was a little flat." And I thought, really? Cut me a break. This has been going on all day. Back and forth, and back and forth. So I went out and I played it again and gradually raised the pitch on the final C. I was so angry, I put my horn down, and said, "Is that sharp enough?" And the proctor who was James Chambers, who was the famous horn player at the time, goes, "Shhhhh!!" Again, I was just angry. Another first trumpet head moment. It was a moment of anger. In future years though, we all giggled about that. And I found out who the guy was that asked me to play it again. At the time I didn't know who it was. It was Carmine Fornarotto, who was second trumpet to Vacchiano, who when I went in, was now fourth trumpet. I thought, Carmine? Carmine's like the happiest, most jovial guy. He's the guy in the section who never generated tension. He was always diffusing tension. And I thought, you had to ask that question? I can't believe it, but we had a good laugh about that later. Do you all have questions?

Student: I'm sure you auditioned a lot of other trumpet players when you were in your position. What kind of things did you listen for? What kind of things would make positive impressions on you? What would make negative impressions?

Smith: The positive things are things that we all know. If someone comes out and they've got a great sound, it's just free and ringing. If they've got great song, they're telling a story when they play. It may not be the particular bent of a story that I would do, but it's a story. Because we hear so many people that don't tell a story, so you die when you finally hear a story that's being told. You go, "Oh, this is cool. I've got to listen to this." And there are things like self intonation, rhythm. Is the person playing in good time? Does the time meander? If so, that's a problem. Fundamentally, I would say sound and song is what you are listening for. If somebody comes out and does that, then all the other things start to come in. If there's just something that you really don't like, or it's something you'd wish they would do different, we always believed it was better to say something. Say, "Could you do that again? And this time could you do (insert recommendation here)?" Then you see if they've got flexibility. Are they aware? Can they remember what they did, hear what you said, and can they make a change? That's another thing that's very big. If we've asked them that and there's not a difference, that's the kiss of death. We figure in the orchestra, that's exactly what has to happen at that moment. Something has to change. Either directed by the conductor, by what we are

hearing at the moment, by the principal saying something. If you can't adjust, then we figure you are going to be a problem. Those are the strongest things I think.

Student: This is more about your early years. Did you ever get asked to switch to lower instruments to fill spots in the band, and how did that shape your playing at all?

Smith: I never did, and that's probably because my Dad was my Dad, and he was a famous cornet player, so who is going to ask his son to do something else? So I was never faced with that. I will say that there were times when people did get asked to make changes, and maybe from the kid's perspective that wasn't a really fun thing to do. I think generally it was asked because, well, like with me and my son. He was really struggling. He would have just been a struggling cornet player. So it took a lot for me to stay, alright, I guess I'm not going to have another cornet player in the family. Let's move him onto E-flat alto horn. But often times I think in those things, people had the best intentions to do that. I don't think it was really done as, well, we need a tuba player. You, go play tuba. That's at least my experience.

Student: You played a lot with people who are the best in your field. What's something you had to do, to sort of manage egos and keep the collective feel, when you were collaborating with them?

Smith: That's an interesting question. My mind went back away from the orchestra to just what happened about a month ago. I was at the Cancer Blows concert that Ryan Anthony did. Ryan's been diagnosed with cancer, it's a very serious form of cancer. When he was diagnosed with it about two to three years ago, the life expectancy was like two or three years. So I can't imagine being him, and the guy who has to deal with that at an earlier age. It's usually something that happens to older folks. He generated this concert, it's sort of his way of how do I deal with this? We were putting on this great concert with all these trumpet stars coming together from the orchestral, commercial, and pop fields. That kind of became a goal for him, and in the process there has been great success in the research of cancer. Now that prognosis has been expanded to about ten to twelve years. So that is one of things that motivated him throughout the cancer. So now we show up, and there are all these trumpet players. Arturo Sandoval, Doc Severinsen, Allen Vizzutti, all of the first trumpet players around the country were there. You could just name all these folks there, and talk about egos. Man, it's interesting. There are some folks that are just BOOM. They come into the room, and it's just BOOM. Then there is someone like Allen Vizzutti, who we are like, "Al, blink so we know you are there." Al is a phenomenal player, and yet he comes into the room, and he's the guy in the back and he doesn't say anything. But yes, there's all this dynamic and ego, and how to deal with that is an interesting question. I think part of it goes to, we are all different. And I would encourage those that are kind of out here, I might encourage them to come back. And those that are kind of in here, I'd encourage them to come out. But at the end of the day, I

think the advice my Dad gave me which was, “You know what, keep your mouth shut and speak with the horn.” That’s probably the best advice. Speak with what you do, and your personality is your personality. We all have to adjust our personality and temper that. We have to do that in life. If you are living with a roommate or you are living with a spouse, you have to learn to adjust your personality. That’s all part of growing up. That’s probably the quick answer to that, as feeling a person out and dealing with ego can be tough.

Student: Do you have any favorite or least favorite conductors that you played under?

Smith: If I stop and think about it, and I was a young guy in Chicago Symphony playing with Solti, Giulini, Rafael Kubelik, Muti, and Barenboim. These were all the young guys. Jimmy Levine. Just some really great conductors. And then with the Philharmonic, Bernstein, Leinsdorf, Sinopoli, Tennstedt. You could go thru a host of them. Do I have favorites and non-favorites? Yes. If I am really reflective and sit back and think about it, I learned a lot from all of them. They all bring in something different to the table. Kubelik, I loved his passion. Giulini looked like he was half asleep. You’d listen to the orchestra play and it was wonderful, but he didn’t do much other than this, [gives motion]. Leinsdorf, a little guy who probably stood about that high [gives motion]. It’s amazing how short some of these conductors are, it’s like a Napoleonic complex. He had the deepest, boomiest voice. He would wear a watch that was ten sizes too big, so it was jingling around. He would conduct like this, [gives motion]. He used to talk out to the orchestra. He’d look back, and he’d say, “The rear (referring to the brass section) is a little behind! Ha, Ha!” He loved double entendre. The orchestra could be full voice and you would hear him, “You’re late!” “What are you doing back there?” And yet, there was wonderful musicianship there. He is probably one of my favorite people, as I am talking about him. I was conducting the brass band, and we were doing *The Magic Flute*. As a fledgling brass band conductor, I was trying to say, what do I do with this? Do I dictate? [sings opening chords] Or, do I go [gives motion], and let the band figure it out? I was trying to get an opinion from him as to what I would do. He said, “into my studio.” So I went into his studio, and he goes to the piano and he says, “Go ahead, conduct.” I thought, okay. I don’t remember what I did, but whatever I did, he said, “See, you did it wrong.” I thought, I’ve hardly done anything. But he gave a wonderful master class on what he thought I should do, and it was basically dictate. Just wonderful personality. He was like a grandfather person to me, and to us. He was a guest conductor out at the Teton Festival, and he said to my wife, [Trumpets enter and interrupt with the playing of *Happy Birthday*. Applause.] Thank you, guys. So we are going to cut the cake, get some cake out here, and I’ll finish my story quick here. So all of these conductors were great conductors, and they all brought lots of different things to life. And I would say this, here’s the end to this little story about who my favorite conductor is. You can get into the business, and I will say that in the orchestra business, and maybe it’s the same in the band

business, I don't know. It's probably the same because it's human nature. You can get into it and you can complain, and say this guy is a pain in the neck. Ah, this guy just gets on my case. This guy etc... And you can take that approach to life, or you can sit back and look for the gift that they have. All of us are here and we're gifted. We have been given a gift. Obviously, it's music. Otherwise you all wouldn't be here. But there are other gifts that you have as well. Those gifts add dimension to your character. In the case of Erich Leinsdorf, as I said, he's someone who I respected as a musician. Was he a tough conductor? If you talk to the old guys, when he was with the Boston Symphony, yeah, he was a tough conductor. He would get on your case big time, but he knew his craft. He knew how to make it sound good, and I appreciated that. I learned a lot from him. He was a lovely, caring person, as I said the story with my kids. He invited my wife and my two little kids to come to the concert. He didn't need to do that. I was just a trumpet player, but he saw these kids and he took an interest in them, and that was cool. So there was humanness to who he was. The same with Leonard Bernstein. I'll tell you a quick story. I took the family out to Tanglewood, and we walked in, and there was Leonard Bernstein finishing up a rehearsal in the shed with the student orchestra. I got my wife Sheila and the kids, and said, "Come on up, I'll introduce you to my boss, the maestro." My kids were like four and seven. Something like that. We go up there, and there's Lenny. It's summertime in the shed and he's drenched. Absolutely drenched. I said, "Maestro, I'd like to introduce you to my wife." He said, "Nice to meet you." "Here's my son." And he reached around and shook my son's hand and said, "Bryan, nice to meet you." "And this is my daughter." He stepped off the podium. He says, "Erika!" And he went and gave her a big hug, and he was all gooey. And when he went back, she went, "Yuck!" And I went, "Ahh!" I thought that's it. Pink slip in the mail. He just laughed and he thought that was cool. And then we got Christmas cards from the Bernsteins almost every year. So there was humanness. Now, was Lenny a complex man? Yeah. A wonderful musician. Wonderful musician, but there's Lenny the man, and sometimes that would get in the way. And there was Lenny the complex person, who could stand up and open up scripture as we were preparing his *Jubilee Games*, and he would read to you about year of the Jubilee. And I'm sitting in the orchestra going, wow. As a Christian, I am going, wow, this is cool. Lenny Bernstein is reading from the Bible. I'm thinking, wow. Thank you Mr. Bernstein for that. Then he puts the thing down and gets back to the podium, and proceeds to tell a dirty joke. There's Lenny Bernstein, the complex man. Who was he as an individual? Very complex. But all these people are human, and you look for the good in them. You look for what you can take out of it. If you go thru life that way, you'll be a great success.

Craswell: Great. Thank you so much for being here, and we really appreciate it. We do have a little gift from the UGA trumpet studio for Mr. Smith. Happy Birthday!

Smith: Ah, man. I want to be honest with you, and I'll try not to cry. I'm an emotional

person, but I don't like showing it, but unfortunately that's who I am. I thank you for the opportunity to be here, and to be sharing this part of life with you all as faculty and students. People say, why did you go to Georgia? Because no one else asked. And maybe everybody thought I'd be playing like Herseith until I was too old or whatever. God poured something into my life that shook my world, and you all know about it, and I'm trying to recover from that. I'm trying not to be beat by something. I'm doing my best, but he also provided this place to be. For me to work with you all, and for me to take encouragement from you all. For me to have a quiet place away from New York City to put Humpty Dumpty back together again. And I thank you for having me here. I thank those that made the decision to have me here for that. It's really been a Godsend in many ways. I love it, so thank you very much.

Craswell: Thank you.

