

HBS  
HISTORIC BRASS SOCIETY

Early Brass Festival

at the

Vintage Band Festival

July 29-31, 2022

Applebaum Recital Hall, Weitz Center, Carleton College  
320 3rd St E, Northfield, MN 55057

in conjunction with the Vintage Band Festival

Dr. Ronald Rodman, Site Host  
Stanley Curtis, HBS President  
Paul Niemisto, VBF Coordinator  
Sandy Coffin, HBS Coordinator

**All Lectures and Performances Free and Open to VBF Audiences**



## EBF SCHEDULE

**Friday July 29 9:30-12:30** 19-Early 20th Century Bands  
Session Moderator: Steven Lundahl

**9:15** Opening remarks - Stanley Curtis, HBS President

**9:30-10:00 a.m.** Scott Muntefering, Wartburg College, Iowa. *"It is our band and orchestra": A 1902 Report on Bands and Orchestras in State Hospitals, Training Schools, and Mental Institutions in Iowa*

**10:15-10:45 a.m.** Michael B. O'Connor, Palm Beach Atlantic University. *The Repertoire of the Manchester Cornet Band: Insights into American Popular Music Tastes of the 1850s*

**11:00-11:30 a.m.** Ronald Rodman, Carleton College. *James Gillette and His Conception of Orchestration for the Carleton College Symphony Band*

**11:45-12:15p.m.** Bruce Gleason, Minnesota. *Berlin and the 298th Army Band, 1989 – 1991: A Memoir*

Break for VBF performances throughout Northfield

**4:00-6:00** Informal Playing Sessions - exact location TBA

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**Saturday, July 30 9:00 -11:45** Renaissance/Baroque/Early 19C  
Session Moderator: Scott Muntefering

**9:00a.m.** Christopher Monk Award Presentation (via Zoom)  
2022 Recipient: Charles Toet  
Presented by Stanley Curtis, HBS President

**9:15-9:45a.m.** Robert Apple, Tennessee. *A(n) (Un)Missing Link Between Keys and Valves: Three Keyed Trumpet Solo Works Arranged for Early Valved Trumpet, Flügelhorn, and Valved Trombone by Joseph Kail for the Prague Conservatory*

**9:50-10:20 a.m.** Ryan Stransky, Minnesota. *Using the Baroque Trumpet as a Resource for Pedagogy in the Modern Trumpet Lesson*

**10:25-10:55 a.m.** Noa Miller, South Carolina. *The Baroque Trumpet Apprenticeship Curriculum Structure as Presented Through J.E. Altenburg, Cesare Bendinelli, and Girolamo Fantini's Treatises*

**11:-11:30 a.m.** David Burt, Lisbon, Portugal. *The Unintended Consequences of Shawms and the Music of Portugal's Court Trumpet and Kettledrum Ensemble*

Break for VBF performances throughout Northfield

**7:00 p.m.** Pizza Party / Social Activity with VBF participants

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**Sunday July 31 9:30-12** Mid-19thC and onward  
Moderator: Scott Muntefering

**9:15-9:45 a.m.** Don Johnson, Central State University, Ohio. *Liszt's use of Brass in his transcriptions of Cantico del Sol di San Francesco, Mazepa, Festklänge, and Tasso*

**10:15-10:45 a.m.** Jon Cowan, Wisconsin. *Wagner Tuba Coming of Age: Wagner Ring Cycle, Bruckner, and Beyond*. Assisted by: Dr. Justin Davis, University of Wisconsin La Crosse; Tammy Bartz, Winona State University; and Damian Combs, University of Wisconsin La Crosse

**11:00-11:30 a.m.** Glen Edward Newton, Minnesota. *The Sheldon Theatre Brass Band*

**11:30** Closing remarks - Stanley Curtis, HBS President

## 2022 Monk Award Recipient: Charles Toet

**Charles Toet** was born in 1951 in the Hague. He received his musical training at the Royal Conservatory of the Hague, where he studied modern trombone with Anne Bijlsma (sr.) and Arthur Moore and where he began to specialize in early music and Baroque trombone. He taught at the same institution from 1976-2018, as well as at the Schola Cantorum Basiliensis (Basel) from 1990-2019 and the Musikhochschule in Trossingen (Germany) from 1996-2007. He currently divides his energies between the seventeenth century (mostly with Concerto Palatino of which he is the co-founder) and the Classical and early Romantic repertoires, played on original instruments.

