Gordon Mathie, Master Teacher and Performer: A Reflection on His Career and Teaching Methodologies

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GORDON MATHIE, MASTER TEACHER AND PERFORMER:
A REFLECTION ON HIS CAREER AND TEACHING METHODOLOGIES

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ABSTRACT

This document will explore the life and career of Dr. Gordon William Mathie (b. 1924) by documenting the upbringing, life and personality of this great man, along with how he impacted his students and the entire trumpet community. His love and passion for music, along with his success as a teacher and performer are notable and valuable to share with everyone involved in the field of music.

Mathie is one of the most renowned trumpet performers and educators of the last fifty years. He taught a majority of his career at the Crane School of Music at SUNY Potsdam, where he was Professor of Trumpet and Music Education and Chair of Performance, along with being Professor Emeritus. Throughout his career, he has produced a variety of publications exploring teaching, instrumental studies, and ensemble works. In addition, he is a founding member and frequent contributor to the International Trumpet Guild. As a performer, Mathie has been a member of the Detroit and Vermont Symphony Orchestras, Leonard Smith Concert Band, Potsdam Brass Quintet, University Illinois Brass Quintet, and the University of Georgia Brass Quintet. He has been recognized for his exceptional contributions to the trumpet community as a performer and educator by being awarded the first International Trumpet Guild “Award of Merit.” Mathie’s love and passion for music, along with his success as a teacher and performer, are notable and valuable to share with the music community.

Research for this document was compiled from articles in the International Trumpet Guild Journal and other various print materials. In addition, a majority of information in this document was gathered though email interviews with Mathie and
Internet surveys with selected former students and colleagues, providing first hand accounts of Mathie’s life and accomplishments.

Gordon Mathie’s influence on the trumpet world is prodigious. He has impacted many great performers and educators who now are helping continue on his legacy. His numerous musical arrangements, articles in *The International Trumpet Guild Journal*, along with his “Trumpet Teachers Guide” book have been significant in the trumpet field. In addition, innumerable performers, teachers, and students use these documents.
CHAPTER ONE

INTRODUCTION

One of the most renowned trumpet performers and educators of the last fifty years is Dr. Gordon William Mathie (b. 1924). At the Crane School of Music at SUNY Potsdam, where he was Professor of Trumpet and Music Education and Chair of Performance, he is Professor Emeritus. Mathie educated many recognized performers and teachers, including David Bamonte (Oregon Symphony), Bill Bing (Los Angeles Opera Orchestra and Los Angeles Opera Orchestra), Roger Blackburn (Philadelphia Orchestra), Phil Collins (Cincinnati Symphony and Professor at Cincinnati Conservatory), Mark Gould (Metropolitan Opera Orchestra, Professor at The Juilliard School and Manhattan School of Music), David Greenhoe (Quad City Symphony Orchestra, Ceder Rapid Opera Theatre, and Professor at the University of Iowa), Gerard Schwarz (international soloist, American Brass Quintet, American Symphony Orchestra, and conductor of the Seattle Symphony Orchestra), James Thompson (international soloist, Atlanta Symphony Orchestra, Montreal Symphony Orchestra, and Professor at the Eastman School of Music), James Underwood (Columbus Symphony Orchestra and “The President’s Own” United States Marine Band), among others. Throughout his career, he has produced a variety of publications exploring teaching, instrumental studies, and ensemble works. In addition, he is a founding member and frequent contributor to the International Trumpet Guild Journal.

As a professional orchestral musician, Mathie performed with the Detroit and Vermont Symphony Orchestras. He also performed as solo cornetist in the Leonard Smith Concert band. In addition, a vast majority of his career was spent as a chamber
musician with the Potsdam Brass Quintet, University of Illinois Brass Quintet, and the University of Georgia Brass Quintet.

Mathie has been recognized for his exceptional contributions to the trumpet community as a performer and educator by being awarded the first International Trumpet Guild “Award of Merit.” His love and passion for music, along with his success as a teacher and performer, are notable and valuable to share with the music community.

**Statement of Purpose and Rationale**

This document will explore the life and career of Dr. Gordon William Mathie (b. 1924) by documenting the upbringing, life and personality of this great man, along with how he impacted his students and the entire trumpet community. His love and passion for music, along with his success as a teacher and performer are notable and valuable to share with everyone involved in the field of music.

Those who have had such a profound influence on trumpet pedagogy and the trumpet community, such as Mathie, certainly deserve acknowledgement. His offerings and influences to the trumpet field in pedagogy earn him the highest recognition and should be used as a model for all trumpet educators to follow.

Mathie’s contribution as an educator are abundant. He has taught a plethora of students, many who are recognized performers and teachers. Throughout his career, Mathie has produced a variety of publications exploring teaching, instrumental studies and ensemble works. In addition, he has contributed numerous articles to *The International Trumpet Guild Journal*.
Method

The researcher conducted email interviews with Mathie, surveyed his former students and colleagues, and examined Mathie’s publications in the *International Trumpet Guild Journal*. This will provide the reader with a comprehensive depiction of his teaching methodologies. In addition to these biographical resources, his publications of trumpet ensemble works, brass quintet works, and method books were examined and are detailed in the annotated bibliography.

Literature

The primary sources used to complete this document include Gordon Mathie’s articles in the *International Trumpet Guild Journal*, as well as interviews with Mathie, his former students, and close colleagues. Surveys were conducted through Survey Monkey, an Internet survey website. In addition to these biographical resources, his publications of trumpet ensemble works, brass quintet works, and method books were examined.

The *International Trumpet Guild Journal* contains articles including Mathie’s biographical information, interviews, and pedagogical techniques. Interviews conducted by the author of this paper provided additional information concerning biographical information and pedagogical techniques.
Chapter Organization

At the beginning of the treatise, the author will describe the life and career of Gordon Mathie. This biographical section will segue into Chapter Three “Mathie, A Master Teacher” which will examine his teaching philosophy, approach to teaching, and fundamentals of teaching. Mathie’s respected studio and its framework will be explored in Chapter Four. Chapter Five will investigate his teaching style and character, and Chapter Six contains information on ways Mathie addressed fundamental playing issues with his students. Chapter Seven is the conclusion with the appendices to follow.
CHAPTER TWO

BIOGRAPHY

Dr. Gordon Mathie is a renowned trumpet pedagogue and performer, who has had a great impact on the trumpet community. A son of a blueprint engineer and a homemaker, Mathie was born in Toronto, Canada on July 9, 1924 and in 1929 he and his parents moved to the United States. He was exposed to music in general music classes during his early years in public school and in sixth grade he taught himself to play bugle, learning common bugle calls by ear. ¹ A year later, he started playing cornet and continued playing through high school in the notable River Rouge band program. He learned trumpet from his band director Mac E. Carr, a saxophonist. Although Mathie starting playing trumpet late compared to many others, he was one of three solo cornet players from his high school to be selected to attend the University of Michigan band program in 1942.²

While at the University of Michigan, Mathie was one of the few freshmen to study with the demanding director of bands, William D. Revelli.³ He states he would not eat breakfast before his lessons for if he did, he would become ill during the lesson as Mr. Revelli was notoriously very strict and arduous. Mr. Revelli was primarily a violinist, but he would demonstrate occasionally on an old cornet during their lessons.⁴ Mathie states,

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¹ Gordon Mathie, e-mail message to author, June 19, 2012.
³ Gordon Mathie, e-mail message to author, June 17, 2012.
“I learned a tremendous amount about music (from Revelli) but not a significant amount about cornet playing.”  

After spending just one year studying music education at the University of Michigan, Mathie volunteered to join the Navy in 1943 stating: “World War II was, unlike many U.S. wars, a universal effort on the part of Americans. I would not have considered not being part of this effort.”  

He attended boot camp at the Naval Air Cadet training base in Beeville, Texas and upon completion, he was told by a commander, “This is an SNJ (naval aircraft) and you guys are to keep it in the air.”  On hearing this, he thought, “my God I’m going to lose the war” and immediately searched for the band director, auditioned, and joined the Naval Air Cadet training base band.  

After two years, he was sent to the Navy School of Music to assume leadership of the Com/7th Fleet band. The band was in the beach communications battalion, which was to be part of the Japanese Invasion Force. While they were on the way to Japan the war ended, but Mathie stayed there for a year on orders with the band.

After Mathie served his time in the Navy, he returned to America in 1946 to resume his education. Due to financial constraints he was unable to attend the University of Michigan, but instead went to study music education at Wayne State University, in Detroit, Michigan, where he could play dance gigs to support himself and go to school at

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5 Ibid. 45.
8 Ibid.
9 Gordon Mathie, e-mail message to author, June 25, 2012.
the same time.\textsuperscript{11} While playing in the university band, he met an elementary music education major by the name of Clara Hosking.\textsuperscript{12} The two married in Lincoln Park, Michigan, on June 26, 1949.\textsuperscript{13}

After completing his undergraduate degree, Mathie started the vocal and instrumental music program at Troy Township Schools in Michigan.\textsuperscript{14} Troy township was one hour from Detroit, where he was able to study privately with Leonard Smith from 1949 until 1951. In 1951, he was invited to play third and assistant first trumpet with the Detroit Symphony Orchestra.\textsuperscript{15} The Detroit Symphony season was only 26 weeks long and consequently he was able to take a variety of other jobs, including the St. Louis Sinfonietta (1952), teaching Catholic School, and playing lead in big bands, combos, brass quintets, among others.\textsuperscript{16} In addition, Smith invited Mathie to perform the solo cornet part with the Leonard Smith Concert Band — a position he held from 1949-1955. Mathie was able to fulfill all these commitments while working on his masters in music education at Wayne State University.\textsuperscript{17}

Mathie returned to teaching full-time after the birth of his first son in 1955, and for six years he taught at the Oxford Public Schools in Oxford, Michigan.\textsuperscript{18} George Wilson, the music director of Interlochen, invited him to be the trumpet teacher for the

\textsuperscript{11} Ibid.
\textsuperscript{12} Ibid.
\textsuperscript{13} Gordon Mathie, e-mail message to author, June 19, 2012.
\textsuperscript{14} Irish, “Gordon Mathie: Trumpetus Emeritus,” 45.
\textsuperscript{15} Gordon Mathie, e-mail message to author, June 17, 2012.
\textsuperscript{16} Irish, “Gordon Mathie: Trumpetus Emeritus,” 45.
\textsuperscript{17} Gordon Mathie, e-mail message to author, June 17, 2012.
\textsuperscript{18} Irish, “Gordon Mathie: Trumpetus Emeritus,” 47.
Interlochen summer camps in 1955, where he continued through 1962. Some of his former students from Interlochen include Gerard Schwarz, Bill Bing, Mark Gould, James Underwood, and Phil Collins. Dr. Mathie was invited to teach at the Interlochen Arts Academy High School but declined.¹⁹

Mathie’s realization that he had a desire to educate and mentor those looking to become a teacher happened in the early 1960s. At this time he began to believe he truly had a lot to offer someone looking to train and prepare for a career in the field of education. Pursuing this goal, Mathie interviewed for an instrumental music education job that also included teaching baritones and tubas at the SUNY Potsdam Crane School of Music. ²⁰ He became Professor of Trumpet and Music Education after the retirement of Willard I. Musser in 1962.²¹ In addition to his teaching responsibilities, he was a member of the Vermont Symphony.²²

In 1966, Mathie took three semesters leave from the Crane School to work on his doctorate in music education at University of Illinois. During his first semester, he was the doctoral teaching assistant for Haskell Sexton, teaching graduate trumpet majors.²³ In 1969, he completed his degree and his thesis “A Theoretical Basis for College Trumpet Study.”²⁴

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¹⁹ Gordon Mathie, e-mail message to author, June 25, 2012.