End of Interview

APPENDIX J

PHILIP SMITH INTERVIEW WITH MICHAEL DAVIS¹**Part 1**

Davis: Welcome to Bone2Pick. HipBoneMusic's Artist of the Month Interview Series. We are here at The Juilliard School in New York City, and I am honored to introduce and interview one of the greatest trumpet players of all time, in the history of the instrument, Mr. Phil Smith. Phil is the principal trumpet of the New York Philharmonic, is an internationally renowned trumpet soloist, and I'd kind of just like to have one personal story to start off with. Phil has played on several of my HipBoneMusic releases, which I am very grateful to him for doing. A few years back, I recorded a CD called *Trumpets Eleven*, and this kind of spoke to who Phil Smith is. We had a different trumpet player, myself, and a rhythm section on every track. A really great lineup including Randy Brecker, Eddie Henderson, Chuck Findley, Malcolm McNab, Jim Hynes, Scott Wendholt, Ryan Kiser, Tom Harrell, Chris Botti, and a couple others. It was fantastic, and I would call each guy to tell them about the project and ask them if they'd be involved. They all said, "Yes, we'd love to do it." They would ask, "Who else is playing?" I would list, and then say, "Oh, and by the way, Phil Smith is going to be playing." The reaction was the same. Everyone was like, "Phil Smith is going to be playing on this? Ugh, I need to get the music in advance, and I am going to check all this. What day is that recording? I want to make sure I have some practice time in advance. Phil Smith is on this?" It was just the funniest reaction because here are all these great players, and the thing that captivated them the most was that they were going to be involved with Phil Smith and his remarkable playing. So Phil, thank you so much for being here today. I know you've got a concert in a couple of hours. I know your schedule is jam packed, so we really appreciate you taking the time to be with us.

Smith: Thanks Mike. I've got to tell you though, that's exactly what my impression was when I heard all the other guys. I was going, "What am I doing on this recording?" So I appreciate you letting me be a part of that. I certainly felt kind of strange being with such great trumpet players.

Davis: Your contribution, like everything you do, was remarkable. Maybe let's start about talking about your beginning stages of playing, when you were growing up. One specific thing. I, like many others, considered you to have the greatest trumpet sound of all time. It's just remarkable, and I was curious as to how that developed for you as a

¹ The text is transcribed verbatim from the interview on YouTube.

younger player? I know your father, Derek, was a renowned cornet soloist, and I assume, your teacher early on. Maybe you could talk about his influence on your development, and just that time in your life.

Smith: Yeah. You know I think it is one thing to say that this or that, and I don't know whether I have a great trumpet sound. I just have a sound that's me, and to me that's just sort of a God breathed sound. That's what's in my being. That's what comes out. I think perhaps, for me, having started on cornet in Salvation Army Bands. Playing in churches and that. I always think it's best to start a kid on cornet because his initial 'blat' is going to come out as a 'blah'. It's going to be a more mellow, rounder sound. I had that cornety influence and sound that was so much a part of what I did, and there was always a reference with my Dad as a teacher and a Bandmaster at church. There was always a reference to what we were playing, that it was lyrical, and to say the words. To literally sings the words through the horn. I think some of that goes in there as well. You start thinking in terms of "ahh" and "ohh," and syllables. I think that openness of sound was something that was a part of it. So the singing nature of the horn, of the approach. The cornet. Obviously hearing my Dad play. He had an absolutely gorgeous, beautiful sound, and he still does to this day. I think that just sort of goes in, just gets absorbed, and comes out as I say, the way God sort of breathed it out.

Davis: Wow. That's great. I can imagine being around and hearing somebody playing at that level must've been an amazing experience as a young person.

Smith: Yep. To have those impressions that are always there.

Davis: Yeah, that's great. Well you are a graduate of this prestigious institute that we are sitting in right now, The Juilliard School. You went on to teach here many years later.

Smith: A couple of times I think, yeah. I've been in and out of teaching.

Davis: When you were here, you studied with the great William Vacchiano.

Smith: I did. I actually started with Ed Treutel. I started my first three years here at Juilliard with Ed Treutel, and then I created severe tension by deciding that for my fourth year, and perhaps my one year extension in order to get a master's here, that I would study with Vacchiano. Not realizing the controversy that would create among the two teachers. It was just a little bit hard. You have to remember that when I came to school, I had been a part of this British brass band world playing cornet. The only trumpet playing that I had done was in high school band, and even there, I played the high school band director's trumpet. I used my old V funnel shaped cornet mouthpiece with a shank. That's what I played until I came to Juilliard. So I didn't know who Vacchiano was. I didn't know who any trumpet player was. I had no concept of orchestral brass or orchestral trumpet playing at all. I studied with Ed Treutel because there was another great trumpet

player, a young gal who had grown up in The Salvation Army, and her name was Carole Dawn Reinhardt. She recommended to my Dad, and that's where Ed Treutel's name came out. So that's the direction where I went. I am very pleased that I did. I got a solid foundation with Ed. As with any teacher, sometimes you begin to hear the same things over and over again, and I'm never sure whether I haven't gotten it, or there's not enough to say. I felt I needed a change, so I moved to Vacchiano to get more of an orchestral approach. I think I got the best out of those five years with three with Ed and two with Bill. That helped make me who I am, as well as where I then went from there.

Davis: I did not know that you came in basically new to orchestral playing, and new to the actual trumpet. Obviously you had a lot of skill as a cornet player, but that's remarkable.

Smith: A quick story about that. I was taking my orchestral audition here at Juilliard with Jean Morel. He was in the room, and he put up on the stand *Peter and the Wolf*. Of course *Peter and the Wolf*, I now know, is trumpet in C. I just looked at the music, and *Peter and the Wolf* didn't mean anything to me. The music looked kind of simple and I played what I saw. He went berserk and started yelling in this sort of thick French English. "No, no, no." He started saying these syllables like "do-re-mi-fa-sol." I didn't know what the heck he was talking about, and then I left the room. Now I know what he was talking about. I was playing it on a B-flat trumpet as I saw it, instead of in C, and he was going berserk and couldn't understand why I didn't understand that. Consequently, I didn't play in orchestra for the first two years here at Juilliard.

Davis: That's important advice here for our viewers. So if you have somebody that starts screaming at you in the middle of an audition, it could still work out great.

Smith: Yeah, just press forward.

Davis: Well, you were still a student at Juilliard in 1975 when you were appointed to the Chicago Symphony by Sir Georg Solti. An astounding accomplishment by any measure, especially considering the fact that you had just a few years of orchestral music. What was it like becoming a member of that great brass section at such an early age? Specifically, what was it like working with the great Bud Herseth?

Smith: I was doing my master's program at that time, and it was now time to start thinking beyond school. So I tried to get auditions at a few orchestras. The first and only orchestra that let me play was the Chicago Symphony. I went there strictly to find out what an audition was like. So there was nobody more shocked than I was that I went through the system. When I came out, it was like, "Phil who? Where did this person come from?" As Bud Herseth used to say, I was totally a "greenhorn." I didn't know one side of the trumpet to the other, but they took a chance on me. For me, it was the best thing I could've done at that point. To come out of the school experience, to go sit in the

Chicago Symphony, to know that they had trust in the fact that I could do this even though it might take me a little bit. I used to position my chair as fourth trumpet so I could just watch down the line. Just watch and listen and absorb the whole thing. At that time, Jacobs was the tuba player, Clevenger was principal horn in his prime, and Friedman was principal trombone. The trumpet section was Herseth, Charlie Geyer, who had moved from fourth to second and how I got in, and Bill Scarlett. It was such a great experience to see that and be a part of that whole thing with Solti.

Davis: That's amazing. Wow, what a great story. In addition to being captivated by what you just said, you just capsulated the whole thing. You were listening and you were open to everything.

Smith: Yeah, soaking it up like a sponge.

Davis: And that's got to be a part of what has led to your greatness. You are just open and you are listening. That's an amazing story. Well, then you assumed the position of co-principal trumpet in the New York Philharmonic just a few years later in 1978, and then went on to become Principal Trumpet in 1988. Can you share some of your memories about returning to New York and what would become such a successful tenure here in the New York Philharmonic?

Smith: One, it was frightening. I was actually very happy in Chicago. Charlie Geyer had wanted to move on from Chicago and get a first trumpet job, so he moved on to the Houston Symphony as first trumpet. So for my last few months in Chicago, I was playing a lot of second to Herseth, and I loved that. I just had such a great working relationship with him. He was like a father to me. Bud could be temperamental, and I had grown up in a home of stiff upper lipped Englishmen, so I knew when to be quiet and when not to say anything. Just keep my ears open and do my part, but I learned from him a lot. He was also a great encourager. There were so many times when he would say words of encouragement that just lifted me up. I remember when the opportunity came to come to New York. He said, "You need to do this. You need to try this. You'll always wonder if you don't do it." I remember saying to him, "I'm happy just playing here." He said, "You'll always wonder whether you missed something, so I think you should do it." He gave me a couple of coaching sessions, and off I came and played. Again, that was my second audition, and here I am, now co-principal in New York. You come here and it was a bit of a shock, in a lot of different ways. Some that weren't very pleasant to be honest. I guess it was just something in me, my nature or just who I am as God created me, that was able to take all of that and all the rough bits, and work through it and just keep pressing on. I can't believe that, at this point, I've been playing first trumpet for thirty-four years at the Philharmonic. It was a co-principal position, basically because that was a position that Gerry Schwarz and Johnny Ware had at that time. Gerry moved on to conduct and I came into that co-principal position, but I did a lot of work as a principal

player. In no way, shape or form, was it sort of half the job. It was a lot of the job, and it was a lot of pressure as a young guy to sit here and learn how to become a principal player. I didn't know it all when I came here and I certainly had help from a lot of people. A lot of colleagues who were encouraging to me. It has been a process, but here I am thirty-four years later.

Davis: Considering the success you had with the audition in Chicago, when you took the audition in New York, did you feel like, "I've got a shot at this. I'm one for one, why not go two for two?"

Smith: The whole audition experience was very tough. It involved another player, and we went back and forth, on and off the stage. Playing and playing and playing. I finally said, "This has to stop. I've got to catch a plane back to Chicago. I've got a rehearsal in the morning." Then there was a long delay before I finally got a call from James Chambers to say, "We are going to offer you the position." What all went on in that time, I don't know, and I don't really want to know. I must say that I did go home thinking, "Doggone it. Does it have to be this hard?" When he called to offer me the position, I wasn't really of a mind to take it. I kind of thought, "I'm not sure if I want to get into this New York thing. I grew up in New York. I know what New York is like. I kind of like Chicago. I like playing second to Bud. I'm kind of comfy here." But again, I heeded the words of Bud, and I took the chance and came and did it. I'm glad I did.