Charles Toet has performed and recorded extensively with Bruce Dickey and Concerto Palatino and with numerous other ensembles of particular importance to the history of early music, including Syntagma Musicum of Amsterdam (Kees Otten), The Taverner Players of London (Andrew Parott), the Hilliard Ensemble, Hespérion XX (Jordi Savall), La Petite Bande (Sigiswald Kuijken), the vocal ensemble Currende (Erik van Nevel), Tragicomedia (Stephen Stubbs), Cantus Cölln (Konrad Junghänel), Bach Collegium Japan (Susuki Masaaki), The Amsterdam Baroque Orchestra (Ton Koopman), and the Orchestre des Champs-Élysées (Philippe Herreweghe).

Considered a pioneer in the performance practice and repertoire of the historical trombone, Charles Toet is frequently asked to be a guest performer and teacher in early music projects and courses around the world.

## Presentation Abstracts and Biographies

**Robert Apple** *A(n) (Un)Missing Link Between Keys and Valves: Three Keyed Trumpet Solo Works Arranged for Early Valved Trumpet, Flügelhorn, and Valved Trombone by Joseph Kail for the Prague Conservatory*

A prevalent misconception regarding the music composed for the keyed trumpet is that it had little influence on that performed on and written for the valved instruments that eventually replaced it. In past conference presentations, however, I pointed out that much of the military band and church music that originally employed the keyed trumpet was later performed using valved brasses, thus ensuring that much of the keyed trumpet's ensemble repertory continued to be performed long after it fell out of use, which is perhaps unsurprising given the pragmatism of many music directors.

What is surprising is that Joseph Kail—the first conservatory professor of valved trumpet—arranged three solo works originally composed for the keyed trumpet for the early valved trumpet, valved trombone, and flügelhorn for use at the Prague Conservatory. In creating his arrangements of these pieces, Kail did far more than simply produce keyboard reductions of each work's accompaniment and adjust their tessitura and key to better fit the valved trumpet, valved trombone, and flügelhorn. He also altered and ornamented their solo parts to demonstrate these valved instruments expanded playing capabilities over those of the keyed trumpet. Kail's arrangements of these three pieces represent a link between the music composed for the keyed trumpet and that later written for its valved successors, and their existence further builds a case for the transition from keyed to valved brasses not being a clean and immediate break as some believe, but rather one of overlapping and gradual change in some cases.

Robert Apple earned his B.M. in trumpet performance in 2011 from the University of Central Florida, and his M.M. in trumpet performance in 2013 from the University of South Florida. In 2018, he was awarded a Fulbright research grant, which allowed him to live in Austria for nine months to continue his dissertation research on the music composed for the keyed trumpet. In 2022, Robert completed his Ph.D. in musicology at the University of Memphis, where he currently working to earn a graduate certificate in museum studies. Robert also studies and plays a number

of historical brass instruments, including the baroque trumpet, keyed trumpet, low-f romantic trumpet, and the keyed bugle.

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**David Burt** *The Unintended Consequences of Shawms and the Music of Portugal's Court Trumpet and Kettledrum Ensemble*

Nearly two-hundred and seventy years ago, as Altenberg was describing both the height and ensuing decline of the royal trumpet guilds, Lisbon, Portugal was rebuilding an earthquake-devastated city. Silver trumpets were built for a new king and an entire collection of music for the existing court trumpet ensemble was copied into leather-bound notebooks. Sparse documentation survives that illuminates Altenberg's description of the majesty of the court trumpet ensemble; the surviving part books of Portugal's Court Trumpet and Kettledrum Ensemble are a pristine musical record of that glorious era.