²¹ Ibid.

²² Gordon Mathie, e-mail message to author, June 17, 2012.

²³ Gordon Mathie, e-mail message to author, June 25, 2012.

In his last two years at Crane, Mathie was Chair of Performance and felt “trapped” in an administration job he did not want. He decided to retire from Crane in 1982 as he wanted to be teaching, not undertaking administration duties. While at Crane, Mathie was awarded the Orpheus Award of the Phi Mu Alpha Sinfonia Fraternity in 1974 and the SUNY Chancellor’s Award for Excellence in Teaching in 1976.

After his retirement from Crane, Mathie spent six years teaching for numerous trumpet professors on sabbatical. He states “I had a great time. I could go in, teach, and get out before they caught on to what I was doing. No meetings, no committees… Just the joy of teaching!” His wife traveled with him to all sabbatical replacements. He taught trumpet at the University of Georgia (sabbatical replacement, 1984) and Queensland Conservatorium in Australia (visiting professor, 1988). In addition to teaching trumpet, Mathie taught instrumental music education at the University of Northern Iowa (sabbatical replacement, 1984), the University of Louisville (visiting professor, 1986), New Mexico State University (visiting professor, 1986), and San Diego State University (visiting professor, 1987).

One of his most memorable sabbatical replacements was at the University of Louisville:

The trombone teacher, Dick Cryder, had been in our quintet at Potsdam and he called to say that Leon (Rapier) had just died. They needed someone to get them through this tough time because the students were tremendously affected by the loss of this great teacher and great man. I said, “I’ll do it, the only thing is that I will not teach in his studio.” I would not go into that room because I knew what it would do to the students. It was a busy semester. I made eleven flights to Louisville but I was glad I


Gordon Mathie, e-mail message to author, June 17, 2012.


Gordon Mathie, e-mail message to author, June 17, 2012.
was there. I was replaced by my permanent replacement, Mike Tunnell, who took my job at Potsdam when I retired and then took the Louisville job.\textsuperscript{29}

Mathie is one of the founding members of the International Trumpet Guild (ITG). He states that his interest was piqued by “conversations with Robert Nagel and Charles Gorham and seeing the need for a professional organization for trumpet players and teachers.”\textsuperscript{30} He served as ITG’s first treasurer from 1975 to 1981 and vice-president from 1989 to 1997.\textsuperscript{31}

In 1976, Sandy Feldstein and John O’Reilly invited Mathie to become a proofreader for the Alfred Music Publishing because of his vast teaching experience.\textsuperscript{32} To this day, he still contributes to Alfred Music Publishing, proofreading everything from method books to hundreds of band works.\textsuperscript{33}

Since his last teaching assignment at Queensland Conservatorium, he has been actively publishing music for solo trumpet, trumpet ensemble and wind band. At the time of this publication, Mathie has been active presenting master classes at Cincinnati Conservatory, Ohio University, University of Illinois, University of North Texas, and Florida State University.\textsuperscript{34} In addition, he continues to stay active performing in a variety of ensembles including the Brass Band of Columbus, various church ensembles, musicals, and the Ohio Civil War Band.\textsuperscript{35}

\textsuperscript{29} Irish, “Gordon Mathie: Trumpetus Emeritus,” 47.
\textsuperscript{30} Gordon Mathie, e-mail message to author, June 17, 2012.
\textsuperscript{31} Irish, “Gordon Mathie: Trumpetus Emeritus,” 45.
\textsuperscript{32} Gordon Mathie, e-mail message to author, June 17, 2012.
\textsuperscript{33} Gordon Mathie, e-mail message to author, June 25, 2012.
\textsuperscript{34} Gordon Mathie, e-mail message to author, June 19, 2012.
\textsuperscript{35} Gordon Mathie, e-mail message to author, June 25, 2012.
CHAPTER THREE

MATHIE, A MASTER TEACHER

Recognized as a renowned trumpet pedagogue, Mathie spent the majority of his teaching career at the Crane School of Music at SUNY Potsdam, where he was Professor of Trumpet and Music Education, as well as Chair of Performance. He has educated many recognized performers and teachers and enthusiasts of the trumpet. Throughout his career, he has contributed numerous pedagogical articles to *The International Trumpet Guild Journal*, and produced several trumpet pedagogical publications.

Through surveys completed by former students and colleagues, it is clear why Mathie was so successful as a pedagogue. He possesses certain intangible qualities that truly make him a unique educator in his organization and approach to his studio along with his style of presentation.

Teaching Philosophy

Every day, a teacher must make decisions about how to answer a question, present a skill or topic, and handle a variety of situations. These decisions are based on an individual’s philosophies, which, in turn, are based on a person’s knowledge, values, and personal beliefs.

Mathie’s teaching philosophy has helped influence and guide students in becoming successful individuals. On his teaching philosophy, he states:

Every new student has strengths and weaknesses. It is the teacher’s task to identify these factors and their proportions, then develop short and long range goals to achieve the student’s maximum potential. The pedagogical materials to accomplish these goals

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are probably not “one fits all” source but various pedagogical and drill sources. Thus the teacher’s approach becomes a difficult one, realizing an individual plan but also achieving those goals and abilities common to all “good” players of the instrument.37

His goal-oriented approach incorporated analyzing student’s strengths and weaknesses to assist in determining short and long-range goals. This allowed his students to evolve towards their maximum potential. He developed a systematic process for assisting each student in reaching his or her own goals. This process consists of using various pedagogical materials to support the student in a methodical way. In addition, Mathie evaluated his students’ progress and kept detailed records, to which his students would refer in helping them advance their goals.

Many of Mathie’s students made comments in their surveys referring to his goal-oriented approach. Robert Hill states “his [Mathie’s] ability to reserve judgment and set goals for each of his students in both teaching and performance carried throughout their lives.”38 Another student, Tamara McLaughlin, mentions Mathie’s teaching style consisting of “comprehensive coverage toward building a capable, well-rounded trumpet performer/player…Long range goals and short range goals were clearly outlined. Notes on lessons were kept by Dr. Mathie each week. His assignments were systematic, but it never became boring or stale… His highly professional habits inspired me to be just like him in lessons I would someday give.”39

Mathie’s teaching philosophy is comprised of his knowledge, values, and personal beliefs. These elements are evident in his teaching, approach, organization, and

37 Gordon Mathie, e-mail message to author, June 19, 2012.


demeanor. The remainder of this chapter will explore his role as an educator and will exemplify his teaching philosophy.

**Teaching Approach**

Mathie’s teaching approach is derived from his passion for music and his love to educate, and is comprised of him holding himself and his students to the highest of standards, teaching by example, and goal setting. He was an expert in analyzing the student’s strengths and weaknesses and recommending an approach that had a strong emphasis on fundamentals.

**Paramount Standards and Expectations**

In his teaching, performing, and overall philosophy of life, Mathie consistently progressed and improved through holding himself to the highest of standards. He always strived to live up to and beyond his full potential and his integrity has always been paramount. A colleague of Mathie’s Dr. John Upchurch, a former trombone professor at the Crane School of Music stated: “The man is just plain “squeaky clean!” No drama, no inappropriate comments, no question about loyalty or anything else you could think about to mention.”

Mathie continuously looked for ways to improve his teaching by constant evaluation of himself and his students. Observing and asking for students input helped Mathie determine what needed to be addressed. Every mid-semester, he would have his students complete anonymous teacher and course evaluation, providing him with

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40 John Upchurch, e-mail message to author, October 20, 2012.
information regarding what his students felt could be improved and what they felt was effective.\textsuperscript{41}

As he demanded of himself, Mathie always insisted his students give their best and live up to their full potential. His great determination in teaching and attention to details made sure his students lived up to their full potential along with providing an extensive education. Upchurch mentions that Mathie “has the ability to see the big picture and at the same time, focus on the minutia that make up trumpet performance.”\textsuperscript{42}

Effective teachers typically have high expectations. These teachers require their students to do their best in everything they do and they reinforce their efforts with frequent recognition of good work and student’s motivation. High expectations require the teacher to instill an attitude and work ethic that encourages students to put all of their efforts into whatever they are doing. Mathie led and taught by example, therefore the high expectations he placed on himself were apparent in his students. Mathie mentions, “Expectations for my students and me would be very similar. The students were aiming to be a musical, efficient player able to meet as many musical and technical requirements as possible. My goal was to make this process as efficient and individually workable as possible.”

Mathie challenged every student to perform at a level that is his or her personal best. Students would achieve this through Mathie’s encouragement and individualized instruction, along with his student’s perseverance. His expectations were high but achievable and he was always there to support and help his students. Student Tamara McLaughlin mentions:

\textsuperscript{41} Gordon Mathie, e-mail message to author, July 19, 2012.

\textsuperscript{42} John Upchurch, e-mail message to author, October 20, 2012.
He was on your side, for better or for worse. Dr. Mathie never gave you a false sense of security as a player. He would tell you where and when the work was needed. But, you knew he wasn't going to leave you alone to tackle it yourself. He was your best advocate.  