Davis: Wow, that's amazing. Well, that's great that Bud Herseth obviously knew your talents, and then felt like giving you a little nudge to make that move.

Smith: I have tremendous respect for him, and I now know how hard it is to play the position. I know what that does to you as a person, and I know the angst that it can put you in. The tension that it can get you in, and how we all relieve tension in different ways. So I know that sometimes Bud could be a little feisty. He could have a bark, but I also saw a side of him that was so encouraging. I'll always have tremendous respect for him.

Davis: That's great. Well thanks for sharing that with us.²

End of Part 1

Part 2

Davis: You know, we could probably spend the entire interview just talking about your

² Michael Davis, "Bone2Pick: Phil Smith Interview, Part 1," YouTube video, 15:18, February 1, 2013, <https://www.youtube.com/watch?v=CEeZrMYzYsc>.

thirty-four years here in the orchestra. If it's even possible, could you maybe just share three or four of your favorite memories or experiences or performances from your time here in the Philharmonic?

Smith: Thinking about that, it is hard for me to pick favorite performances per say. We go through so much stuff, and I'll be honest with you, not all of the performances are fun. Sometimes they are kind of hectic and I come out like this (tenses muscles and face). I've learned to just try and let them go as best I can. I think from my tenure here at the Philharmonic, I think of a couple things. I think of the touring that we have done. I feel like I joined the New York Philharmonic and I've had the opportunity to see the world, and that is such a blessing. Such a blessing to be a part of this great orchestra and to travel around the world and see all of that. I think of my first music director Zubin, who was just such a happy and encouraging person to work with. It seemed like any time that there was a trumpet solo, he'd look back at me with this grin, like "this is going to be great," and I would go, "Okay," and let it fly. He was so encouraging. That was such a great experience. I will always remember him, and that transfers to the first concerto that I did with the Philharmonic here. It was the Tomasi Trumpet Concerto, and he was such a great conductor to work with. He stuck to me like glue. I didn't have to worry about what he was doing, and again, it was just such a positive experience. Let's see, what else?

Davis: Just to add one thing. I'm not in the orchestral world, but I have so many friends and work with so many folks that are. What a great story, because most of the time it is not affinity for the people standing on the podium, and making you feel like they are going to get the best out of you. So what a wonderful story, that Zubin Mehta had that quality about him.

Smith: Yeah, absolutely. And having worked with so many great conductors. Just a litany of terrific conductors, and to be able to listen to them and hear what they say. Absorb it into your playing. Its just been great. Its been really terrific.

Davis: That's amazing. Well, this is also an extension of talking about the New York Philharmonic, but having worked with all three of you over the years, it has always amazed me how, to many people's estimation and certainly mine, the three finest principal brass players in the world all ended up in the same orchestra at the same time. Namely yourself, Phil Myers, and Joe Alessi. Can you talk about your relationship with Joe and Phil and just what it has been like working together, the three of you, for three decades now?

Smith: First of all, I'll just say, I don't think we think of ourselves as the three. We just think of ourselves as three amigos. I think I can speak for all of us at this moment, and say that I think we are all here individually trying to just do the best we can. Like any great thing, like when I was just talking about conductors or players, I think we feed off

of each other. We each bring something to the game that perhaps the other one might be lacking. For instance, with Myers. I think when he came, what he brought to my game was a greater awareness of rhythmic intensity, and fitting in rhythm wise. That was something that was perhaps loose in my own playing, that I felt that he was so solid in that, that it made me become more aware. For Joe, there's a freedom in his playing, and a song in his sound, and a confidence in his spirit that I need to latch onto. I'm not always the most self confident of people, and so I latch onto that. I think we all bring something to this game that, and again, for me and my faith worldview, there's no chance that we are here. We've been plunked here. We've had to learn to get along with each other, because we are very different people, and I think we've done that. I think at the end of the day, I'm just tremendously grateful for the opportunity to work with both of those guys.

Davis: I've been fortunate of course to work with you guys collectively and individually, and I've heard you many times, and it's just astounding. You guys work together so well. The playing is like a well oiled machine. It's always great to hear you guys. Really tremendous.

Smith: Thanks.

Davis: Well, if you took away all your work with the New York Philharmonic and just looked at your body of work as a soloist, that unto itself is quite impressive. Can you share some of your thoughts and some of the highlights of your vast solo career? We were trying to figure out how many solo CDs you've made before the interview started, and we couldn't come up with a number, so it's obviously a lot. I know the solo playing that I've heard you do is just spectacular, so maybe just share your thoughts about how that is maybe different from your playing in the orchestra, and then maybe some of the highlights of your solo career.

Smith: I was fortunate, again in that brass band world, of being sort of the band soloist. So I had the opportunity all through school when I played with the New York Staff Band of The Salvation Army. Once a month we would be away and I'd get to stand up and play, so that experience was very beneficial to me. Of being a soloist, of putting myself up in front of people. It probably also helped a lot with auditions. It gave me that confidence there. Solo playing is very, very different. I even just did something recently with The Hartt School of Music, the Wind Symphony and Orchestra up there. A tribute concert to a composer that is retiring from there, Stephen Gryc. I played one of his pieces up there, and I also played one of Joe Turrin's new pieces that was just written for the Ellsworth Smith Competition that just happened. I was sort of one of the first guys to get to do it after that. It's a very different thing. The whole approach is different. It takes me awhile, now especially, to get into it again. To sort of pull myself back and refine myself out, and play in a smaller space. I don't mean that in a negative way, but sort of play where my louds aren't as loud, and my softs can be a little bit more comfortable. I'm in

this place that's just a much more – I have to learn to play in that comfortable place. The orchestra pushes me out into areas that are demanding in a different way. In terms of sound and breadth of sound, power, and stuff like that, and also softness. Balancing with other instrumental things. Being a soloist is a very different thing, and you cannot play both of those roles the same. I'll relate it as well, to a little bit like with Wynton. I think when Wynton came on the scene and he was doing classical solos and his jazz experience. He was able to work those two things, I thought, marvelously. But after awhile, he sort of made a decision to lessen one (classical) and go with the other (jazz). I have to be careful now. When I am doing a solo, I have to give myself time to get into the soloist mentality. Then when I find that I come back to the orchestra, it takes me another week to sort of break out of that and come back to the orchestral player again. Two very different games.

Davis: Wow, that's really interesting. I could almost see it going toward the solo thing would be a transition, but then there is a transition going back as well. You would think it would just revert back immediately, but like you are saying, there is a transition.

Smith: I find it, just embouchure wise, the amount of air that I am putting through the horn has a tendency to push the embouchure out. I've got to make sure when I get back into the orchestra, I am keeping it together. It's a very different game for me.

Davis: This next question, it almost seems like we have kind of answered it, but I think maybe we could even talk about it a little more. You are obviously a brass band enthusiast and a performer. It is in your blood, it sounds like from such an early age. In addition to being around it and being such a part of you, what is it that gives you that affinity for that particular ensemble?

Smith: Again, I just think that was my first love. It was what I did. As a little kid, I wanted to be in the junior band, and then I wanted to get in the senior band and play that great music. And the whole cornety thing, being in a brass band. I often talk about this, even from an orchestral section, but in a brass band you've got about four or five guys on the front bench. The solo cornet row. (Holds out spread hand) You are five individuals (five fingers), but you've got to always be playing as if you are one palm. The sound, you have to meld your five sounds together. That was something I always found fun to do. You could have five very different players sonically, and that combination of that five makes one beautiful sound. So I've always loved brass band. I love the repertoire. I love the challenge of the repertoire. I love the cornet, even now. I love sticking my trumpets aside and getting on a cornet, and just playing. I love the freedom and the wholeness of the sound. Not so much the brassiness of the sound. Just this beautifulness. I tend to like flugelhorn. I love that for a lot of lyrical things. So that whole brass band thing to me is a lot of things. There are some great brass band programs in the United States too, if kids are looking for that. JMU has got a great brass band program. That's James Madison

University. Central Michigan University has got a great program. North Texas State has got a great brass band program. There are some great brass band programs out there. The negative is you'll never make money playing in a brass band, so get real. But if you love to play in brass bands, there are a lot of good amateur brass band around the area, even in New York here. The North American Brass Band Association is just a neat thing. There are a lot of brass bands just popping up. A lot of enthusiasm for it.

Davis: Yeah, that's very cool. I can tell the passion you have for it just in the way that you were describing that. It's great, and I love the analogy you are talking about with five fingers into a palm. I mean, that can carry over into any type of playing.

Smith: Anything. Right, right.

Davis: A great way to look at it. As we touched on it earlier, your ability to listen all the time, and even when you are playing principal trumpet, I know you listen constantly. For all of our listeners today, that's something. If Phil Smith is listening, we all need to be listening. So heed those words carefully.³

End of Part 2

Part 3

Davis: I'd like to just put a little name association with you, with a few of the conductors that you've worked with over the years. Maybe just a couple memories or a thought about each one. We already talked about Zubin Mehta and his great spirit. Let's start with Sir Georg Solti.

Smith: Solti was precise. If I had to give a quick word, it would be precision. Old school. Very proud. One thing I always enjoyed when working with him, he spoke in a thick Hungarian accent, and he'd say, "My dears." He always referred to the orchestra as his dears. "My dears, it says pianissimo. Safety first." He didn't want you to play so soft that you missed it. He always gave you the little option to have safety first. "Butta, butta, bah." (in a rhythm) He could subdivide and you felt it. Everything, the way he gave you an upbeat before a downbeat. If you had a soft entrance on something, before you would get (conducts with quick rise and soft drop on four) three, four, dahhh. So you knew exactly where the rhythm was for that downbeat. So I loved that about him.

Davis: Wow, that's great. That must have been exhilarating coming right out of school, and then this is the first guy you end up working for.

³ Michael Davis, "Bone2Pick: Phil Smith Interview, Part 2," YouTube video, 12:24, February 1, 2013, <https://www.youtube.com/watch?v=ld0R3T4t9dg>.

Smith: Ohhh, it was big time. One quick story about Solti. We were doing *Zarathustra*. It might have been my first week there. I think it was my first week there. Actually, the first thing I ever did with the Chicago Symphony was a concert in Milwaukee. A run-out concert. I phoned Herseth on Sunday night. I said, "I'm in town. What do I do?" He said, "Tomorrow night, Monday night, we have a run out to Milwaukee. You come. You are going to play assistant/second, because we double on the Tchaikovsky symphony." So I did that. It was the first thing I played up there and my heart was beating. My first professional thing was playing a concert with the Chicago Symphony. The next week was *Zarathustra*. Every trumpet player in school knows (sings the lead up to the octave C triplet lick). Everyone knows that, but nobody ever watches and studies (conducts and sings four note lick), which is the third and fourth trumpet parts. That's the part I had to play. So I hear (sings the lead up to the octave C triplet lick), and then I am looking at my music and thinking, "Where the heck is the beat?" I just couldn't find where the beat was in the thing, and I missed it. Solti found some reason to go back and do it again. Went thru it and I still didn't get it. It was not together. I played it but it wasn't together. He went back again, and this time, the third time, he says, "Come along fourth trumpet." At which point, my heart went into my stomach. I leaned real close to Bill Scarlett, and as soon as I heard him go (breaths in), I went (sings four note lick). It happened to be together so we got by that. I then went home and looked at the bar, and figured out where the beats were because I couldn't figure it out. Talk about "greenhorn," that was me.