It has been forty-two years since the nearly complete part-books of Portugal's Court Trumpet and Kettledrum Ensemble were reintroduced to the world. Since that time, only thirteen of the fifty-four pieces written for the ensemble have been published and shared.

Given the esteemed position and importance bestowed on court trumpeters as well as the historical significance of this era for the trumpet, it is remarkable that the music of Portugal's Court Trumpet and Kettledrum Ensemble has survived in relative obscurity.

That an entire collection of ceremonial music for courtly trumpets and kettledrums exists is extraordinary. It is well past time to offer the remainder of the pieces of this remarkable collection to the public. It is also time to afford deference to the remarkable Portuguese Court Trumpet and Kettledrum Ensemble and its music.

Dr. David Burt completed his D.M.A. in trumpet performance at the University of Minnesota, his M.M. (awarded performers certificate) at the Eastman School of Music, and his B.M. from the University of Kansas. David has been a member of the Gulbenkian Orchestra since 1999 and has worked with conductors such as Gustavo Dudamel, Esa-Pekka Salonen, Kirill Petrenko, Lawrence Foster and Lorenzo Viotti. He has performed in the United States, France, Germany, Netherlands, Belgium, Switzerland, Brazil, Malta, India, China, Thailand, and South Korea, and has recorded for Telarc, EMI, Sony, Pentatone and Innova. David is an adjunct Trumpet Professor at the Escola Superior de Música de Lisboa. His students currently occupy positions in orchestras throughout Europe. He has been a jury member for the Prémio Jovens Músicos competition as well as the Reinhold Friedrich International Trumpet Competition.

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**Jon Cowan** *Wagner Tuba Coming of Age: Wagner Ring Cycle, Bruckner, and Beyond*

Richard Wagner conceived the Wagner Tuba in the 1850's as an addition to the musical palette of the brass section for his Ring Cycle operas. It was not until the early 1870's that Wagnertuben were manufactured by C.W. Moritz of Berlin and available to members of the opera horn section. They were used as a quartet of instruments to express the Leitmotiv of Valhalla – the realm of the gods. Anton Bruckner, composer, organist, and Wagner's protégé used them in a very different way in his 7th, 8th, and 9th Symphonies. Bruckner, as did Wagner, used the Wagnertuben as a quartet, but not a Leitmotiv. Rather, he took full advantage of the instrument's other-worldly sonorities like stops on a celestial organ. Later composers used the Wagnertuben sparingly and this "oddball" of the brass section never really took off. Many considered that an intermediate sound between the horn and trombone was not necessary. Also, the earlier Wagnertuben were notorious for their difficult intonation, which added to prejudice against them. Instruments of recent manufacture by Hans Hoyer, Alexander, and others have excellent

intonation while still preserving the unique sound quality. Contemporary composers are once more writing compositions for Wagnertuben as a quartet and also as a solo instrument.

Jon Cowan "I began my horn playing in 1960 under the tutelage of John Barrows of the New York Woodwind Quintet and later with Roland Pandolfi and Paul Tervelt, both principal horns of the Milwaukee Symphony Orchestra. In 1967/68 I became assistant principal at the Milwaukee Symphony Orchestra then under direction of Kenneth Schimmerhorn. It was then that I learned to play the Wagner Tuba and performed in a quartet of Wagnertuben in Anton Bruckner's 7th Symphony. Although I did not continue with my horn playing as a professional, I continued to play in orchestras, bands, brass and woodwind quintets as an avocation, which I continue to do to this day. I reintroduced myself to the Wagner Tuba in 2020 at the start of the COVID19 Pandemic and have commissioned several new pieces for Wagner tuba solo and quartet.  
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### **Bruce Gleason** *Berlin and the 298th Army Band, 1989 – 1991: A Memoir*