His students always knew what was expected from them. Each semester started with a discussion of “where do we want to go, what needs work.” Then Mathie and the student would map out a flexible plan for achieving these short and long-term goals. In addition, the weekly lesson sheet had the student’s assignment stated in detail, providing information on what was expected from the student at their next lesson.

**Teaching by Example**

Teaching by example is an excellent technique that positively influences a person’s ability to learn. Learning by example can inspire students to achieve a specific skill or accomplishment as they both consciously and subconsciously imitate characteristics that they admire in their instructors. Mathie often used this technique to encourage persistence and to inspire his students.

Upchurch comment on Mathie’s teaching by example:

While this [teaching by example] is not all that unique, there is a fine line between showing a student how to do something and implying “Do it like I do it!” Consider this: If the teacher implies that what the student is trying to do and is not successful, is SIMPLE, this suggests that the student is somehow less than worthy. So, a typical Gordonism would sound something like, “This seems really difficult and it is until you understand how to do it. Then it seems easy!”

An example of Mathie teaching by example to explain how to perform a task is seen

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44 Gordon Mathie, e-mail message to author, December 10, 2012.

45 Gordon Mathie, e-mail message to author, December 10, 2012.

46 John Upchurch, e-mail message to author, October 20, 2012.
when he taught breathing and breath support. Often he would have a student feel his stomach while breathing to demonstrate proper technique, along with explaining what was happening. Jade Dixon, a form student, states: “Dr. Mathie, when teaching me proper breathing, asked me if I would mind feeling what his stomach felt like when he breathed. I said "sure". This was amazing for me because it really showed me how much my breathing was affecting my sound because when I would breathe in, I barely took in any air that I could have used for a run.” 47 Professional jazz trumpeter, Associate Professor of music at St. Francis Xavier University, Paul Tynan also talks about Mathie teaching by example: “I asked during a lesson about range and needing to be warmed up in order to play above written High C. Again by example, he showed me that it was how one approached the horn and to not to let the horn control me.” 48

Organization

An organized educator helps in developing or maintaining a strong educational program. Having an organized program will make teaching and learning more efficient, and while gaining trust from the students. It is through organization that the students will gain trust and feel there is a logical and a methodical system behind the educators teaching.

Being organized is a trait that is evident in Mathie’s teaching. His book “The Trumpet Teacher’s Guide” is a perfect example that portrays his organizational skills. The book is divided in categories of over forty trumpet and musical problems and each of


these problems has a sorted and graded list of etudes and duets from over 140 books to help assist in solving the problem. It is extremely well organized and an easy to use pedagogical guide. Mathie was also organized with preparing a detailed plan for each lesson, keeping records on every student, and also scheduling group lessons.

Setting Goals

Determining where and why a student needs improvement, along with the approach needed, helps decide the pedagogical materials necessary to assist in accomplishing the student’s goal. Mathie’s innate ability to recognize a student’s strengths and weaknesses enabled him to develop effective short and long-term goals for his students.

Strong Emphasis on Fundamentals

Fundamentals build a strong foundation for any successful musician. Mathie repeatedly solved students playing issues by emphasizing specific fundamental concepts. If a student was having difficulty transposing up a fourth, he might have a student work on scales in fourths or transpose simple melodies up a fourth. If a student was having difficulty with finger dexterity in a piece, he would have the student work on Clarke Technical Studies, scales and arpeggios in all forms, and major and minor scales in thirds, fourths, fifths, sixths, and sevenths.49

Mathie’s main concern was that his students had strong fundamentals and a thorough education. The student always came first and he realized he might not always have all the answers. This was apparent when he would send his students to others for

help when they couldn’t comprehend certain concepts under his instruction. John Upchurch commented:

Gordon belongs to the teaching style that puts tremendous emphasis on the fundamentals of performance. When his explanation of what was wrong did not fix the issue (which in itself was very rare) he would send the student to another of the brass teachers and ask for assistance in helping the student to overcome the problem. As an aside, high chops were my forte at one time and Gordon sent several trumpet students to me to see if I could help them increase their high ranges.  

After reviewing surveys from Mathie’s former students it is apparent that his teaching approach was clearly influenced by how greatly he valued the attainment of high standards. He never became caught up in his own ego, but instead would always keep the student’s education a top priority. Using an analytical approach, he was able to set individual goals for his students, which he supplemented with a strong emphasis on fundamentals. In each lesson he would strive to lead by example to effectively demonstrate techniques and skills to the student. His success, along with the success of his students can be attributed to the culmination of all of these skills and traits.

**Fundamentals of Teaching**

Mathie and his trumpet studio are widely respected within the music community. His studio, primarily made up of music education majors, consisted of wonderful performers and future educators. There are several attributes that contributed to the success of his studio that allowed it to gain respect within the trumpet community. The studio produced strong performers and educators not only through a thorough understanding of certain set skills to be developed, but through the community, environment, and atmosphere that was cultivated within the studio as well.

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50 John Upchurch, e-mail message to author, October 20, 2012.
Mathie believed his students needed to be both excellent educators and performers, not just one or the other. Taking this into account he chose three important playing skills that he felt facilitated making his studio strong and respected: acceptable sound production, sight-reading, and transposition.

**Acceptable Sound Production**

Mathie states, “Every trumpet player has a unique sound, but these sounds must fit into the ‘telephone booth’ of a basic trumpet sound.”\(^5\) “Telephone booth” is a personal term that Mathie used to describe an acceptable sound. He explained this sound as being “open, pleasant, focused which will fit most musical requirements and fit into a section tone quality.”\(^6\) After a student has this “Telephone booth” of sound, it can be "tweaked" for style requirements (Baroque, Romantic, Jazz, etc.)\(^7\)

**Sight-Reading**

As future performers and/or educators, Mathie believed his students should be able to sight-read music at a professional level. He states, “a future teacher should be able to read music at a higher level than his or her students.”\(^8\) This is based upon the philosophy that a high-quality music educator needs to be proficient in reading music in order to evaluate whether or not a student is playing music correctly, and also be able to demonstrate the music for the student.

\(^5\) Gordon Mathie, e-mail message to author, June 19, 2012.

\(^6\) Gordon Mathie, e-mail message to author, December 10, 2012.

\(^7\) Ibid.

\(^8\) Gordon Mathie, e-mail message to author, June 19, 2012.
Transposition

Mathie truly believes his students must be able to transpose fluently and that performers and educators alike need this skill. Performers, especially those in the orchestra, need to be proficient at transposing to different keys while music educators require this skill for transposing instrumental lines from a musical score and demonstrating music on a different keyed instrument than those for which the music was written.

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55 Gordon Mathie, e-mail message to author, June 19, 2012.
CHAPTER FOUR

MATHIE’S STUDIO

A Respected Studio

Mathie believes that, to develop a strong studio, it is imperative that students be exposed to performances and performers from both within and outside of his studio. He would expose his students to professional recordings, out of town recitals, conferences, and other musical events going on in the world. Mathie believed this promoted thought and self-evaluation, enhancing student learning in both what and what not to imitate. He also describes teachers doing a disservice to their students if they let their students live happily as a “big frog in a little pond.”

Upchurch felt there was a combination of positive qualities making Mathie’s studio both highly successful and well respected. Upchurch states:

As far as I know, Gordon never allowed his EGO to become part of his studio. They were not “his students,” but were students in his studio. There was never a competition between Gordon and John Schorge (the other trumpet professor at Crane), to see which studio had the more successful players. Gordon took a great interest in the success of his students, but never once (in my experience) talked about how successful his students were as a measure of his personal success…

Humor is Gordon and Gordon is humor! He always had a wise crack ready for every occasion. I imagine that lessons were a hoot, when students were prepared. If they were not prepared, that likely only happened once!

Details, details and more details!!! He has the ability to see the big picture and at the same time, focus on the minutia that make up trumpet performance.

In my experience, I never once heard one of his students express anything other than enthusiasm for the next lesson. This is a real mouthful if you think

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57 Gordon Mathie, e-mail message to author, October 15, 2012.

about it. I suspect that every student (at least once) has expressed something akin to “Boy I dread taking this lesson.” Not so with Gordon’s students...\(^{59}\)

Upchurch also mentions three other qualities that made Mathie’s studio both highly successful and well respected: strong emphasis on fundamentals of performance, teaching by example, and Mathie’s integrity.\(^{60}\)

Mathie’s studio was successful because he was committed to instilling the aforementioned skills, but also because of the community and environment that existed. Teachers can have a direct influence on their students and their impact can come in a variety of ways, but two in particular are the teacher’s character and personality. It is not unusual to see a studio take on the character traits and the personality of the major professor. Mathie was a hard-working individual that was committed to making sure his students received the best education. Even though he did not try to create a certain environment within the trumpet studio, he nevertheless generated an environment that was nurturing, educational, supportive, and individualized.\(^{61}\)

Mathie implemented several group tasks that helped shape the environment and atmosphere of his studio. In addition to their weekly individual lessons, there were freshmen group lessons and studio group presentations where students would discuss etudes and method books. Students also participated in ensemble section problem solving, where individuals participated in ensembles would bring important and/or difficult selections from their ensemble music to studio class. They would then discuss

\(^{59}\) John Upchurch, e-mail message to author, October 20, 2012.

\(^{60}\) Ibid.

\(^{61}\) Gordon Mathie, e-mail message to author, July 1, 2012.
how to work on the music both as a performer and educator in public school. It is commonly believed when students work in a group setting it helps develop the following: communication, analytical and interpersonal skills, the capacity to listen, question, persuade, respect the opinions of others, as well as share ideas and learn from one another. The students would develop these skills in an environment and atmosphere that would become friendly and interactive.

Mathie describes the environment and atmosphere of his studio as one which “depended on what best served the individual student.” This implies the studio environment was determined partially by the way students learned and that each individual student contributed to the configuration of the studio’s environment and atmosphere. There are three common learning styles—visual, auditory, and kinesthetic—and all individuals learn differently for a variety of reasons. Mathie taught each student differently, using a relationship and approach that worked best for each person. He would find the best style or combination of styles to teach an individual student. In addition, he determined what type of relationship worked best with each student including formal, businesslike, casual, and critical. Tamara McLaughlin states “We all thought we were his ‘favorite,’ which speaks only to a transparent individual who truly does give their best to each and every student who walks through their door.” This exemplifies Mathie’s significance as an educator who looked for the preeminent way to teach each of his students.