Davis: Thanks for sharing that story. I'm sure for all listening, everybody experiences that. So if Phil Smith experiences it, it is okay. You've just got to fix it, right?

Smith: Fix it. Get it done.

Davis: Come along as you said. Let's keep it going with a couple more names. Kurt Masur.

Smith: Kurt Masur. Old school. Stern face. Germanic man. Feisty. You had to be careful not to let him get the better of you psych wise. He was a hard guy, but I loved his music making, especially his Germanic repertoire. His Beethoven, that music. The other thing I loved about him was whenever we did choral works, he had a great affinity for doing choral works. He dove into the theme of the piece, and was able to pull out of the chorus, and the way he balanced the orchestra. All of that. I loved that about him. He was a hard guy, and there were times I think that he got the better of people. That was hard, but in some way, I found him exhilarating to work for.

Davis: Then the maestro who I believe followed Masur, Lorin Maazel.

Smith: Yeah. A professional. Absolute professional. Stick technique. He could give you every sixteenth if you needed it. He was a professional's professional. Whereas with Masur, sometimes you wondered as you played something, "Am I going to get a look that

says I am wrong?” With Maazel, he trusted you. There would be times when he would turn away. He trusted you, and he knew as long as he showed it, you would be there. Masur didn’t have the greatest technique in terms of conducting and cleanliness that way. Maazel was very pristine and very professional. That was just a nice change. There’s always a reason when you have Mehta to Masur to Maazel to Gilbert. There’s a reason why those people are there, and it always has to do with who the predecessor was, because of the working relationship and things like that. That then effects who is going to come, and I’ll leave it there.

Davis: Interesting. Well, you know the story you shared earlier about Zubin Mehta. That must have been quite a transition then to go from a guy who was that giving and basically wanted everything to go well, to somebody who is more demanding. Let’s finish up. I heard you perform an all Copland concert with this gentleman. It was spectacular, and I know you worked with him a lot. Leonard Bernstein.

Smith: When I first came, we weren’t seeing very much of Lenny, and then he started to come. I was so pleased about that because you can’t talk about the New York Philharmonic without Lenny Bernstein. It’s like ham and eggs, oreos and milk. The two go together. He was an enigma. I guess if I had to put a word to Lenny Bernstein, it is enigma. He was this great musician. A great conductor, great pianist. A great communicator. Great composer, and yet, sometimes it was tough figuring him out. Who he was as a person would sometimes conflict with who he was as a musician. That was there, but I loved working with him. He was a lovely man. He scared me. I can remember standing in the elevator in the Imperial Hotel in Tokyo on my first tour with Lenny Bernstein. It was a tour where we did a live Shostakovich 5 recording. I’m standing in the elevator, and all this hustle and bustle in the lobby as Lenny Bernstein comes to in his black cap and black cape. As the cape flares out there’s red underneath. He’s walking right towards the elevator, and all the entourage with him. I am going, “Oh, great.” He walked in the elevator and he looked at me. He was just a little guy, and he came up to me and he grabbed my cheek, and he said, “My little first trumpet player.” I was like, “Oh, gosh.” But you know, I had such tremendous respect for him as a musician. You never played anything that you just didn’t feel he was giving you one hundred percent of himself. Not everything worked. Sometimes a little less of him in the piece might have been good, but you knew he was giving it the best he could. Another quick story. The Philharmonic Brass Quintet did a concert in Tanglewood with the Canadian Brass and the BSO Brass. We went up there early and I took my family. We were in the shed as Lenny was finishing a rehearsal with the kids. I said to my wife, “Come on. Let me introduce you and the kids to the Maestro.” So I took them up and he was most gracious. I said, “Maestro, this is my wife.” He shook her hand. “My son,” who was six at the time. He was so nice and he shook Bryan’s hand, just greeted him lovely. Then I said, “My daughter,” she was three at the time. He reached down and gave her a hug. Of course, he

was sweating. He gave her a hug and said, “Oh, it’s lovely to meet you.” When he pulled back, she went, “Yuck!” (motion of wiping sweat off) I was mortified, but he laughed and laughed and laughed. He spoke about that numerous times. He loved kids and he loved family. He felt like the orchestra was his family as well. That was an extension of his family. That’s just who he was. He was such a lovely guy.

Davis: Wow. Those are great stories Phil. Thank you for sharing that. That is amazing. Well, just changing a little bit of direction here. You’ve recorded so many CDs, both as a chamber ensemble player, a brass band player, in the Philharmonic. If you had to pick a few and just say, “this is my favorite that I’ve done.” Is it possible you could share a few of those with us?

Smith: No, it really isn’t because I’ll be honest with you, I hardly ever listen to my stuff. I don’t know. I want to do the best I can. I do the best I can on it, and life changes, you know? One of the problems is you listen to something you did a while ago. If you are preparing a solo now and listen to something you did ten, fifteen, twenty years ago, and you are thinking, “Shoot, I could play it then.” So it is hard for me to pick out those things. I am proud of a few things. I am proud of the Cala CD that I did. The record label Cala came and all the principal players from the Philharmonic did one. I am pleased with that. I really worked hard at that and wanted every item on the CD to be a statement. I wanted it to be the best that it could be, but I also wanted it to be a listening CD, because to me, program is important. I think we captured the right balance there. I am proud of the *Contest Solos* one that I did with ITG. Supposedly easier solos for the young trumpet player. That was one of the hardest CD’s I ever did. Those solos were so easy I couldn’t play them. The excerpt CD, well that was groundbreaking, and other people have gone on to do great things. Mike Sachs has just put out a product now that is really great, and technology has changed, and that’s great. I was proud of what I did on that, and again, think I got the right balance of not too deep into the teaching aspect of it, but able to give some little tidbit of information that would help, and then to play it. So I was proud of those. I am also proud of some of the things I’ve done from my worldview as a Christian. I love the *World’s Greatest Hymns* CD that I have. Nothing fancy, but just stuff that speaks to my heart. Comes from my heart and I love that. Obviously the few things my wife and I have done. We had a gospel group called Resounding Praise, and just to be able to do something with your wife. You know she’s a singer, and that sharing of talents, and lifting each other up musically. To give something from the gifts that God has given to you, but then using them to your best ability to honor the Lord back again. Those are things that I am very proud of.

Davis: Hmm, that’s beautiful. Well, Phil, you have been a tremendous inspiration to everybody who has gotten a chance to work with you. I know when you played on several of my projects, just the musicianship you bring to it. It takes the music to a place that, as a writer and producer, I was not anticipating. I know everybody who gets a

chance to work with you feels that way. You've nurtured a lot of younger players, and particularly even the section right now with the New York Philharmonic. Young folks that I am sure, just like you got a lot out of Herseth, I am sure they get a ton sitting next to you. As we kind of wrap up here today, I always ask this question to the great artists we are fortunate to talk to. If you had a piece of advice to offer to young folks that want to become musicians, or in particular, want to become an orchestral trumpet player. If you could capsulize it down to a quick thought, what might that advice be?

Smith: I think if I think about my Dad, what I heard in my Dad, in his playing. What I heard from him in his teaching of the band or teaching me in a lesson. What continued with Ed Treutel and his *bel canto* teaching style. What I heard in great trumpet players like Herseth, Andre, and other numerous greats. And what's always sort of been impressed upon me, again coming out of my experience as a Christian and hymnody and all of that. The tying together of lyric and song. I think the one simple thing that I would say to any young kid is, "Sing, sing, sing." Let song be the guide, because all the technical things, and we do have to talk about those. Those will all be fixed if it's coming out sounding songful, if it's sounding beautiful. If you are trying to articulate or pronounce each note in a songful manner, and tying that together, then the articulation is right and the usage of the air is right, and all of that. So "Sing, sing, sing." There's a scripture verse that I often use in a master class from the book of Ephesians. The fifth chapter, nineteenth and twentieth verses, and it says, "Sing and make music in your heart to the Lord, and give thanks to God for everything in the name of our Lord Jesus Christ." Give thanks to God the father for the gift that he's given you, the ability that he's given you. The enjoyment you get out of playing. Give that back to him, and sing and make music in your heart, because that will be what communicates with other people. All the other stuff is filigree. You work it and try to improve it, but it's that singing thing. So in all things, sing.

Davis: That's a wonderful piece of advice. Phil, I just want to thank you so much for taking time out.

Smith: Thank you Mike.

Davis: I know you are getting ready to play a Mahler 1 tonight. Have a great concert.

Smith: Yeah. Thanks.

Davis: Thanks again for the inspiration and for setting the bar so high for all of us to strive to come up to that.

Smith: Mike, thank you. Thanks for letting me be a part of some of the projects that you've let me be a part of. It has been a thrill for me to do that, so I'm appreciative of that.

Davis: Well, that's very generous of you to thank me. I thank you. It has been terrific. Thanks Phil.

Smith: Thanks man. Thank you.

Davis: Thank you all for joining us and we'll see you next time on Bone2Pick.⁴

End of Part 3 and Interview

⁴ Michael Davis, "Bone2Pick: Phil Smith Interview, Part 3," YouTube video, 21:19, February 1, 2013, <https://www.youtube.com/watch?v=QRGtoR94rtQ>.

APPENDIX K
PHILIP SMITH MASTER CLASS AT THE NATIONAL TRUMPET
COMPETITION¹

It's a real treat to be here at NTC, and to be here rooting my Bulldog fellows on. It's just great to come out and be with the young kids, and experiencing this whole thing, and to be sharing with some old friends. Getting to meet folks again that I've known for a long time, and listening to new friends. Getting to hear Rex in concert last night and in the class today. Enjoying what he had to say. It has just been a really great time, so thank you very much to those who thought about inviting me to come.

My mind has gone in lots of different directions for what today should be about. I thought there were going to be some folks that I would work with, like in a master class situation. That wasn't the way it was going to go. So I was trying to think about what I was going to talk about today. And as I say, my mind goes in lots of directions. I hinted last night at the journey I've been on in the last couple years. It has not been a pleasant journey, and I am happy to talk about that. There are no secrets to that. It has been an interesting couple of years for me, but God has provided, and God has opened up a new avenue for me. I'm thrilled to be at the University of Georgia working with great brass colleagues. Brandon is here. Just really a great school. I've enjoyed working with my colleagues there. The environment, I love working with the kids. We've actually started, or restarted, a brass band. I wouldn't get to do brass band if I was at a conservatory. They would look down on that kind of thing, but that's my background. So it has been a really exciting thing to be a part of that. Our process has been very, very exciting. So, I am happy to chat with you about all of that, and we can do that. I'll offer opportunities for you to talk and ask questions, and things like that.