Noted military music historian Bruce Gleason diverges from his cavalry music research to share sections of his forthcoming book, *Berlin and the 298th Army Band, 1989 – 1991: A Memoir*, in which he relays the story of his mid-career army enlistment. This session is based on the book's photos, which cover basic training at Fort Dix, New Jersey, musical training at the Army Element of the School of Music in Norfolk, Virginia, and daily life and performances in the divided and reunified Berlin of 1989 – 1991. Included in these events are various changes of command, "platz gigs," a performance for former U.S. President Ronald Reagan, Reunification Eve ceremonies, and an historic performance at a Soviet army base in Karlshorst, East Germany. Along with photos, the session and book text are based on the thirty articles Gleason wrote for the North Star News of Karlstad, Minnesota during his enlistment.

Stemming from a career that has spanned all levels of instrumental and vocal music instruction, kindergarten through graduate school, Bruce Gleason teaches music history and music education at the University of St. Thomas in St. Paul, Minnesota. A former euphonium player with the 298th U.S. Army Band of the Berlin Brigade, Dr. Gleason researches the history of cavalry music throughout the world—publishing over fifty articles in academic journals and magazines. His book, *Sound the Trumpet, Beat the Drums: Horse-Mounted Bands of the U.S. Army, 1820 – 1940* was published by the University of Oklahoma Press in 2016.  
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### **Don Johnson** *Liszt's use of Brass in his transcriptions of Cantico del Sol di San Francesco, Mazeppa, Festklänge, and Tasso*

Late in his career, Franz Liszt began to transcribe some of his works for wind instruments. Many of these transcriptions used more brass players than his prior works. Most of his compositions with brass consisted of section playing; Liszt mostly used the brass section to support the melodic voices in an organ-like manner. But in some instances, Liszt composed singing, lyrical solo lines for brass instruments and prominent regal fanfares. By analyzing the original instrumentation in *Cantico del Sol di San Francesco*, *Mazeppa*, *Festklänge*, and *Der Herr bewahret die Seelen seiner Heiligen* and comparing them to the transcriptions that Liszt composed later, we can gain insight into his instrumental selections for some of these passages. Improvements in the quality of brass instruments available in the 19th century and the influences that he received from his colleagues in the later part of his career contributed to Liszt's choices in instrumentation.

Don Johnson III earned his DMA in Trumpet Performance at the University of Cincinnati,

College-Conservatory of Music, a master's from Louisiana State University, and a BM the Louisville University. He currently teaches trumpet at Central State University in Wilberforce, Ohio and is a freelance musician in the Cincinnati area. Dr. Johnson has performed and recorded with a wide variety of ensembles, including The Acadiana Symphony, Dallas Winds, The Dayton Philharmonic Concert Band, and The West Virginia Symphony Orchestra. He has recorded with a variety of ensembles on both modern and historical instruments. Don and his wife, Aryn, live in Hamilton, Ohio with their two amazing kids, Julian and Lauren, and their rescue dogs Rufus and Dolly.  
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**Noa Miller** *The Baroque Trumpet Apprenticeship Curriculum Structure as Presented Through J.E. Altenburg, Cesare Bendinelli, and Girolamo Fantini's Treatises*

The 17th and 18th centuries' Holy Roman Empire Imperial Trumpeters' Guild apprenticeship model consisted of a two-year apprenticeship, an exit exam, and then seven years as a journeyman in the military (where the skills were applied). Upon completion of the journeyman portion, the trumpeter would be qualified to be titled and to the privileges of a Master. The objective of this presentation is to answer how the two-year apprenticeship curriculum was structured to prepare the apprentice for the military and musical demands of their time, as well as demonstrate how the apprenticeship was an efficient and effective pedagogical model. Consequently, this would inform the Baroque trumpeter of the historical pedagogical curriculum approach and provide a possible model for modern pedagogy.