62 Gordon Mathie, e-mail message to author, July 1, 2012.

63 Gordon Mathie, e-mail message to author, July 1, 2012.

64 Ibid.

Mathie describes the atmosphere of his studio as “one of accomplishment, large or small.” He was a teacher who was proud of his students. Mathie commented the biggest success of his studio came from the approval of his students. When asking him what were some of the successes of his studio, he responded: “… I have no opinion on the “success” of my studio or its respect. However, in all modesty I did not ever fail to receive merit raises and I did receive the SUNY Chancellor’s Award for Excellence in Teaching.”

Foundations of the Studio

Mathie’s trumpet studio at the Crane School of Music is an excellent example of how a successful, primarily music education major studio should operate. Trumpet studios all around the world are set up differently depending on curriculum, degree requirements, resources, and faculty. The following illustrates Mathie’s framework of his studio, record keeping, and creating lesson plans; along with describing the pedagogical materials he used while teaching at the Crane School of Music.

Framework

At the Crane School of Music there were approximately thirty trumpet principals and two trumpet professors, each teaching fourteen to fifteen students respectively. Mathie’s students received weekly forty-five minute private lessons, in addition to a weekly one-hour trumpet studio class. Freshmen had an additional group lesson,
consisting of three or four students, grouped by their skill level.\textsuperscript{70} The additional group lesson was designed for the younger students to learn important skills such as practicing, warming-up, and fundamentals.\textsuperscript{71} Tamara McLaughlin describes the focus of her group lessons:

Finger facility and fluency (both tongued and slurred) were reinforced especially in the group lesson setting... Dr. Mathie insisted that we know our arpeggios and scales in all the forms "inside and out." No exceptions. He started our group on the Clarke Technical studies, and we were expected to be able to play one complete study in every key, without mistakes in the next week's lesson. He also took us through the major and minor scales in thirds, fourths, fifths, sixths and sevenths, until we were able to play them memorized without error. He used the group pressure of peers effectively, but was also reasonable in goal setting from one week to the next.\textsuperscript{72}

Mathie used group lessons for several reasons: to create more time in a student’s lessons for literature rather than fundamentals, to use peer pressure to help motivate his students to practice fundamentals, and to limit the number of times he had to repeat the same instructions when it came to working on fundamentals.\textsuperscript{73}

Mathie’s trumpet studio class was designed for his students to perform, discuss, present, and learn how to educate. Studio class focused on two primary areas. The first involved students performing and discussing etudes or method books that are essential in every trumpet student’s library. Mathie assigned small groups to perform and report about the strengths and weaknesses of a specific etude or method book.\textsuperscript{74} Performing this task aided his students in creating their own list of valuable teaching materials. In

\textsuperscript{70} Gordon Mathie, e-mail message to author, June 19, 2012.

\textsuperscript{71} Ibid.

\textsuperscript{72} Tamara (Jackson) McLaughlin, interview by author, 6 October 2012, SurveyMonkey.com, LLC, http://www.surveymonkey.com, Palo Alto, California, USA.

\textsuperscript{73} Gordon Mathie, e-mail message to author, December 10, 2012.

\textsuperscript{74} Gordon Mathie, e-mail message to author, June 19, 2012.
addition, he felt this assignment was a good way for his students to learn and be exposed to different etudes and method books.\textsuperscript{75} 

The second area of concentration in studio class was founded on performance. Students performed etudes and many performed solo works from their recital repertoire. Following a student’s performance in class, peers would have an open discussion critiquing and giving suggestions to the performer. During these discussions, Mathie would occasionally discuss stage manners along with performance tension.\textsuperscript{76} In addition to these performances, students participating in ensembles would play, as a section, important and difficult segments from their ensemble music.\textsuperscript{77} Mathie used this as an opportunity to teach ensemble playing, to help students think of various ways to solve the playing difficulties, and how to approach these issues as a band director in the public schools.\textsuperscript{78}

**Keeping Records**

Mathie was a firm believer in keeping records on each of his students with every student having a folder containing a variety of information on that student. He states in an interview conducted by Jean Moorehead Libs in the 1992 December *International Trumpet Guild Journal*:

This folder should contain initial reactions to the student’s performance, including major strengths and weaknesses, etude and solo material already studied, important material not known to the student, etc. This folder should also contain grades (if applicable), jury and recital programs, equipment changes, the weekly assignment sheet, which I will discuss later, plus any other data necessary to be informed at a

\textsuperscript{75} Gordon Mathie, e-mail message to author, June 22, 2012.

\textsuperscript{76} Gordon Mathie, e-mail message to author, June 19, 2012.

\textsuperscript{77} Gordon Mathie, e-mail message to author, June 22, 2012.

\textsuperscript{78} Gordon Mathie, e-mail message to author, July 19, 2012.
single glance. I maintain a sheet in this folder, based on one semester’s work. This sheet is divided into blocks with headings for each lesson assignment in the following areas: duets (sight-reading), technique (scales, articulation, range, arpeggios, chord progressions, transposition, etc.), etude(s), solo(s), and orchestral music. This outline should be subject to change, reflecting the student’s changing performing responsibilities and needs. The student also has a copy of this assignment sheet. A glance at this outline at the end of the semester gives an instant summary of the student’s progress and needs for the future.  

The weekly assignment sheet was essential for both the student and Mathie’s records; it provided a suitable overview of the material that had been covered over the course of the semester. A copy of the sheet would be provided for the student, acting as a reminder of their weekly assignment, and Mathie would keep a copy of the sheet in the student’s folder for his records. This would assure that he knew what he had assigned, and assisted in planning for the student’s next lesson.  

Teacher Lesson Preparation

Mathie strongly believed in developing a plan and being prepared as a teacher to aid in teaching. Jade Dixon, states of Mathie: “One of the most important aspects of his teaching was being prepared. You could not go into a lesson with Dr. Mathie and be unprepared. He had a specific homework list and it better be practiced to the best of your ability. He is strict but fun-loving.”

A trumpet teacher who plans on teaching students through the completion of their degree must develop a plan that will assist the student’s development as a well-rounded

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80 Ibid.

musician and should include short and long-term goals. Mathie describes developing a student’s course of study to meet the needs of the student:

The development of a student in all areas of performance must be planned, outlined, and constantly evaluated - so you need to look at short and long-term goals. The good teacher (I am excluding the “fixer,” who specializes in curing the specific and temporary problems of professional players) doesn’t focus exclusively on the student’s most obvious problems, at the expense of well-rounded development. During a period of study, be it one semester or four years, the teacher must select and present material that will contribute to the student’s development as a complete trumpet player and musician. Some skills will have to be studied at an elementary level, but that is when the teacher’s knowledge of materials is important.\(^8^2\)

In order to help a student achieve short and long-term goals and be efficient as an educator, Mathie believed in preparing a lesson plan for each trumpet lesson. Not only did he believe this helped assist in his teaching, but it also showed that he thought about the student and ways in which he could help them. He would review previously covered materials, the assignment for the upcoming lesson, and the student’s short and long-term goals from the student’s records in preparing a lesson plan. After the review of these materials, he would make a short list or brief plan for the upcoming lesson. This process helped assure a student would be on track and received a well-balanced trumpet education.\(^8^3\)

In addition to Mathie’s preparation of writing lesson plans, he was always searching for new materials that would assist in his teaching. He states that teachers are

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“behind the times” if they think they have all the materials to solve students’ problems.84

When Mathie was asked about why it is important to search for new materials he replied:

The teacher who just teaches the Arban book and Clarke solos has a problem. That is the reason for the “Trumpet Teacher’s Guide.” There will often be an etude that better approaches a problem, and the teacher who sticks to one set of books is failing to meet the needs of the students. For instance, I find the Ernest Williams Method superior in many ways to the Arban and the Phil Collins book on Pops playing excellent for students who are interested in this area. The Frackenpohl 3 Statements is invaluable for beginning to understand contemporary form without being “off the wall.” Etc., etc. On a mundane level, I would buy as many new books as I could afford, to save the students wasting their money on a bad book.85


85 Gordon Mathie, e-mail message to author, July 19, 2012.
CHAPTER FIVE

MATHIE’S CHARACTER

Just as people have individual learning styles, teachers develop individual teaching styles that work best for them. An individual’s teaching style is derived from several factors: experiences, environment, personality, and values. Both a teacher’s experiences and the environment in which they were educated can affect the structure in which the students are taught. A teacher can be warm, cold, welcoming, mean, strict, demanding, firm, caring, understanding, and encouraging; all affecting how a teacher educates and a student learns. If the paradigm in which the teacher is working has no mandated material to be taught, a teacher’s values can determine what concepts are important, which will ultimately determine what they will and will not teach.

Mathie is an exceptional educator who has mastered a teaching style that has influenced and inspired many. He taught in a way that expected every student to be driven and successful, while still making every student feel like they were his favorite. What defined Mathie as one of the greatest pedagogues of our time was his indelible and infective character that was unmatched by anyone and admired by all.