The other thing I thought about was to talk to you a little bit about a talk that I gave at a class that we had at UGA called Music in the Real World. That covers a wide scope, and they bring in a lot of different folks to do that class, but they asked if I would talk about audition preparation. I said, "Yeah, I'll do that." The truth is, I haven't had many auditions. I took two auditions in my life. I can only tell you what I did, although it was a long time ago. I said, "I had to recreate the whole thing, and ask, now what did I do?" It was kind of interesting. I started in thinking about it, and I looked up some quotes.

¹ The text is transcribed verbatim from YouTube.

I always love to have quotes. I guess that's the preacher in me coming out a little bit. It's always good to have somebody to quote.

Alexander Graham Bell said, "Before anything else, preparation is the key to success. Abraham Lincoln said, "I will prepare and someday my chance will come." Benjamin Franklin said, "By failing to prepare, you're preparing to fail."

We heard a lot about that today with Rex, as he was talking about practice and improvisation and different things like that. How he prepared for a new piece. A lot of us have been thru that type of thing, as I had to prepare for the Aaron Kernis Concerto, which was the last Concerto that I played. A brand new piece. How do you prepare for something that you can't listen to? That's interesting.

Back here to the goal of talking about orchestral auditions. Besides the two auditions that I've been on, I have had more experience being on the other side listening to folks play. So you would say, *what is it that the committee is looking for?* The goal of the auditioner is to listen for a few things.

One of those things is *sound*. We were always listening for full, beautiful, great, good sound. That is what wins the day. Sound wins at all times. Can the applicant color their sound? Is their sound consistent and even thru the ranges? Can they color the sound using bright – I used to refer to the sound that I loved listening to Bud Herseth play. He could sound like a "hot knife thru butter," and at other times he could sound like "thick cream." Whatever he was doing, whatever the expression that he was using, sound was always the focal point.

Another thing the committee is listening and looking for is *rhythm*. Does the applicant understand good rhythm? Now I would use the words strict rhythm. Counter to that, can they be soloistic in their interpretation? Can they adapt?

At some point in the audition, it is going to be required of me to play something in strict rhythm. (Sings the "Ballerina's Dance" from *Petrouchka*.) You can imagine playing that in bad rhythm. The poor snare drummer would be whacking you over the head with a stick. He's not going to want to do that. It wants to be in good rhythm. So the audition committee is going to want to hear that. At other times, they're going to want to hear how soloistic you can be. So you want to demonstrate that. They possibly will ask you to do something differently. I always took that as them just trying to see how pliable I was. I need then to be able to adapt upon a request.

So, good sound, rhythm, and *intonation*. Does the applicant have good self intonation? From top to bottom. Are they in tune with themselves? Or is it one of those kind of weird scales where you just can't seem to find where they're going? Are they aware of the proclivities of their instrument? Do they know that the G on the top of the

staff is going to go sharp? Can they hear that, or are they just going to play it and you're just going to have deal with it as a listener? No. You want to hear that they're making adjustments as they're playing thru that scale. Again, the same question comes. Can they adapt upon request?

I'll tell you a little story here. On one of my audition rounds for the New York Philharmonic, the audition had gone on all day. We had been back and forth and back and forth. It had come down to a couple of us, and we were passing each other going on and off the stage to go out and play lick after lick. It was not pleasant. There was nothing nice about this. I remember as I walked out there as the day was almost done, and I was asked for the umpteenth time to play the opening of *Zarathustra*. As I was getting ready to play, someone in the committee who will remain nameless said to me, "The high C sounds a little flat. Can you make it a little sharper?"

And I thought, what a strange request. If anything, I would be going sharp. So they were thinking it was flat, so obviously I'm doing too good a job. That was the mindset, although I was getting a little ticked off that this now was going to be the umpteenth time I was going to be playing it. So I proceeded to play. (Sings some of *Zarathustra*.) I played the whole intro of course, and then (continues to sing thru ascending line up to high C that gradually goes sharper). I got cut off, and I said in a very angry voice, "Is that sharp enough?" At which case, James Chambers, who was the proctor at that audition said to me, "Shhhh!!" Maybe that was my first trumpet head coming out, a little bit of the aggression. Maybe that won me the job, I don't know. "Yeah, he's a New Yorker! Alright." Musical awareness and can they adapt on request.

So that's what we're looking for on that side of the screen. *So, how do you prepare?* That's the thing. Well, Scripture. You know I am a man of faith, and I always like going to the good book. Scripture says that we are made up of *body, mind, and spirit*. In today's world, we don't like to talk too much about the spirit part. That's kind of not P.C. We'll talk about the body a whole lot, and we'll talk about the mind. We can do all kinds of things with our mind, but we don't talk about the spirit. Scripture does say that as individuals, that's who we are.

We are *body*. If you're preparing for an audition, you need to treat your body right. I am not the fittest man in the world. I get that. It doesn't hurt to get regular exercise. It doesn't hurt to get regular sleep patterns. It doesn't hurt to eat healthy. Those are all things that need to be done. It doesn't hurt to drink plenty of water. Maybe cut back on the caffeine a little bit. So just treat yourself and your body well. I know that when Joe Alessi is preparing for a solo, or something like that, he really trims down. You'll notice. I'd say, "Joe, what are you doing?" He'd say, "Well, I'm swimming laps." He takes that part very, very seriously.

We are also *mind*. Listen, practice, imagine, believe, and read. Be humble and quiet. What does that mean? It means listen. Go out and get some CDs. Practice. It is no good to say I can't get the high C if you don't practice the high C. Again, we heard about that with Rex when he was giving his class. If you need a better double tongue, you need to work on your double tongue. Imagine. Well we heard about that in the discussion where Tony spoke. About believing. Imagine yourself, and see yourself as a victor. Believing that you can accomplish this. I've got nothing to lose and everything to gain. That's the kind of attitude that you have to come into. Perhaps read of the struggles and victories of others. Again, I go to Scripture for that, but you can read about that in lots of different levels. Of people who have conquered. I love the story of little David. Who would have thought that this little shepherd boy would've walked out to face King Kong, Goliath, standing there with all of his armor. With a slingshot and five stones. Yet little David had practiced, he had killed a few bears in his day. He imagined, and he believed, and he saw the victory there that was to be had. He was also of humble and quiet mind. He was able to put that stone in there when everybody was laughing at him, and he was able to go. His Goliath went down. So your audition may be the Goliath that you are facing, but that's what you have to do.

Body, mind, spirit. Keep calm. I know that is easy to say. It's easy to write down, "Keep Calm." I get it. I've been there. Your spirit can be secure if you know you've prepared as best you can. So that does mean that you've got to do all those other things. Your body, you have to do that. Your mind, you've had to have listened. You have to have practiced. You have to have done that, but that that will all contribute to your spirit to keep calm. If you can't get the high C in the basement, it isn't coming out on the stage. You know? Now I believe in miracles. I've had a few in my day. Dear Lord, help me get this one. You can't count on that though. That's not the way to travel thru life. You've got to prepare as best you can. You can only do your best today. If you're successful, great. If not, they'll be another time, and you will have learned and gained so much from this experience. Of all who try, only a small group move on, and only one wins. Maybe. Find the success in what you do. Be realistic with yourself, rather than being negative. In the immortal words of Winston Churchill, "Never, never give up." That's what has to happen, which leads me a little bit to the path that I have been on.

Some of you may know that in the end of 2013 I got diagnosed with dystonia, and it's ugly. I don't wish that on my best friend. It has not been a pleasant journey. It was interesting this morning to hear the reference to riding a bicycle. When you know how to ride a bicycle, and then all of a sudden, you forget. I can still get on a bike and ride a bike. I can't ever imagine forgetting how to ride a bike, but that's kind of what happened to me. Now we can talk about why that is, and to be honest and having gone thru it, I really don't know. Some people say it's a psychological thing. Some people say that it's a neurological thing, and some people say that it's a physiological thing. As far as I'm

concerned, it is all of those things. When all of a sudden something that you are doing doesn't work, and you go into this process of working hard and trying to figure it out. And thru that process it just kind of gets worse, to the point of it collapsing. Yeah, you've got a psychological problem. When you're not sure if it is coming out, and when you never worried about it coming out really before, but now you're not quite sure if it's going to come out. You've got a psychological problem. So you've got a goulash that you have to unpack, and thank God I found someone in the person of Jan Kagarice who helped me unpack that. I'm still going thru the process of unpacking this little problem, and trying to put Humpty Dumpty back together again. The good news is that you can put Humpty Dumpty back together again. He may be a little scrambled, but you can do it. So you have to work on certain things, and we can open up this whole discussion.

I'm going down another road, which I didn't really want to go down quite yet, but whatever. (Plays notes) Don't forget to blow your water out. (Plays C major scale and arpeggios up and down.) Now, in November of 2013, I couldn't get anything out. I was going (proceeds to play a note), and nothing was coming out. I had to be unpacked. I worked really hard. I did all the things that we think in pedagogy that we should do. I did them all and got worse and worse and worse. It took someone to take me back and to get me to learn to play (blows comfortable airstream). Just to blow air. Blow air thru a big Slurpee straw. Blow air thru a straw that got a little smaller, a McDonald's straw. Go to Dunkin' Donuts and get a coffee stirrer, and blow air thru there. Now you see what I am doing? I am working on moving air, but I'm also working on shape. Then, start to add that to the horn. I've become a real big fan of Bill Adam. I didn't know anything about Bill Adam before. (takes out leadpipe) Well, that's not true, but the whole idea of (blows airstream, blows airstream into mouthpiece with no buzz, then puts mouthpiece with airstream going into receiver and makes tone with the leadpipe removed.) That's been quite a journey. When that first came out, that was wow, that was kind of cool. Because I had gotten to this (flexes a tight embouchure). I figured the way that dystonia worked for me was that I started off with an air leak, and for a couple of years before I got hit with this, I just had this air leak. I thought, well this is kind of odd. I am kind of getting fat and out of shape, and maybe this (touches embouchure) is getting fat and out of shape, so I better start doing more buzzing. I buzzed and I buzzed and I held pencils with my embouchure muscles. I did everything I could and all I was doing was adding tension and tension and tension, to the point that it just gave out. My mind said, "Smith, that's not how you play the trumpet." That's not how you ride the bike, and my mind just went boink (makes flurried motion). And then this thing (points to left side/corner of embouchure) started going (makes shaking, quivery motion). Everything went nuts, and I had to go back. As Jan said, "I'm going to take you on a ride. Anything you think you know about brass pedagogy is going out the window, and you're going to have to trust me." Boy, that was a journey of trust, and still is a journey of trust. We went back to just moving air. Moving air.