The methodology of this research is based on my dissertation, where I first outlined the historical context and the educational background of the Lutheran Latin schools where the apprentices likely attended. The research then contextualized the pedagogical methods of the Lutheran Latin school's practical approach which brought a new perspective on how the famous trumpet treatises of J.E. Altenburg, Cesare Bendinelli, and Girolamo Fantini reflect their contemporaries' apprenticeship curriculum. This presentation will demonstrate a traditional trumpet curriculum as a result of the comparison of these treatises; which is generally ordered: Fundamental Notes, Articulation, Military Signals, Low Register and Interval Exercises, Upper Register (clarino), lastly, Ensemble and Solo playing.

The foremost goal in the apprenticeship was to prepare the trumpeter for military signaling. With likely previous musical education through the Lutheran Latin schools, apprentices would have had previous musical training in aural skills and voice before starting their trumpet apprenticeship. Ultimately, this presentation will illustrate how the trumpet apprenticeship curriculum partook in the practical approach and successfully trained its apprentices within the two years.

Noa Miller is currently the second trumpeter at Aiken Symphony Orchestra, principal trumpeter at Aiken Civic Orchestra, and a frequent substitute at Augusta Symphony (GA). In 2017 Dr. Miller won first place at the International Women Brass Conference Susan Slaughter Solo Trumpet Competition (Category I). She also has been previously a semi-finalist in the Graduate Solo and the Ensemble Divisions at the National Trumpet Competition.

Dr. Miller earned her Doctor of Musical Arts degree in Trumpet Performance and a minor in Music History from the University of South Carolina. Her dissertation titled, "The Apprenticeship Structure and the Applied Pedagogical Methods of the Holy Roman Empire Imperial Trumpeters' Guild During the 17th and 18th Centuries" will be published on ProQuest later this spring. She received her Master's degree in Trumpet Performance from University of Cincinnati College-Conservatory of Music and Bachelor of Music in Trumpet Performance from Ohio University. Her primary teachers include James Ackley, Alan Siebert, Phil Collins, John Schlabach, and Joyce Johnson-Hamilton.

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**Scott Muntefering** *“It is our band and orchestra”: A 1902 Report on Bands and Orchestras in State Hospitals, Training Schools, and Mental Institutions in Iowa*

A July 1902 Bulletin of Iowa Institutions presented a comprehensive report on the origin and work of several musical organizations across the ten state hospitals, training schools, and mental institutions overseen by the Board of Control of State Institutions. The Board of Control “are of the conviction that good music is a most valuable adjunct to institutional work; they believe that nearly all inmates who have a sense of hearing, are to some extent benefited by having good music.” The report outlined how each institution provided musical instruction and performance opportunities for employees and inmates. This presentation will provide an overview of the musical organizations (bands, orchestras, and drum corps) that existed at the time of the report and the noticeable positive impact to their populations and communities which included prestigious performances and honors.

Dr. Scott Muntefering joined the Wartburg College music faculty in 2009 where he teaches instrumental music education courses, studio trumpet, and directs the Wartburg Trumpet Choir. Dr. Muntefering has performed extensively throughout the Midwest with the Waterloo-Cedar Falls Symphony, Waterloo Municipal Band, South Dakota Symphony, Dakota Wind Ensemble, Fargo-Moorhead Symphony, Greater Grand Forks Symphony, Fargo-Moorhead Opera, and the Jazz Arts Group of Fargo-Moorhead. He has received the Bachelor of Music Education degree and Master of Music degree in trumpet performance from the University of South Dakota and has the distinction of being the first recipient of the Doctor of Musical Arts degree in trumpet performance from North Dakota State University. His dissertation was a biography of Iowa cornetist and bandmaster Frank A. Fitzgerald.  
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**Glen Edward Newton** *The Sheldon Theatre Brass Band*

With its founding in 1989, the Sheldon Theatre Brass Band ([www.sheldontheatrebrassband.org/](http://www.sheldontheatrebrassband.org/)) brought the 190-year-old secular British brass band tradition to Red Wing, Minnesota. The founders overcame the challenges of establishing a band with the highest musical aspirations far from a major metropolitan area.