Love and Desire to Help People

Frank Campos, trumpet professor at Ithaca College, states “Gordon's teaching style is based first and foremost in his love of people and his desire to help his students become the best musicians they can be.”86 There are numerous times when students and

colleagues have mentioned Mathie taking time to talk with them and to express compassion and concern. Paul Tynan describes:

One of the memories I treasure most is very recent. We got to spend about 45 min  
during the ITG conference at the Banff Centre for the Arts in Alberta sitting on a  
bench chatting and catching up. At the end of the conversation he told me he was  
proud of me. There were so many people there he knew and that he could spend  
time with. He always had time for me.87

Mathie was interested in his students, making them feel they could talk with him about music or life, and he would help them in any way possible. McLaughlin explains how he has been there to help her, even if it required thinking outside the box:

…he was my counselor, encourager, and professional advisor in more ways than one. I would check out every major college/career decision with him before I moved forward. He never failed me. One particular example of his faithful help would be that following a severe car accident, I found myself with a fractured left clavicle and dislocated shoulder. I couldn't hold my trumpet in playing position, but had the pressure of ensembles, lessons and upcoming recital requirements ahead of me. I turned to Dr. Mathie, who devised an apparatus that would hold the trumpet "for me." Duct tape and a tuba stand were key components! I kept this contraption taped to my horn and stored it in a faculty member's office (personally arranged by Dr. Mathie), practicing faithfully through the time it took for my injury to heal. I was going to quit the semester and go home. Dr. Mathie's ingenuity and optimism were my saving grace.88

Upchurch describes the way in which Dr. Mathie was able to handle delicate situations exemplifying he cared to help: “Gordon was and is, a smile with a person attached. I have never seen him lose his cool and he is a master at defusing delicate situations. How so? He listens. He cares. He asks questions to help others to reach decisions of importance.”89


Mathie loves to help people. At times when others would turn away he was there to lend his assistance. Stacy Simpson, professional trumpet player and a former private student of his describes seeking help after being hit in the mouth by a line drive foul ball:

…in 3 months I was back at the top of my game and Gordon is who I credit with the comeback because not even Ghitalla would give me a lesson at the time… Gordon's sense of humor was part of the healing process for me. I was in shambles at the time of study and he made everything ok. He was encouraging and positive… He was the rock which I needed to stand on to get off the floor. His passion and attitude helped me to believe I could heal and come back as a player… He believed in me and whether or not he believed it himself he never showed doubt for one moment.90

Not only was he helpful with fixing playing issues, but he was also there to listen and support his students with issues outside trumpet. Jade Dixon explains how helpful Dr. Mathie was to her:

He has been extremely helpful. When my parents got divorced he was so supportive of my family and I. It meant a lot to me. He was also very supportive when a member of our high school band attempted suicide in our school during my sophomore year. He was good at allowing space for me to breath and also vent. It showed that he cared for me as a person and not just as a musician. Dr. Mathie is one of the most helpful people in my life actually. We are still very close.91

Trust

A key component in the relationship between a student and teacher is trust. A student that has confidence and trust in his or her teacher will be more willing to learn from the educator than the student who does not trust. It is with trust, a belief of


confidence in the teacher to instruct and demonstrate, that the student commits themselves to the process of their own educational development.

Reliability and consistency were constants. One student describes Mathie’s reliability:

Warming up would be part of his schedule before the student's lesson, even if the lesson was at 8 a.m. His advance communication was superior—and that was long before cell phones and emails! You always knew he would be waiting there for you if you had a commitment with him. "No show" was NOT in Dr. Mathie's vocabulary. I never knew him to pull a "no show" on any student—ever. Every single student/colleague received that same respect from him, every day of his work week for what I knew of his countless years as a teacher.92

He was consistently making sure every lesson included sight-reading and transposition. He also kept records and made sure students knew what was expected from them.

McLaughlin states;

Long range goals and short range goals were clearly outlined. Notes on lessons were kept by Dr. Mathie each week. His assignments were systematic, but it never became boring or stale. His passion for sight-reading, as well as transposition were a part of every lesson. His collection (still unsurpassed by any trumpeter I've met to this very day!) of sight-reading duets were always included. I recall his impeccable memory and organizational skills. Nothing slipped by from one week to the next. His highly professional habits inspired me to be just like him in lessons I would someday give.93

It was frequently mentioned within the surveys that Mathie earned the trust of his students through good demonstration and sharing his past experiences and success. Trust was also gained though several teaching strategies that he demonstrated. Trust between the student and teacher is solidified with student involvement. This can be accomplished through group discussions, teaching and using a student to assist as an example, and


93 Ibid.
through student involvement by asking them to participate in performances with the professor.

Based on surveys from former students and emails with Mathie, it is apparent he used group activities to establish trust within the studio. Freshman students would participate in group lessons, and the studio would hold group presentations enabling an environment of trust and openness. Having students work together created opportunities for open discussion and questions. This process makes the student feel more comfortable knowing others might have the same idea, feeling, or question as one of their peers.

Having individuals be a substitute or asking students to play a performance with Mathie were other ways in which he gained trust from his students. Robert Hill was asked by Dr. Mathie to substitute in a performance of J.S. Bach’s *Magnificat*. Hill was to play the first trumpet part, a part that is known to be challenging and demanding. Hill describes the story:

Dr. Mathie asked me play the Bach "Magnificat" with the Choralaires and the Hamilton College men's glee club. He handed me a LeBlanc 3 valve pic that the chorus had purchased in the 1960's. This horn was pretty bad with a mouthpiece that was as shallow as a dime with a hole cut in it. He wasn't able to play the concert because the PBQ was performing at the MENC convention in Georgia. Well, I took the horn home over Christmas vacation and transposed the part into E concert for the Bb pic. You can imagine how many 2/3, 1/3, 3 alone combinations resulting in hours, days etc in preparation. When I returned to school Dr. Mathie stopped me and told me he wanted to hear the piece and so I said, "OK, when should be in your office?" He responded, "Well, I have an 8 o'clock, 9 o'clock class, lessons straight through this afternoon. I'll see you tomorrow morning a 6:45 AM in my office! I couldn't believe it and I stood there stunned. Well, I played the audition, played the performance and it went quite well. I asked him, "Why so early?" He responded, "If you could play that piece at 6:45 AM, you convinced me you were ready!" I've performed the Magnificat about 20 times since that story and I've always worked on it early in the morning just for kicks.⁹⁴

Lastly the most important way Mathie earned his student’s trust was through his
caring and genuine interest in them, as well as their knowledge that he is someone they
could go to with any question or concerns. Students have come to him about family
issues, emotional and physical troubles, and to get his opinion on a major decision. One
student stated Mathie was her professional advisor and would check all major decisions
with in.\textsuperscript{95}

\textbf{Inspire and Encourage}

Two key attributes to a good teacher are their ability to inspire and encourage. It
is through these two elements in one’s teaching that a teacher can truly influence a
student’s life. An inspiring teacher is one who can motivate and excite their students to
take action. Other qualities that define a successful teacher are an encouraging attitude
and supportive demeanor.

Mathie has inspired others primarily through example. “His steadfast faith,
integrity, conscientious work ethic, positive attitude, and sense of humor make Gordon
Mathie the inspirational person to everyone who knows him.”\textsuperscript{96} A student of his states
“Dr. Mathie has inspired me beyond words. He has shown me what it takes to be good at
what you do.”\textsuperscript{97} It is through his leading and teaching by example that he has earned the
trust of his students and colleagues. Many students and colleagues mention his excellent
trumpet playing abilities. His demonstration of playing the trumpet gained his students

\textsuperscript{95} Tamara (Jackson) McLaughlin, interview by author, 6 October 2012, SurveyMonkey.com,
LLC, http://www.surveymonkey.com, Palo Alto, California, USA.

\textsuperscript{96} Lynne Smith, interview by author, 13 November 2012, paper, Grand Island, NY.

\textsuperscript{97} Jade Dixon, interview by author, 14 September 2012, SurveyMonkey.com,
LLC, http://www.surveymonkey.com, Palo Alto, California, USA.
trusted in what he was teaching. Colleague Upchurch comments on Mathie’s manner of leading by example:

Gordon led by example rather than by edict. Sometimes you get much better results by being the example than by providing the instruction. Stakeholders tend to readily follow leaders who show that ownership of the process creates a desire to produce positive results. Positive results create situations that encourage the stakeholders to continue along the same paths. Gordon made sure that everyone had ownership, never second guessing decisions made by others. I can never remember him making a negative comment about a colleague, even when it was probably warranted.\footnote{John Upchurch, interview by author, 23 August 2012, SurveyMonkey.com, LLC, http://www.surveymonkey.com, Palo Alto, California, USA.}

Mathie continually influenced his students with his philosophy of work ethic and doing what you love. He was an extremely dedicated and hard-working man who inspired his students mainly by example. McLaughlin describes Mathie’s work ethic as her “model for an impeccably superior work ethic” by being reliable, respectable, and always giving his best to each student.\footnote{Tamara (Jackson) McLaughlin, interview by author, 6 October 2012, SurveyMonkey.com, LLC, http://www.surveymonkey.com, Palo Alto, California, USA.}

Jade Dixon responded when asked if Dr. Mathie influenced her work ethic:

I would not be in graduate school if it wasn't for him. He made me very determined. He also taught me to get things done and to be prepared. He always gave me a lot of material to cover each week so it made me get used to time management.\footnote{Jade Dixon, interview by author, 1 October 2012, SurveyMonkey.com, LLC, http://www.surveymonkey.com, Palo Alto, California, USA.}

When asked if Mathie inspired him, Marvin Stamm stated:

Gordon's spirit and his sense of self are inspiring to me. His work ethic is also inspiring. He, even at this age (whatever that might be), is very productive in his
practicing and performing, his teaching, and his publishing of methods and arrangements. He has contributed greatly to our trumpet world and is an example to all.\textsuperscript{101}

The concept of doing what you love was another trait Mathie tried to instil in his students. His love for teaching and music was always evident. Dixon mentions how he has inspired her to do what she loves:

He has impacted me the most in my passion for what I do. He inspires me to do what I love to do and nothing less. I saw the love he had for his work when I was in lessons with him and also now. Not very many people in the world today can say they love what they do, but Dr. Mathie does. That is why I have decided to do dance and movement therapy and counseling because it makes me smile and it makes my heart bigger and stronger. That is his biggest impact on me, personally!\textsuperscript{102}

Mathie’s love for teaching and music had a substantial influence on all his students. On numerous accounts students and colleagues mention him inspiring their teaching and performing. Many students reflect on his pedagogical approval and how they try to mimic it in their own teaching. This is a true testament of an inspiring educator.

Mathie’s Humor

It is the author’s belief that applying humor in one’s teaching approach is a wonderful technique in making learning fun. Students perceive humor as being witty and happy, creating laughter and positive feelings, resulting in improving attitudes, motivation, and performance. Humor can also be used to change the mood or help regain a student’s attention.

Every person surveyed for this project has mentioned Mathie’s great sense of

\textsuperscript{101} Marvin Stamm, interview by author, 30 August 2012, SurveyMonkey.com, LLC, http://www.surveymonkey.com, Palo Alto, California, USA.

\textsuperscript{102} Jade Dixon, interview by author, 1 October 2012, SurveyMonkey.com, LLC, http://www.surveymonkey.com, Palo Alto, California, USA.
humor. His humor was fun, sarcastic, witty, and used in a way that could heal. Students and colleagues loved his humor and enjoyed spending time with him.