So I've gotten off on a long journey, and I won't bore you with the rest of my journey other than to say, press on. Press on. Be better today than you were yesterday. Don't worry about where you were last year. We spoke about trying to get to here (raises hand high in air), and then sometimes going back to here (lowers hand far below). Trust me, I know what going back to here is about, but my goal is to be better than I was yesterday, and to be better tomorrow than I am today. That's the attitude. That's all part of this mental attitude that goes into what you do as you prepare for an audition.

Let me go back to my story here about how to win an audition. So we spoke about body, mind, and spirit. That's how we prepare. There are other general preparations. We've got a host of things. You've got excerpt books, scores, recordings, internet applications such as Spotify and YouTube. Get yourself organized. Get a binder, and put it all in there. I suggest complete parts. You've got IMSLP. I didn't know about this stuff. I came to the University of Georgia and I was so proud. I brought my CD collection in and I said to my kids, "See this? You can come into my studio anytime and listen to this." And they went, "We don't do that. We have Spotify." I said, "Spoti-who? What the heck is Spotify?" Then they showed me, and showed me that all my recordings are for free on Spotify, (scratches his head in disbelief) and that made me angry. So angry that I brought them. They're out there. You can go buy them after the class. I have to get rid of my product now, because it's all for free on Spotify. You've got it all out there.

Listen, listen, listen. Be a discerning listener. Be careful to listen to the prominent performances of highly respected performers. Not the "Podunk Sinfonietta." You go to Spotify and sometimes you'll hear "Podunk Sinfonietta," and I'd be careful about listening to that. Make sure you listen to some really good recordings, and as good as some of those old recording are, you want to listen to something that's a little more current. Sometimes the way the old guys played, and I put myself in that category – times change, and we need to be moving in the time. I don't necessarily want to play in the same style that I heard somebody great, like Voisin or Ghitalla play. I want to be playing perhaps more in the style of what I am hearing now. That's a controversial discussion but that's kind of what I am thinking. Listen to good groups. When I went to audition for the Chicago Symphony, I didn't have this stuff, so I had to go out and buy records. I got records of Sir George Solti with the Chicago Symphony, and I listened to that because I thought this is the group I want to play with. I want to hear how they play these pieces. I didn't want to just practice the piece. I wanted to hear that piece as performed by Sir George and the Chicago Symphony. The same when I came to New York. I knew that Zubin was there, and I went out and bought recordings of the L.A. Philharmonic with Zubin conducting. Zubin had only just come to New York, so we didn't have many recordings of him with New York. I could hear what New York sounded like, and I could hear what Zubin liked, and I was trying to put those two together. By that time, I was also representing who I was and where I'd come from. So that was also part of that as well.

Let being a musician be the primary guide. There are certain parameters, but what distinguishes is someone who says something musically. The best can say it many ways. Practice spontaneity. We spoke about improvisation here. Different shape, dynamic flow. You might discover something that helps your performance. What did Tony say? Practice something musically if you have a technical problem. If you practice it musically, you may find an answer thru trying to do something musically. Instead of thinking about the technique of it. At some point, I think what you need to do however, is to settle in. I often say to my kids when they are practicing, it doesn't hurt if (sings a passage ending with a high note and keeps chipping it) – why are we doing this? You keep walking around a block and hitting a telephone pole. This is doing no good. Maybe if you are going along and you go (sings same passage slower and more deliberate with accurate high note), and you do something musically to give yourself a little more time to get that note, and you call it 'style'. What it does is it helps you find a way to get thru that. I'm thinking of pieces like the Brandt. Some of those pieces that get a little awkward. You find stylistic ways to get thru that, and what that does is it builds up a sense of confidence. So that as you perform, you will probably actually get more to where you were trying to get to in the first place, because you've found a way to get thru, and you'll get thru a lot nicer.

Be familiar with the context of the piece. Who's the composer? What was the musical period? What's the orchestration? What are the performance practices? All of these things help define your understanding of your sound, style, dynamic, and presentation. To put it in simple English, Beethoven doesn't sound like Brahms. He doesn't sound like Bruckner and he doesn't sound like Berlioz, and he doesn't sound like Bernstein. All of those are different people. Different characters and different sounds of what you need to portray on the instrument. So you've got to think about that.

Remember to maintain a consistent and well rounded practice routine. You need to be in the best possible shape to practice at your best, as well as audition at your best. That will not be the case if you spend too much time just practicing excerpts. A general rule of thumb for me might be to practice the excerpts in an ever increasing percentage of time, but no more than sixty to seventy-five percent of the time. As I was getting close to an audition, I would be focusing more on that, but if you are just an excerpt player, you are not a musician, and you are not even a good trumpet player. You're just a lick learner, excerpt player. There's more to life than doing that. Obviously you are gearing up to do that at this moment on the stage, but you have to do so much more. If you've practiced your fundamentals, your studies, your solos, and you are just working as a musician, when you come at that moment to have to produce that, you'll be in far better shape than if you just practice excerpts. So, that's the general practice routine.

Specific preparation. When it comes to, say, here's the list, and we have to play the Haydn Trumpet Concerto, treat the usually expected solo as your time to be you. You're not just warming up and you are not just getting used to the hall, or wasting time.

You are now the soloist. Say something. Sing, sing, sing. The time when they give you to perform, they want to see you in your most individualistic, self-confident, musical self. That's what we are looking to hear.

Remember that music is the king. Your technique has to serve the music. Not the other way around. Understand when you play soloistically versus when you must play sectionally. There's a time as performer to be a soloist, as I would be if I was playing the Haydn. There's also a time to be a section player. For instance, (sings *Capriccio Espagnol* trumpet solo). The first time I play that in the orchestra, I am playing it by myself. I can be the matador. I can be (make sword fighting motions), but the next time (sings next passage of solo), I've also got horns and other folks playing with me. If I'm trying to be the matador there, they're going to be sitting up there wondering where I went. So there are times when I have to be aware of when I can add a little bit of style, and when I shouldn't. When I have to say, troops, here we go, follow me. So understand what you are doing at each time.

Practice at all dynamic levels. You can play that excerpt at all the dynamics, from very soft to very loud. Don't just be a mezzo player.

Practice at various tempi. If you're like me, I would go into an audition, and play (sings Ravel's Piano Concerto trumpet solo). I would single tongue that, because I knew I could count on it. The problem is, as my career went on, these young pianists came in here, and the tempo of that lick got quicker and quicker and quicker. It was like, good grief, what is going on here?!? So in an audition situation, you may be able to get away with doing where you're comfortable, and I think that's probably a wise thing to do. But even in that situation, you really should be prepared because there may be some idiot like me sitting on the other side that says, "Do you mind playing that again, and playing it a little quicker?" So you want to be prepared. You have to know how to get thru these, but do practice things at different tempos because things are going to come at you at different tempos. You need to be aware of how to work thru that. One of my favorite things, when we were recording in the old days, we used to have radiothons to raise money for orchestras. They would make a special recording that you could pay one hundred fifty dollars for. It was only worth five, but you'd pay one hundred fifty dollars to raise money. One of the ones we did with the Chicago Symphony was they had all the different recordings that Adolph Herseth had made of "Promenade" from *Pictures At An Exhibition*. It was a wonderful thing to have because you heard renditions like (sings a slower, stately Promenade). That was with Giuliani. Then you heard the Kubelik one (faster). Then you heard the Solti one (even faster). All these different version that had to go on, and it was just a revelation to me that the same trumpet player was playing it, but he had to play it in all these different ways. So practice in all the different, various tempi.

Make sure that you understand the difference of rhythm. Dotted eighths and sixteenths are not triplets. No, no, no. My kids are going, oh boy, here he goes again. Smith talking about rhythm. (Sings repeated dotted eighth and sixteenth rhythm while clapping the subdivision) And that's not the same as (Sings lazy triplet like rhythm) (Sings other variations on rhythm) So there's a difference between how you play those dotted eighths and sixteenths. They're not triplets, and some of them are sixteenths with an eighth note rest and a sixteenth, and some of them are an eighth note with a sixteenth rest with a sixteenth note. You have to know what those different things are. One of things I loved about Mr. Herseth is when you heard him play, you knew exactly what was on the part. If a piece went by and the first time the lick ended in an eighth note, and the second time that same lick ended in a quarter note, you heard the difference. You heard an eighth note and you heard a quarter note. If that eighth note had a line over the top, that was different than if an eighth note had a dot over the top. He just made an art out of playing everything that was on the page but making it sound musical. That's something I noticed and wanted to do.

Use a metronome to make sure that the steady excerpts remain steady, to keep track of a consistent tempo. Repeated use will burn the good info into your brain. If you use a metronome enough, and this goes for solo practice, when you go out there, you can pretty well guarantee that without it you are going to hit the tempo you want because you've burned that tempo into your being. That's the tempo I want for that lick. That's how fast I want to go. Practice with that metronome.

Having trouble with the excerpt? Sing it, write it out, change the rhythm. We mentioned Rob Roy McGregor's book. (Sings McGregor rhythm variation of the "Ballerina's Dance") Change the rhythm. Break it into small units. When I would get *Petrouchka*, I hated that excerpt, but you would hear me practice. Ask my wife. You could hear me practice (sings the opening tongued arpeggios repeatedly). (Sings the rising and falling two note slurs in middle of excerpt repeatedly). You get the idea? I did that over and over and over. That makes it when you come time to play, you've done it in every possibility. Now when you just play it, it is a piece of cake. Almost. Practice in time.

Do your best in your practice time to be quietly critical rather than loudly conversational. That's important. Taping can be good, but in reality, you must perform to your Gabriel while listening to yourself and realizing what is going on. Not becoming distracted or conversational, but remembering what to address next time. Now I used the word Gabriel there, and I am actually stealing that, because I remember Vince Penzarella talking about Gabriel. We all have to have a Gabriel up here (touches forehead). That's who we want to sound like. That could be, you pick your name. I'm playing this piece and I want to sound like _____, and that's your Gabriel. That's who I'm going to. That's exactly who I'm going to. I want to be quietly critical. I want to hear what I am

doing, but I want to be getting myself moving towards Gabriel. Rather than hearing what I am doing, and going, “Oh boy, that was garbage.” “Oh, that stunk.” “That was horrible.” Because at that point, I am being loudly conversational, and all I am doing is bringing negative into what I am doing. I want to be constantly moving to something that is better. Constantly going to something that is better. Alright? So that’s kind of where I am going, and how I am preparing.