Rehearsal and performance venues, funding, personnel, and equipment are among the continuing challenges the band overcomes. Hosting a brass band competition, developing band traditions, collaborating with noted soloists and other musical organizations, performing time-honored brass band literature, and introducing new music to the world are among the band’s highlights.

The Sheldon Theatre Brass Band has performed in every Vintage Band Festival in Northfield, Minnesota, since the first festival in 2006 and has brought the sounds and traditions of the British brass band to audiences in Minnesota and throughout the world with its live performances, recordings, and Internet videos.

Expanding on the information in the video Glen Newton created for the band's 20th anniversary ([tinyurl.com/BrassBandIntro](http://tinyurl.com/BrassBandIntro)), this presentation gives a high-level view of the history of the Sheldon Theatre Brass Band, including goals, challenges, musical accomplishments, traditions, and highlights in its evolution.

A retired Certified Information System Software Professional (CISSP) and computer operating system software developer, Dr. Glen Edward Newton has played in the Sheldon Theatre Brass

Band (STBB) since 2003. A highlight of his years as a volunteer community television producer and interviewer is his half-hour televised interview with Robert Collinson, the British composer commissioned by the STBB to create a new work for the band to premiere on its 20th anniversary concert ([tinyurl.com/RCollinson](http://tinyurl.com/RCollinson)). A multi-instrumentalist, vocalist, and composer, Glen has led the Roseville Big Band ([www.rosevillebigband.org](http://www.rosevillebigband.org)) since 1989. His compositions have been performed by the Sheldon Theatre Brass Band and Lake Wobegon Brass Band, among others. [glennewton@comcast.net](mailto:glennewton@comcast.net)

**Michael B. O'Connor** *The Repertoire of the Manchester Cornet Band: Insights into American Popular Music Tastes of the 1850s*

There exists a considerable literature on the American brass band of the 19<sup>th</sup> century that focuses primarily on the functions and membership of these groups. The music they played, however, is rarely discussed unless in very general terms, offering only a mention of the genres and their sociological or military functions. While some of the surviving music has been transcribed and performed for decades, the scholarly literature offers only broad assessments of the contents of the sources as a whole. The result has been a focus on a broad understanding of these sources--focusing on the similarities between sources--when a closer examination of individual sources can reveal important information about localized tastes in American popular music. This type of inspection will identify not only what types of works were included in a band's set, but also which compositions were chosen, revealing what the band leader considered to be popular with his audience, whether civilian or military.



The part books of the Manchester (NH) Cornet Band remain mostly uninspected from a musical standpoint. While most often connected to Civil War discussions, it is more instructive to read them as products of the 1850s and the musical life of that decade in a thriving New England industrial city. By dating the contents through parallel published versions for piano or other contemporary sources, an assessment of the popular tastes of local audiences can be deduced for the years 1852-60. This paper will present representative examples from the collection that will begin a discussion of which popular songs, opera scenes, and dance selections were presented by brass bands and what those selections reveal about popular tastes and how these bands fulfilled their para-military functions during that defined time period.

Dr. Michael O'Connor is an Associate Professor of Music at Palm Beach Atlantic University in West Palm Beach, FL. He holds a PhD in Historical Musicology from The Florida State University and his published work deals with both the sacred polyphony of Renaissance Spain and the 19<sup>th</sup>-century American brass band literature. Dr. O'Connor's scholarship appears in the New Grove Dictionary of Music and Musicians and in several published essay collections. His chapter on the history of the euphonium appears in *Guide to the Euphonium Repertoire: The Euphonium Source Book*, published by Indiana University Press. He is the founder and artistic director of Newberry's Victorian Cornet Band and The Coates Brass Band, both period-instrument ensembles that record music from the second half of the nineteenth century. [moconnor09@gmail.com](mailto:moconnor09@gmail.com)