People adored that Mathie could laugh at himself. The fact that he could laugh at himself showed he had great modesty and did not take himself too seriously. He understood it is important to have fun and laugh. Marvin Stamm mentions about Mathie’s humor:

Gordon's sense of humor is such that he laughs at himself and if he knows one is comfortable with his or herself—and with his humor—he will get you to laugh at yourself too. Yet, he is sensitive to those who enjoy that kind of humor and those to whom it might be taken negatively. Gordon is very insightful, regarding people, and is careful to ensure his humor is taken correctly, never perceived as hurtful.103

Humor can be used to change the mood or help regain an individual’s focus and Mathie was cognizant of both. Stacy Simpson, who was working with Dr. Mathie on recovering from an embouchure injury, stated “Gordon's sense of humor was part of the healing process for me. I was in shambles at the time of study and he made everything OK. He was encouraging and positive.”104 Another student, Lynne C. Smith, mentioned that Mathie used humor to regain students’ attention; “He always had a knack for knowing when a little light-heartedness would promote interest and maintain focus and when a serious approach was necessary.”105 When Mathie was asked about how he used humor in his teaching and why it is important, he responded:

Even at my advanced age, I still feel a certain amount of tension involved in playing a program and/or giving a lesson or teaching a class. Humor, in moderation, helps resolve some of this tension. (Between you and me: At the 40th


105 Lynne Smith, interview by author, 13 November 2012, paper, Grand Island, NY.
Anniversary celebration of the Potsdam Brass Quintet, a former student who is now a professional player still remembered my comment after his Junior recital. It was not a sterling performance. My comment was, "I have never heard anything like it."

To get a better idea of Mathie’s dry and witty sense of humor, it is best to give a few examples. Upchurch mentions about Mathie’s humor from a colleague’s perspective:

Gordon is "The Crown Prince of Humor." He has the gift to do stand up comedy that keeps everyone engaged without ever saying anything that that you would find embarrassing. As the moderator of the PBQ performances, he managed to take simple situations and turn them into unbridled laughter. In our first NYSSMA performance, we premiered the Washburn Brass Quintet. Gordon quietly noted to the audience "Like many famous composers in the past, Washburn borrowed themes and phrases from other composers. However, in this case the borrowing came from other Washburn compositions." If you met Gordon in the hall, he always had a big smile and usually a wisecrack to share. He referred to John Schorge as "John Schrooge" but never in a derogatory manner. Once when we landed in Charleston, West Virginia and the five members of the PBQ were the only passengers on the plane, Gordon instructed the pilot to "Park it over there, we'll be right back."

Dixon describes his humor as being very sarcastic. She replied when asked about his humor “He used to say, "Are you ready to have your blood drawn today?" right before a lesson. Indeed it was like getting blood drawn most of the time, but he is also one of the most light-hearted people once you get used to his sarcasm.” She also mentions “I remember I would tell him that I would miss him when I went away to college, for an example, and he would say "I will miss you like a broken arm!" It always cracked me up!”

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106 Gordon Mathie, e-mail message to author, December 10, 2012.
It is because of Mathie’s humor, great knowledge, and love of teaching that his students enjoyed working with him. Mathie is someone people wanted to be around and learn from. Because of his character and his due diligence in teaching, he is one of the leading pedagogues in the trumpet community.
CHAPTER SIX
ADDRESSING PLAYING ISSUES

Mathie gained a reputation of being able to keenly address individuals’ playing issues and determining solutions to fix the problems. Characteristically, he would return to fundamentals to rectify an issue. He developed an individualized, systematic approach for each student, assigning specific fundamental exercises and etudes each week. Lists of Mathie’s core pedagogical books used are found in Appendix C.

Addressing Fundamental Playing Issues

The approach and materials Mathie used to assist students in learning specific fundamentals are explained in his own words below. These include essentials of trumpet playing such as: breathing and air flow, tone and sound, articulation, flexibility, intonation, transposition, musicality, endurance, and performance anxiety.

Breathing and Air Flow

I talk about steady airflow, demonstrating holding a piece of paper on the wall with air, “wedge” intake, etc. We work on the Cichowicz Flow Studies, alternating slurred and tongued passages, so that the air flow and, consequently, the sound quality are the same. We talk about keeping the tongue at its lowest and furthest back position. A part of the daily routine should be pp long tones, held as long as possible. Select a passage from an etude or solo, hold the first note for the length of the phrase, then compare with playing the phrase as written.

Materials:
- Schlossberg, Daily Drills and Technical Studies
- Cichowicz, Flow Studies
- Colin, Advanced Lip Flexibilities
- Stamp, if applicable

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Tone and Sound

Most students have an acceptable sound when entering college; we work on flexibility of sound, good sound over the entire range, etc. Make sure that the quality of sound does not reflect the difficulty of the passage. Play it slowly, making sure of uniformity, then gradually increase the speed. Tape record, tape record, tape record. The student’s sound is a very individual thing, but they must fit in the accepted area of good trumpet sound. Listen to trumpet, violin and vocal recordings. Does the sound quality remain the same, no matter what the register? If not, find the note where the sound begins to suffer. Play the same note seated with the bell close to the floor. Is it easier, “better?” Yes, because in that position the breath is usually taken correctly. Again, I don’t expect the student to sound like me, but take turns playing a passage: Is the basic sound the same? After the basic sound is good in all situations experiment with flexibility of sound. What sound for Haydn, Hindemith, Mahler, Strauss, etc.

Materials:
- Recordings of good instrumentalists and vocalists hymns
- Getchell, Practical Studies
- Cichowicz, Flow Studies
- Arban, The Art of Phrasing
- Grocock, Advanced Method
- Schlossberg, Daily Drills and Technical Studies
- Collins, In The Singing Style
- Bordogni, 24 Vocalises

Articulation

These skills depend on successful work on tone and sound; we should always “sound good” no matter what we are playing. “Tonguing problems” are often air problems, causing by using different air approaches for tongued and slurred passages. The air should not change. Some students are limited in their tonguing styles, the usual problem being playing too short. Start slurred, then as long as possible, then gradually “shorter”, etc.

Materials:
- Getchell, Practical Studies
- Nagel, Speed Studies
- Williams, Method of Scales

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110 Ibid.
111 Ibid.
Flexibility

I emphasize that although there is some lip movement, these are essentially tongue and breath slurs. The emphases should be on breath support and syllable change (ta-ee when ascending.) Most students have learned to do slurs properly, but occasionally a student will over involve lip movement, thus causing pressure issues. Accuracy in the upper, thus precarious, register is sometimes a problem, requiring drill on playing the slur down an octave and tongued.

Materials:
- Schlossberg, Daily Drills and Technical Studies
- Colin, Advanced Lip Flexibilities
- Plog, Trumpet Method
- Cichowicz, Flow Studies

Note: Dr. Mathie reordering of the Schlossberg, Daily Drills and Technical Studies. When asked why he reordered the book he states:

The Schlossberg is a great book which should be on every trumpet player’s stand. But, since it was a collection of “on the spot problem solvers” it is not always organized. My reordering of the book did not change any notes or the order of the studies, but corrected logistical problems. The Baron Company was not interested in the corrections. I encouraged my students to enter the corrections and additions in their books.¹¹² (See in Appendix D for Dr. Mathie’s revisions)

Intonation

Occasionally students do not understand the harmonic series, alternate fingerings, etc. This should be corrected. Encourage students to: (1) find a partner (2) write out a chromatic scale of the entire range of the instrument (3) play various intervals over the entire range without looking at the tuner, with the partner marking flat and sharp issues. Students should have a working knowledge and correct application of note tendencies in various arpeggios and scale patterns. For example, is a bottom line E played differently in: major or minor keys; major or minor arpeggios, etc.? The occasional playing of slow duets can reveal some intonation issues (see Gekker.) The student should have an intimate knowledge of his instrument’s tendencies involving register, key, fingerings, etc.

Materials:
- Hymns
- Getchell
- Gekker, 44 Duos

¹¹² Gordon Mathie, e-mail message to author, August 4, 2012.

¹¹³ Gordon Mathie, e-mail message to author, January 5, 2013.
Arban, The Art of Phrasing
Lyrical studies\textsuperscript{114}

**Transposition**

Play well known tunes (Golden Book of Songs, etc.) in various keys. Occasional playing of “question and answer” patterns by teacher and student. The student should practice improvising duet parts to well known tunes. Scales (major, minor, chromatic, whole tone) by interval (3rds, 4ths, etc.) Sight read duets in various keys. Practice singing (either by solfege or note names) transposed music.

**Materials:**
- Bordogni, Vocalese
- Caffarelli, 100 Melodious Etudes
- Getchell, Practical Studies
- Telemann/Mathie, Duets for the Transposing Trumpeter
- Williams, Method of Transposition

**Musicality**

This skill is always being taught. It is taught during the lesson’s opening duet. In this duet (sightreading and/or transposed), the student is encouraged to use “prior hearing” so that chord progressions, modulations, cadences, transpositions, etc., are understood and played in a musical manner. Musicality is a never-ending concern. Students often use sightreading, technical challenges, and the like as excuses for non-musical performance. This learning process was present in every exercise, etude, and solo. The initial book most often used with new students was the Getchell Practical Studies, Book 2.\textsuperscript{115}

**Endurance**

Good endurance should be the natural result of correct playing fundamentals and proper attention to the best scheduling of practice time. Endurance could be a problem if students lacked good fundamentals. Some students lacked proper planning for their trumpet playing day. Students should be aware of an effective warmup, a carefully planned schedule of practice and constant awareness of fundamentals.

\textsuperscript{114} Gordon Mathie, e-mail message to author, August 4, 2012.

\textsuperscript{115} Gordon Mathie, e-mail message to author, November 4, 2012.
Performance Anxiety

An experienced teacher can detect symptoms of extreme performance anxiety in a new student. Some discreet exposure in studio class can reveal any severity. Steps to lessen the issue:

Lots of individual playing in studio class (handle this discreetly.) In lessons prepare for performance of an etude or short solo in studio class. Lots of marking in the beginning measures of the piece to be played. (Enough markings to occupy attention until beginning tension is gone). Do the piece backwards, start in difficult places, a few bars at a time, in a different key, etc. This is part of “really learning” a piece. Discuss and master breath and relaxation routines. Examples: slow and deep breaths while standing against a wall; imagine that some audience members have insulted you and you are going to “really show them”, etc.

Give the student my performance tension reading list and assign readings. Practice deep and “hammy” bows and how to recognize accompanists.