During the last week leading up to the audition, practice the audition. Practice multiple times in a day. Play a twenty to thirty minute audition of the expected licks in random order. Odds, evens, every three or four, either up or down the list, big horns, small horns. Mix it in whatever way. Play something a second time. Slower, faster, louder, softer. Just in case they ask you. Play that awkward note flatter or sharper, just in case they ask you. You’ll be ready for anything. You’ll be ready for anything. Go at it in every way you can.

Assuming that you’ve prepped well, don’t overplay the day before the audition. It’s too late. The day before is too late. You might as well not go if you are really feeling bad about it. The day before, back off. At the audition, be focused. Be friendly but avoid conversation and socializing. Now this is Smith talking. This is what I had to do. Some of us are different, so I am just telling you what I had to do. I wanted to be friendly, but I wanted to avoid conversation because you are there to play your best. You don’t need psych games. Some people like to play psych games, let’s face it. They’ll always be those that try to intimidate you. I remember going into an audition once and we were all in this cattle call room. There was someone and he was playing up and down and up and down, and he was whacking the high notes. Man, I heard more high Cs. I was thinking, man, I hope I can get a high C. There are psych games that go on in those things, and I’d rather just be left alone and just focus on what I’ve got to do. Go at it that way. Not allow someone to come up and kind of put me on the defensive, and talk me back into a corner. I’m there to do my best.

I learned this lesson. Don’t clean, oil, or grease anything on your instrument on the days prior. Don’t do that because something is going to go wrong. I can remember playing once, I had a piccolo trumpet solo to play. I decided right before I went out on stage that the trigger on my first valve needed a little more grease. When I got out there, and I just guess with the lights and the heat of my body and the pressure, that grease melted. Before I knew, I was doing this lovely trill, and my first valve went down and stuck (makes squawky noise), and I’m trying to go like this (get the valve up). I had to literally leave the stage and go off, and just pour a bottle of valve oil on the thing to get it to loosen up, to go back and play the rest of the piece. What an embarrassment. That was horrible. So don’t do that. Clean your horn a month before and then leave it alone. I would say clean in, because I’ve seen some horns that are size small when they should be extra large. You get my point.

When you go on stage to perform a piece, a solo, or an audition, listen in your mind to the recordings of your Gabriel. I would go out and I would say, “I want to sound like Bud Herseth.” I could hear him playing it. In my mind, that’s what I was doing. I was going to sound like him. That’s what I was doing. I had Gabriel in my mind, and I was hearing the orchestra because I had listened to those excerpts over and over again with the orchestra. So as I was coming up, I would hear (sings *Petrouchka* part before “Ballerina’s Dance” starts). The piece had started three bars earlier, and I could hear the drum going along. I didn’t just go out there and go, here it goes. (Sings opening to “Ballerina’s Dance” with an early error). Be in the game. I often love that. Some of the vocalises that we do, it is amazing if you look at some of them and how they have a bar or some beats rest before you ever play. Some of them, it is obvious, they had accompaniments written for them, but I also think part of that is, it is just get yourself to be thinking time before you come in. That’s the way to do it. Carmine Caruso has a thing about tapping the foot. Part of that is (he’s tapping his foot and preps the beats for an entrance). You hear it as you come in. You join the game.

Now this an awkward one but I’m going to say it anyway. When you go to an audition, dress appropriately. Appearance is important. You need to look as professional as you want to sound. I can remember seeing one young man come to the Philharmonic, and he had a baseball hat on, a t-shirt, and torn jeans. He hadn’t played a note and he was done, because those of us on the committee – you may say this is unfair – but we thought if that’s what you think about us, then we really don’t want to know what you think about the job you are about to do. So dress appropriately. I am wearing the colors for a reason (taps his red button up UGA shirt) because I am proud to be a Georgia Bulldog. So this is appropriate dress for what I am doing today.

Play in the present. Don’t worry about what’s coming, and don’t worry about what happened. You can’t change what happened, and what’s coming may never get there, so just be here. Be here and do what you’re doing now. If you’re asked to do something again in a certain way, don’t panic. Do it. If asked to play in a duet or section setting, understand your role and do it. Are you the principal? Then lead. But what about the other principals? Maybe if it is just me and the second trumpet, if I’m the principal, lead. Now if you are playing in a brass section, what about the other guys? Well I better be paying attention to my first trombone and my first horn. Make sure that I am working in this team. It becomes that. Am I the second player? Don’t lead! Don’t lead. Listen to the first player and follow. Be a glove, be there. So be aware of what you are doing. Go for it! Now is the time. Sing baby, sing. When you pick up the horn, you are going for it. It is not time to be thinking about, “I hope this note comes out.” That’s not the time. You want to pick up the horn (he grabs his B-flat trumpet, breaths, and plays a middle of staff concert B-flat). You want to know that first note is coming out. It is up here (points to head). I heard it, I knew exactly what was there. I took my breath relaxed as I could be.

You could've knocked the horn away from me at the last minute because I wasn't pressing and there was no tension. I could know exactly what was going on (plays another forte concert B-flat), and there was the note. That's exactly what's going on. I could do that up there (plays a forte high concert B-flat), and it's the same thing. It is a little harder down here for me right now (plays a forte low concert B-flat), but it is still there. That's the idea. It is ready to go. Go at it at all times. So that is my audition preparation time. I don't want to bug you with the rest of my thoughts, but I thought I'd get that over with.

Question and Answer

Smith: I am going to open up the floor for you. Any questions, anything you'd like me to talk about. It can be about audition prep, it can be about my career as an orchestral musician. It can be about my struggle, it can be about dating or marriage. I'm happy to talk about all of those things.

Audience member: Do you ever get jaded playing the same orchestral pieces over and over again? If so, how do you fight that?

Smith: That's a good question. Did I ever get jaded? The truthful answer is yes. The truthful answer is, "Ugh, I can't believe we are playing Mahler's Fifth again this year." That quickly passes though because what happens is that you know the people are showing up to hear it tomorrow night. They want to hear it good. That's just the human condition and you have to fight by that. You have to say, "No, I am not going to be jaded. I'm going to give this my best shot. I'm going to prepare it as best I can." Your goal is to do the job and do it the best of its ability, so you have to kind of leave that there. You have to work thru it, work by it. So, did I get jaded? Yes. Are musicians a jaded blot? Yes. What we do is we sit downstairs in the club room beforehand and we are jaded about the job we are doing. Let me tell you from the perspective I am in now, I miss the orchestra. I miss it immensely. I am where I'm at now because it's the right time and God has taken me there. Things are right, but in my situation I couldn't go back and play right now. I am not in that ability to play, but I miss it. So don't become so jaded, because when it is finally taken away, you will discover that what was jaded will become the thing you long for. So just kind of keep that in perspective.

Audience member: You touched on this a little bit before when you mentioned Ghitalla and Voisin. I had the opportunity to study with Ghitalla back when I was in high school. Back then, if you put eight recordings of Mahler 5 side by side, you could go, "Ok, this is Voisin. This is Ghitalla. This is Bud." Yadda, yadda, yadda. It seems like over the past few decades we've come to a more homogenous sound across the board, and like you said, it is probably a controversial topic. Would you agree with that? If you go into an audition, how do you distinguish yourself? Obviously your time and sound and

everything has to be amazing, but it just seems to me maybe some of the more personal – I am thinking of some of the recordings Ghitalla did of the Haydn and Hummel. Wow. But if you came into an audition today and played that way, does that make any sense?

Smith: Yeah. I guess the first part is, was there a difference in those days? Yes. Why was that? Probably because we were more individualistic. We weren't as globalized as we are now. Everybody hears the same thing. We've gotten to this thing where it is a smaller world. The world has shrunk down. The recordings, we can go on Spotify and hear all of this, and it has gotten all very small. So that's just recognition of that as a fact. The second thing is then what do you do then with your voice? How do you present yourself? I think you've got to think about that like – I think an American trumpeter, someone who is brought up in this country, if we would go and audition in Germany, there is still enough of a separation that we might not fit into their concept of sound and vice versa. Yet having said that, there is a general sort of American concept of sound, rightly or wrongly so. I think we have to be aware of that. We have to sort of play into that. I've often said to kids, "First of all, you've got to get the job. When you get the job, now if you want to add a little bit of your flavor and your taste to something, you can." That comes also with time. As a young first trumpet player, I went out of my way to do everything that I thought needed to be done to satisfy the boss up there. I felt a little more comfortable as I got in the back end of my time. They actually left me alone. They didn't feel they had to teach me quite so much, and it gave me room to be a bit more Phil Smith. I was able to give more of what I thought. At the same time, you've got to then be able to pull back and do what they may ask you to do. So it is a hard discussion, but I think there's room to sort of fit into the global thing to some extent, and then there's also room to open it out. I still think there is a difference. I think if you listen to some of the great young trumpet players in the orchestral today, you will hear a difference between Dave Bilger, Tom Hooten, Chris Martin, Tom Rolfs, and Mike Sachs. There's still some difference there, but it is on a smaller scale. I will admit that.

Audience member: Do you have a favorite experience playing in New York? Or a most inspiring experience?

Smith: Oh man, there are so many inspiring things. I played in the orchestra for thirty-six years. There are more experiences than I can give you. There were great experiences, funny experiences, tragic experiences. Obviously after 9/11, the concert that we gave there with the Philharmonic, that was something. There are tons of great experiences, and can I name one? I can't really, sorry. I'm not really good at that kind of stuff. I love the different conductors. I will tell you one. As a young guy, my first tour was with Lenny Bernstein. We went to Japan and we were doing Shostakovich's Fifth. I never knew quite what to make of Lenny. He was a little bit too overt for me. And just the fact that the boss wanted me to call him Lenny was kind of weird in and of itself. I was always brought up to say Mr. This and Ms. That. I remember I got into the elevator at the Imperial Hotel in

Tokyo and pushed my floor, and was waiting for the doors to close. They hadn't done that yet, and I see this commotion, and in is coming Lenny Bernstein. He was a little guy, and he was wearing a black cape that had red on the inside, so it kind of flashed red. He had his black hat on, and there was an entourage of people coming in behind him and they were headed right for the elevator. I was thinking, "Come on doors, please, please close." Sure enough, the doors didn't close and in comes Lenny Bernstein. The entourage stayed out. The doors closed and he looked at me and said (while he came up to me and grabbed my cheek), "There's my little first trumpet player." Oh, gollie. But I grew to love the man. He was a great man. To follow that up then, because he was bigger than life. He was a wonderful guy. A few years later, the Philharmonic Brass Quintet did a joint concert with the Canadian Brass and the BSO Brass up at Tanglewood. I took the family up there and my kids were probably about seven and five. We went into the shed and Lenny Bernstein had just finished conducting the kids in a piece. I said to my wife, "Let's go up there and I will introduce you to the Maestro." So the rehearsal was over and I took her up, and of course he is sweating. This was summer and he is all wet. I said, "Maestro." He said, "Oh, Phil." I said, "I'd love to introduce you to my wife." He was very gracious standing on the podium and said, "Hi Sheila." He shook hands with Sheila. I said, "And this is my son Bryan." He was about seven. He reached down and gave Bryan a handshake and said, "Bryan, so glad to meet you." He was very friendly. I said, "And this is my daughter Erika." Erika was about five. He came off the podium and he bent down, and he said, "Erika." He gave her a big hug and he was all gooey, and as he stepped away, and because Erika always says what is on her mind, she said, "Yuck!" And I thought that I would see a pink slip. That was it, but he laughed and laughed. We got Christmas cards from the Bernstein family every year. He loved kids and he was so friendly. He was an interesting man to say the least. It was neat in so many ways to get to meet some of these 'greats' and to see them as people.