**Ron Rodman** *James Gillette and His Conception of Orchestration for the Carleton College Symphony Band*

James Robert Gillette was a noted organist, composer, band director, and music faculty member at Carleton College in Northfield, Minnesota during the 1920s and 1930s. He is notable for his innovative approach to the symphonic band began when we founded the Carleton Symphony Band in 1923. During his tenure at Carleton, Gillette's reputation grew as did the reputation of the

band itself. Gillette had the band tour extensively throughout the United States, and took it upon himself to arrange and compose works that he deemed suitable for the band. As a result, he composed a number of tone poems, works for solo instrument with band, and was the first American composer to write symphonies for band, composing three such works from 1928-1933.

With the Carleton Symphony Band, Gillette was determined to “elevate” the ensemble, and developed the ensemble with a unique instrumentation for its time, as Gillette had definite ideas about the number of players and the instrumentation of the band. He wrote a series of articles on orchestration, for the periodical *School Music* in 1929-30 describing his opinions on instruments in the band.

This paper will lay out Gillette’s philosophy of orchestrating for band, with emphasis on the use of brass. Gillette’s arrangements and compositions will be used as examples.

Ron Rodman is Dye Family Professor of Music at Carleton College in Northfield, where he teaches courses in music theory, aural skills, music fundamentals, film and television music, electroacoustic music, and directs the Carleton Symphony Band. He is author of *Tuning In: American Narrative Television Music*, published in 2010, the entry for “Television Music” in the *New Grove Dictionary of American Music*, and other articles and book chapters on film and television music. He is co-editor of the newly-published *Oxford Handbook on Music and Advertising*.

Dr. Rodman has also pursued research on American wind band music of the early 20<sup>th</sup> century. He has published articles on the wind symphonies of James Gillette and gave a critical paper on the music of John Philip Sousa and the “America First” movement following World War I for the Historic Brass Society conference in 2019. He is also founder and director of the North Star Cinema Orchestra, a chamber group that re-creates Vaudeville shows and accompanies silent films.

Dr. Rodman also currently serves as Chief Reader for the AP Music Theory Reading, and works as an AP consultant for the Midwest Region, where he teaches one-day workshops and week-long summer teaching institutes.

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### **Ryan Stransky** *Using the Baroque Trumpet as a Resource for Pedagogy in the Modern Trumpet Lesson*

I believe that the baroque trumpet should be placed into the curriculum for the modern trumpet lesson. Teachers and students will have the opportunity to grasp the understanding of where the trumpet began, where it is currently, and where it is headed. I am suggesting the use of historical resources in conjunction with modern resources in order to create an engaging and fulfilling lesson experience.

The modern trumpet student and trumpet teacher can adapt and learn to incorporate these ideas and concepts into their lessons, in the attempt to provide a comprehensive trumpet lesson for each and every student. If various pedagogical resources and methods can be fused together to create a hybrid learning model and initiative, I believe the outcome will create a well-rounded trumpet lesson experience for both the teacher and the student.

By utilizing selected modern and historical pedagogical resources and documentation, I encourage the use and implementation of a hybrid learning model by incorporating the use of the baroque trumpet into the modern trumpet lesson, offering a well-rounded musical lesson. A balanced pedagogical model will provide students and teachers the opportunity for musical growth and expansion, while utilizing modern and historical aspects of the trumpet.

Dr. Ryan Stransky is an active trumpet performer and teacher currently based in Minnesota. He has recently completed his education, receiving his DMA in Trumpet Performance at the University of Southern California's Thornton School of Music. Additional studies include MM in Trumpet Performance from Temple University's Boyer College of Music and Dance, and BM in Trumpet Performance from the University of Minnesota School of Music.

Dr. Stransky's education at USC allowed him to study 3 fields outside of trumpet performance, receiving a major field in Music Teaching and Learning, a minor field in Instrumental Conducting, and a minor field in Baroque Trumpet/Early Music. He was selected as a presenter for the 2022 North American Baroque Trumpet Competition and Conference in Lexington, KY.  
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