Materials:
The exercises listed above, psychology textbooks, articles on stage presence and performance anxiety.  

Addressing Repertoire Issues

Dr. Mathie used repertoire to reinforce fundamental concepts that were being worked on in the lesson. He also used repertoire to help analyze a student’s playing and teach musical expression. Mathie did not have a pre-determined curriculum in teaching of repertoire. Instead, he monitored each student’s development and assigned the appropriate repertoire when he felt it was needed.

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116 Gordon Mathie, e-mail message to author, November 4, 2012.

117 Ibid.
Repertoire taught in applied lessons can be broken down into three categories: duets, solos, and orchestral excerpts. These categories and the way Dr. Mathie utilized them are explained in detail below.

**Duets as a Teaching Tool**

Dr. Mathie always started each lesson with a duet. Duets serve several purposes within the lesson; such as a re-warm-up for the student, a way to work on a specific playing concern, practice sight-reading, and a fun playing experience. He describes sight-reading as a time when the student lets their “guard down,” revealing the students physical and musical problems.\(^\text{118}\) These problems may not show up in prepared materials because they are familiar with the music. Mathie would choose specific duets to investigate difficulties in the student’s playing and to reinforce new concepts that are being addressed in etudes and solos the student is currently studying.\(^\text{119}\)

**Solos**

Dr. Mathie had techniques he would recommend to students preparing for solo performances. One technique was to have piano accompaniment recorded to aid in the student’s practice sessions. He would also encourage them to not always start at the beginning of the piece, but rather start in the middle and work backwards. Two additional tools he recommended were to make an etude of the problem spots, and practice them in all keys. The following method is described as the Mathie “kick it and walk away” technique. When trying to solve a problem, work on it in various keys, with different


\(^{119}\) Ibid.
articulations and styles, then go back and “kick it” again to see how it has progressed.\textsuperscript{120}

Dr. Mathie comments on this strategy:

Some playing problems are constantly being discussed and improved, hopefully. Again, the most difficult thing about teaching is how to best serve each individual student. Some students will get so involved in a problem and work on it so much that they forget how to play. “Kick it and walk away” refers to briefly, but often, coming back to a problem. Some students welcome constant drill on one aspect of playing; some get paranoid.\textsuperscript{121}

**Orchestral Excerpts**

Dr. Mathie believed teaching orchestral music educated his students in ensemble playing. Even though the majority of his students were studying music education, teaching orchestral music helped the student who would be auditioning for graduate school, playing in a community orchestra, or the occasional student who would be auditioning for a full-time orchestra. Mathie had his students learn the complete part rather than just the standard trumpet excerpt. He believes that even though the focus may be on a particular orchestral excerpt, it is still important for the student to understand how it fit in with the rest of the work. In addition, Dr. Mathie had his students first listen to the complete work and would follow with a detailed conversation about the trumpet’s role, choice of equipment, style, musical cues from other instruments, counting rest, use of alternate fingerings, and so on. Dr. Mathie was not just teaching the orchestral music, but was teaching the necessary skills of being a good musician.\textsuperscript{122}


\textsuperscript{121} Gordon Mathie, e-mail message to author, July 19, 2012.

\textsuperscript{122} Ibid.
CHAPTER SEVEN
CONCLUSION

Looking back at the last 50 years, Dr. Gordon William Mathie is certainly one of the most renowned trumpet performers and educators of our time. He is a great man who has had a huge impact not only on his students, but on the entire trumpet community. His intriguing personality and dedication to help others are commendable and are the highlights of his tremendous work ethic. This along with his love and passion for music and numerous successes are notable and valuable to share with everyone involved in the field of music.

A majority of his teaching career was spent at the Crane School of Music at SUNY Potsdam, where he was Professor of Trumpet and Music Education and Chair of Performance, along with being Professor Emeritus. Throughout his career, he produced a variety of publications exploring teaching, instrumental studies, and ensemble works. In addition, he was a founding member and frequent contributor to the International Trumpet Guild. Mathie’s performing career includes his performing with the Detroit and Vermont Symphony Orchestras, Leonard Smith Concert Band, Potsdam Brass Quintet, University Illinois Brass Quintet, and the University of Georgia Brass Quintet. He has been recognized for his exceptional contributions to the trumpet community as a performer and educator by being awarded the first International Trumpet Guild “Award of Merit.”

Internet surveys with selected former students and colleagues provided a first hand account of Mathie’s life and accomplishments. They truly paint a picture of how he was able to impact the lives of those he worked with and taught. There are many heart-
warming stories shared by those who knew him. It is evident through these interviews that he was a man of great influence and integrity. He has impacted the trumpet world by touching the lives of many great performers and educators who now are helping to continue on his legacy. Countless performers, teachers and students use his published documents, including numerous musical arrangements, articles in *The International Trumpet Guild Journal*, along with his “The Trumpet Teachers Guide”. His work will continue to have a positive effect on the trumpet community for years to come.

Regarding future avenues of research, there are other publications that could be made to further illustrate his accomplishments. Mathie developed many exercises to help advance his students’ technique. Most are not published and should be made available to the world. These include, but are not limited to, his fundamental book *Intermediate Drudgeries* and *Instrumental Adventures* (which is a fundamentals book for high school bands). He has numerous arrangements and works that have not been published, including his Baroque trumpet ensemble arrangements and his trumpet and band arrangements such as the Concerto in E-flat by Neruda and Sonata in D by Petronio Franceschini. Another project that would further illustrate Mathie’s importance would be publishing his revision of the Max Schlosberg’s *Daily Drills and Technical Studies*. Some other projects that could further research on Mathie include information on his involvement and contributions with the International Trumpet Guild and a complete list of recordings he has made. Lastly, I believe a collection of stories and letters from Mathie’s students and colleagues describing his influence on them would be of interest to the trumpet community and music educators.
Performing Insights:

AW: How do you prepare for a recital, concert, etc.?

GM: The first consideration would be the overall program: Length, variety, endurance factors, difficulty of accompaniment, etc.

AW: What did you find helpful with obtaining gigs?

GM: Getting gigs as a free lancer in Detroit. I had to establish my reputation as dependable (never cancel an accepted gig for one that pays more), capable of all styles and a proficient sight-reader.

AW: Did you use different equipment for different gigs?

GM: Of course:

Basic orchestra: My Schilke C5
Wagner, pop: Mt. Vernon Bb
Small dance combos: Conn 22B
Big band lead and shows: Mt. Vernon Bb

AW: What do you do on the days you feel your playing is not going well?

GM: “Bad days” were “back to fundamentals” days
AW: If you were to break up how often your playing feels really good, tolerable, making it work, and not working; what percentages would you give them?

GM: Really good: 50%, Tolerable: 25%, Making it work: 10%, Not working: 15%

AW: Do you have any advice about section playing?

GM: If I am playing first: Consistency

AW: Any advice on play principal part?

GM: The section must rely on things always being played the same unless the conductor asks for a change

AW: Do you have any advice on dealing with nerves?

GM: Preparation, both musical and mental.

**Performing Experiences:**

AW: What was it like playing in the Detroit Orchestra?

GM: I joined the Detroit Orchestra when it was reestablished after a financial hiatus, so the season consisted of visiting conductors (Bernstein, Mitropoulos, Walter, etc.). I played 3rd and assistant 1st. The season was 26 weeks! During the second season, under Paul Paray, the DSO recorded on the Mercury Classics label.

AW: What works did you record under Paul Paray at the DSO?

GM: Beethoven #7, La Mer, Bolero, etc.

AW: What was it like recording with a major symphony?

GM: I played on most of the Mercury Classics LPs. Recording with Burton Fine, the chief engineer, was unique. After a “tuning” session (loud, soft, solo segments) the
recordings were made with one microphone, suspended above the middle of the orchestra. Dials were not touched when the brass raised their bells to play, as is so often the case.

AW: Will you discuss your experiences playing with the DSO?
GM: Since the orchestra had just reformed when I joined, the season was only 26 weeks long. So I (and most of the players) took as many engagements as possible. I played shows, taught, and toured with the St. Louis Sinfonietta. As the 3rd and Assistant 1st player, I had to prepare as if I were the 1st player. Illness and conflicts would bring about unrehearsed concerts as the 1st player.

AW: What was so special about Dimitri Mitropoulos to you?
GM: Mitropolous was a modest, polite and extremely musical conductor. He was our conductor for 2 weeks. He had a photographic memory and before the first rehearsal he had memorized the orchestra roster and greeted each of us by name. Very frightening.

AW: What was so special about Bruno Walter to you?
GM: Bruno Walter had the “biggest” ears of any conductor I have ever played for. In the middle of the chromatic, dense development section of Don Juan he gently called attention to a wrong note by the first trumpeter, who admitted that he had played that note incorrectly for many years, undetected by anyone.

AW: What was it like touring with Potsdam Brass Quintet (PBQ)?
GM: The PBQ played school concerts, campus recitals and music conferences. Versatility was the important factor. During my tenure the PBQ produced 2 LPs.
AW: What two LPs did you produce with the PBQ?
GM: New York Composers, The Early Years

AW: What was the recording process like with PBQ?
GM: The PBQ recorded in the Potsdam Presbyterian Church, due to good acoustics and pieces with organ. Of necessity we recorded late at night, with breaks while trucks passed.

AW: Did you have a job or role (outside of playing the trumpet) that you occupied in the PBQ? (tour manager, booker, advertising, etc.)
GM: With the PBQ I did most of the announcing during concerts and school programs.

AW: What was the atmosphere like in the PBQ?
GM: Cordial criticism and mutual respect.

AW: How often did you rehearse and perform with PBQ?
GM: The PBQ rehearsed once weekly.

AW: What role did the PBQ play in your life and career?
GM: The PBQ played an important part in my musical life. We did not have a permanent 1st trumpet; John Schorge and I split the 1st parts by individual strengths and program order. In the “Frozen North” the chance to make music with good musicians was one of my connections with sanity.

AW: It is my understanding the PBQ was a very active touring brass quintet during the years of 1970-77. Can you discuss what it was like?
GM: In addition to the PBQ the members usually played a solo recital each year. The
PBQ played 2 programs on campus each year and at least once each year we would
perform at a state or national conference (NYSSMA, MENC, etc.) In addition, each Fall
we would do a tour of public schools in New York State.