Audience member: Do you have any insights about the prevention of injuries in the long term?

Smith: The prevention of injuries in the long term. Good grief. I've had my share. I did get a hernia once. That wasn't pleasant. I guess basically going back to what I was saying about just making sure that your body, mind, and spirit are there. Trumpet playing is a physical thing, and then in regard, practice. Just treating yourself kindly. Being well rested. No, I don't really have a lot in how to do that. Obviously, I guess it goes back to how do I play? Am I a tense player? Things are going to happen. I got a hernia once, which as it turned out, it was an umbilical hernia. It was something I was born with. For most babies, if they have a hernia, it is an umbilical hernia. Mine was that, and it just chose that time to let go. It should have happened decades ago but it didn't. So I never had a hernia as a result of playing, I don't think. My general impression would be to say to you that you've got to play as relaxed as you can. Any kind of tension that you bring

into playing is no good. Whether that is holding the horn, do you hold the horn with a death grip? Or are you kind of holding the horn loosely? Is your right hand kind of loose? I would start there. Are you fairly loose up here (moves arms and shoulders freely), or are you in this caveman kind of bent over stance (demonstrates with hunched back and tight arms and shoulders)? And your breathing should be very easy. In, out, in. Forgive me if I am saying something that is not right, but I want to be very careful when I talk about breathing. To me, breathing should be as relaxed and as easy as it can be. Sometimes we get into different programs to work on our breathing, that in essence, create tension. Fight and flight. If you are walking down a dark alley and someone pops out at you, your reaction is to go (put hands up, is startled, and breaths in quickly). When you do that, it brings tension into your body. So I like my breathing to be rather slow. I like to relax. As I mentioned, being able to knock away the horn before I let go of the air. That initial articulation should be like me coming and kissing my wife. (Gives examples of a light kiss and beginning a relaxed airstream) If I take a breath and I am already pressed in (shows pressure back towards the mouthpiece and mouth area), there's nothing good. So those are all things that contribute to tension in playing. Now you can get into volume. Issues because of volume. Should I be playing everything as loud as I can? No. Play where you are comfortable. I would always advise somebody to play in your best sound, and not play where you think it ought to be. If your best sound is (plays a concert B-flat in staff comfortably), then you don't want to play (plays a very loud and edgy concert B-flat in staff). A couple of things happened there. I played loud, but you could also hear that my lips went (shows very flexed and somewhat tense embouchure setup). It wasn't (plays a comfortable concert B-flat in staff again). It wants to be a vibrant, open kind of feel and sound. That's what I am trying to get at. So things like that. That was a hard question.

Audience member: Going back to your Gabriel topic. Is it sometimes a fictional character or is it always people? And also, as your roles have changed in the past couple of years, and you are teaching more solo/chamber rep and etudes, has your list changed of people that are Gabriel?

Smith: Gabriel can be specific like I want to sound like Bud Herseth here. I want to sound like Maurice Andre there. I want to sound like Wynton there. I want to sound like Rex there. Whatever that is, they can be that. It also can be just what I want to do. It can be a nebulous Gabriel, but for me it usually tied in with a person because I've been listening and really like that there (points) and that there (points). Does the list change? Yeah. My list can be old. It can be Bud Herseth and Maurice Andre, but it can be Alison Balsom and whoever the latest, greatest folks are. Those are all good things I think. Time does change. Let me ask this. How many people have heard a recording of Maurice Andre lately? That's great. I actually thought it was going to be less. How about Gerry Schwarz? See, that's interesting. How about Tom Stevens? Yeah. See it is kind of

interesting as generations move on. How about Vacchiano? Yeah, see. Interesting. You can keep going back. How many have heard recordings of Toscanini and the Philharmonic? A few more of those. It's interesting that some of those Gabriel's will change as time goes on, and that's just the human condition. That's what it is.

Audience member: What was your least favorite part of your orchestra job?

Smith: Getting to work in New York. Getting to work was a problem. I guess the least favorite part is just the expectation. People didn't care if I was such and such an age. They wanted to come hear Mahler's Fifth when I was sixty, as good as it had been when I was twenty-five. That was a challenge. I wouldn't say that's my least favorite thing, but that was an unfavorable thing. I'm not sure what my least favorite thing was. That's a good question too. You all are asking some good questions. The repetitiveness of it. That would get to be like, "Why are we doing Mahler 5 yet again, when we could've done something else that we haven't done." The political things that go on. There's politics in everything. Some of the relational things that you've got to be careful about in orchestras. Those are things that are unpleasant. I hated to hear stories of this person didn't speak to that person. We've got to be bigger than that. Music has got to be bigger than that. We can't be that shallow. We've got to learn to get along with each other. Those are things that I think are important.

Audience member: Do you have any really notable influences on your sound and your musicianship outside of the brass realm?

Smith: I love listening to someone like a Frank Sinatra and his expression of the song. I love listening to Karen Carpenter. The beauty that she sang with. I love listening to Barbara Streisand. Hate her politics but love her singing. A lot of folk like that. A lot of singers that I like like that. Other wind players, when I first came into the Philharmonic and would listen to Julie Baker on flute play, and just think, "Wow, if I could make my trumpet just sound like that." Hearing the technique of someone on a fiddle doing some Paganini, and go, "Man, wouldn't that be cool if I could do that on a trumpet." Things like that, yeah.

Audience member: You were talking about earlier how sound is probably the most important thing you listen to in an audition. Can you talk about how you developed the sound that you currently have as a musician? And what steps you've taken as an educator if you have a student that's having a problem with sound.

Smith: How did I develop my sound? I think my sound came from things that I liked. Again, influences that I heard. Obviously a big one for me was my Dad. I heard his sound, and in fact, if you go and listen to some recordings of he and I playing together, you are hard pressed to find out who is who. This is because as a kid, I was just trying to play like my Dad. In a lot of my lessons with my Dad, he played all the time. That's one

of the things I wish I could do more now, but because of my situation I am not able to play as much as I would like to. So I relegate to singing and trying to express things in a singing way. So that was all a part of how my sound became that. Listening to good players and wanting to sound like that. Or as I said, singers. How someone colors the sound. How does Frank Sinatra or Karen Carpenter color their sound? How they can start with a note that is pure and then add a vibrato in it and take that out. Something like that. What do I do with folks? Usually if sound is bad, it has to do with tension and lack of air flow. The more relaxed I can be and the better the airflow through the horn, the better the sound will become. Usually we can hear that. If I just say to someone, "What did you think of the sound of that?" Most people, if they're honest, will go, "Well, I didn't like that." So make it sound better. A lot of that is what you have to do to make it sound better. It is finding that balance point. You have to find what it is, because we are all different. We've got different teeth, different body structures, and the way we function is different. You have to find where that is, and for me as the teacher, the important part is to say, "There. Did you hear that resonate? You hear that? Do it again. Feel that? Play into that. That's where you're headed. That's where you're going." So that's my role.

Audience member: How did you balance the pursuit of your trumpet career with relationships and family?

Smith: I never wanted anything to get in the way of my relationships with my family. So, learning how to say no. Understand the balance. Learn what your family can accept. If me going out and doing tons of solo performances I reflected in stress at home, then I don't want to do so many solo performances. I want my home to be secure, sound, and comfortable. That's the most important thing to me. So, to be able to say no is an important thing, and that's hard. Music can be an ego feeder, and you've got to be careful of that. Your ego can get fed. How many wonderful musicians do you know whose family life has fallen apart? We can all name that. How many great sports players whose family life has fallen apart? You've got to be careful about the feeding of the ego. Keep it in perspective. Understand that your family last, and this (holds up trumpet) can go away. Sometimes this can go away when you least expect it, and your family doesn't. I'll be very honest with you. I'd be in a mess right now, with what I've been thru in the last two years, if I didn't have a relationship with my wife, who has been my biggest cheerleader. That is very, very important to me. If I didn't have that, I wouldn't be able to be standing here doing this. I would've put this thing (moves trumpet toward case) away, but she's been the one to say. "Keep going, keep going, keep going." I'd be in a mess if I didn't have a relationship with somebody bigger than me and my wife. Something on a spiritual level. I'd be in a mess if I didn't have that.

I want to read to you something that I have here. This little book, my kids have seen this. This little book is my focal dystonia book. It sort of what has gone on, but I have something right on the beginning of this book. I get every morning at 8:30 on my

phone, a ring for a little message from Max Lucado. It is just a little devotional that comes, and this is one that came (shows page at beginning of his dystonia book) right after I found out that I had focal dystonia. I just want to read it to you. So this is where I'm going, these are the relationships that matter, and that take us thru. The title of this little devotional is "No Easy Solutions," so I am just reading this to you. It's on page one in my book. I copied it out.

"Life turns every person upside down. No one escapes unscathed. Not the woman who discovers her husband is in an affair. Not the teenager who discovers a night of romance has resulted in a surprise pregnancy. It would be foolish to think we are invulnerable, but we'd be just as foolish to think evil wins the day. The Bible vibrates with the steady drumbeat of faith. God recycles evil into righteousness. I don't have an easy solution or a magic wand, but I have found something, or rather someone, far better. God himself. When God gets in the middle of life, evil becomes good. Trust God. No, really trust him. He will get you through this. Will it be easy or quick? I hope so, but it seldom is. Yet God will make good out of this mess. That's his job."

So that's kind of a real relationship that means something to me, and then it is that earthly relationship, horizontal relationship, with family. They are the cheerleaders when I need it. They're the ones saying, "Keep going, keep going, keep going. You can do it." So that's important. Be careful of the ego. Alright, maybe that is a good place to have left it. I wish you all the best. It has been wonderful to hear young folks playing, and we are going to hear some more great playing. Thank you very much for coming.²

End of Master Class

² Michael Cano, "Phil Smith 2016 – Master Class," YouTube video, 1:11:12, June 3, 2016, <https://www.youtube.com/watch?v=D2Z1qlpU6DU>.