AW: What notable musicians have you performed with?
GM: I played for many notable conductors. My favorites: Dimitri Mitropoulos and Bruno
Walter. At Potsdam I played for Gunther Schuller, Robert Shaw and played the first
performance of Vincent Persichetti’s “the Pleides” for chorus, string orchestra and solo
trumpet.

AW: What was it like performing at the International Trumpet Guild (ITG) conventions?
GM: ITG performances were always a pleasure because most of the audience was on the
performer’s side.

AW: What did you perform at ITG Conventions?
GM: I played on many “Massed Trumpets” concerts, as well as conducting that group.
The most difficult piece was by Bobby Lewis. I had to play trumpet, flugelhorn and end
on a written top line F for the Piccolo.

AW: Have you performed as a soloist with orchestra or band? If so, what and when?
GM: Persichetti’s “The Pleiades” with the Crane Chorus and Orchestra.
AW: How were you selected to play the first performance of Vincent Persichetti’s “The Pleiades” for chorus, string orchestra and solo trumpet?

GM: “The Pleiades” was too difficult for most students (it ended with a 2 minute cadenza for the C trumpet.) I had played many times for Brock McElheran, the Crane Chorus conductor (Brandenburg 2, Messiah, B Minor Mass, Bach Magnificat, etc.) So he asked me to play the solo part. It was a great experience and I still have the trumpet part (hand written and signed by Persichetti.)

AW: What was it like to be a leader of the Com/7th Fleet band?

GM: The basic requirements were patience and flexibility. Patience because the players ranged in playing ability from professional to less gifted. Flexibility because the 18 piece band was a concert band, a military band, a dance band and a military unit.

AW: Would you like to share any interesting stories?

GM: Every rehearsal and concert with the DSO, the St. Louis Sinfonietta, the PBQ, the Vermont Symphony, the Detroit Concert Band, etc. was interesting to me. Most of the stories have no place in a scholarly document.

AW: Would you like to share any funny stories?

GM: The funniest story was not funny at the time. The Com/7th Fleet Band was part of the Invasion Force of Japan in WWII. The band left for Japan but our instruments left for Manila.
APPENDIX B

ANNOTATED BIBLIOGRAPHY OF SELECTED WORKS

Title

Number of movements

Duration

Instrumentation  A complete listing of required instrumentation according to the score.

Publication information  All available publication information.

Tessitura (for trumpet only)  The pitch range of each work is provided according to the following system: The F below low C is indicated as F1, one octave above is indicated as F2, two octaves is indicated as F3, and three octaves is indicated as F4. All other pitches follow the format of the F-Sharp below them; for example, low G is indicated G1 and the G two octaves above is G3.

Performance considerations  Any performance considerations that may influence the selection of the work; may include venue requirements.
# Trumpet Ensemble Works

<table>
<thead>
<tr>
<th>Title</th>
<th>Concerto in B-flat, Tomaso Albinoni</th>
</tr>
</thead>
<tbody>
<tr>
<td>Number of movements</td>
<td>Three</td>
</tr>
<tr>
<td>Duration</td>
<td>Allegro 2:24</td>
</tr>
<tr>
<td></td>
<td>Andante 1:30</td>
</tr>
<tr>
<td></td>
<td>Allegro 1:15</td>
</tr>
<tr>
<td>Instrumentation</td>
<td>Solo piccolo trumpet in B-flat, four B-flat trumpets</td>
</tr>
<tr>
<td>Publication information</td>
<td>unpublished</td>
</tr>
<tr>
<td>Tessitura</td>
<td>B-flat piccolo trumpet B1—D2, B-flat trumpet G1—C3</td>
</tr>
<tr>
<td>Performance considerations</td>
<td>Piccolo trumpet part is economical. Trumpet parts have little rest.</td>
</tr>
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</table>

<table>
<thead>
<tr>
<th>Title</th>
<th>Concerto in D Minor, Tomaso Albinoni</th>
</tr>
</thead>
<tbody>
<tr>
<td>Duration</td>
<td>Adagio 1:20</td>
</tr>
<tr>
<td></td>
<td>Allegro 1:30</td>
</tr>
<tr>
<td></td>
<td>Adagio 1:00</td>
</tr>
<tr>
<td></td>
<td>Allegro 2:00</td>
</tr>
<tr>
<td>Instrumentation</td>
<td>Solo piccolo trumpet in B-flat, four B-flat trumpets</td>
</tr>
<tr>
<td>Publication information</td>
<td>Unpublished</td>
</tr>
<tr>
<td>Tessitura</td>
<td>B-flat piccolo trumpet G1—D2, B-flat trumpet G1—B3</td>
</tr>
<tr>
<td>Performance considerations</td>
<td>Economical trumpet parts. Piccolo part is technically demanding.</td>
</tr>
<tr>
<td>Title</td>
<td>Concerto in F, Tomaso Albinoni</td>
</tr>
<tr>
<td>---------------------------</td>
<td>-----------------------------------------------------------------------------------------------</td>
</tr>
<tr>
<td>Duration</td>
<td>Grave 2:06  \Allegro 5:06  \Adagio 0:40  \Allegro 1:25</td>
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<tr>
<td>Instrumentation</td>
<td>Solo piccolo trumpet in B-flat, four B-flat trumpets</td>
</tr>
<tr>
<td>Publication information</td>
<td>N/A</td>
</tr>
<tr>
<td><em>Tessitura</em></td>
<td>Piccolo trumpet G-sharp1—D2, B-flat Trumpet G1-C3</td>
</tr>
<tr>
<td>Performance considerations</td>
<td>Cup mutes needed for trumpet parts in third movement.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Title</th>
<th>Concerto Saint Marc, Tomaso Albinoni</th>
</tr>
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<tbody>
<tr>
<td>Duration</td>
<td>Grave 1:36  \Allegro 1:50  \Andante 0:55  \Allegro 0:50</td>
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<tr>
<td>Instrumentation</td>
<td>Solo piccolo trumpet in A, four B-flat trumpets</td>
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<tr>
<td>Publication information</td>
<td>Copyright 1995 Triplo Press, Oxford, Ohio</td>
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<tr>
<td><em>Tessitura</em></td>
<td>A piccolo trumpet F1–F3, B-flat trumpet F-sharp 1-B3</td>
</tr>
<tr>
<td>Performance considerations</td>
<td>Beautiful opening lyrical movement and well-constructed work.</td>
</tr>
<tr>
<td>Title</td>
<td>Sonata no. 2 in D, Tomaso Albinoni</td>
</tr>
<tr>
<td>-------</td>
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</table>
| Duration | Allegro 1:22  
Grave 0:30  
Presto 0:27  
Adagio 0:18  
Allegro 0:48 |
| Instrumentation | Solo trumpet in D, four B-flat trumpets |
| Publication information | N/A |
| *Tessitura* | Solo D trumpet C—A3, B-flat Trumpet G1 sharp-B3 |
| Performance considerations | Minimal rest for the B-flat trumpets. Third movement consists of fast sixteenth note passages in the key of E major for the B-flat trumpets and in C for D trumpet. |

<table>
<thead>
<tr>
<th>Title</th>
<th>Sonata no. 1, Pietro Baldassare</th>
</tr>
</thead>
</table>
| Duration | Allegro 1:46  
Grave 2:18  
Allegro 2:33 |
<p>| Instrumentation | Solo piccolo trumpet in B-flat, four B-flat trumpets |
| Publication information | N/A |
| <em>Tessitura</em> | B-flat piccolo trumpet G1—C2, B-flat trumpets G1—C3 |
| Performance considerations | Minimal rest for the B-flat trumpets. |</p>
<table>
<thead>
<tr>
<th>Title</th>
<th>Sonata in D, Petronio Franceschini</th>
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</thead>
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<tr>
<td><strong>Duration</strong></td>
<td>Grave 3:18</td>
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<tr>
<td></td>
<td>Allegro 1:00</td>
</tr>
<tr>
<td></td>
<td>Adagio 2:20</td>
</tr>
<tr>
<td></td>
<td>Allegro 1:55</td>
</tr>
<tr>
<td><strong>Instrumentation</strong></td>
<td>Two piccolo trumpets in A, four B-flat trumpets</td>
</tr>
<tr>
<td><strong>Publication information</strong></td>
<td>Unpublished</td>
</tr>
<tr>
<td><strong>Tessitura</strong></td>
<td>A piccolo trumpet F1—E-flat 2, B-flat trumpet G1-B3</td>
</tr>
<tr>
<td><strong>Performance considerations</strong></td>
<td>Economical trumpet parts.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Title</th>
<th>Concerto in D, Johann Friedrich Fasch</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Duration</strong></td>
<td>Allegro 4:00</td>
</tr>
<tr>
<td></td>
<td>Largo 1:15</td>
</tr>
<tr>
<td></td>
<td>Allegro Moderato 2:45</td>
</tr>
<tr>
<td><strong>Instrumentation</strong></td>
<td>Solo piccolo trumpet in A, four B-flat trumpets</td>
</tr>
<tr>
<td><strong>Publication information</strong></td>
<td>Unpublished</td>
</tr>
<tr>
<td><strong>Tessitura</strong></td>
<td>A piccolo trumpet F1—F3, B-flat trumpet A1—B3 (optional C-sharp 3)</td>
</tr>
<tr>
<td><strong>Performance considerations</strong></td>
<td>Piccolo part identical to original solo trumpet part.</td>
</tr>
<tr>
<td>Title</td>
<td>Concerto in D, Francesco Manfredini</td>
</tr>
<tr>
<td>---------------------------</td>
<td>------------------------------------------------------------------------------------------------------</td>
</tr>
<tr>
<td>Duration</td>
<td>Allegro Moderato 2:32</td>
</tr>
<tr>
<td></td>
<td>Largo 1:00</td>
</tr>
<tr>
<td></td>
<td>Allegro 1:48</td>
</tr>
<tr>
<td>Instrumentation</td>
<td>Two piccolo trumpets in A, four B-flat trumpets</td>
</tr>
<tr>
<td>Publication information</td>
<td>Unpublished</td>
</tr>
<tr>
<td><em>Tessitura</em></td>
<td>A piccolo trumpet F1—D2,</td>
</tr>
<tr>
<td></td>
<td>B-flat trumpet G-sharp 1—G-sharp 3</td>
</tr>
<tr>
<td>Performance considerations</td>
<td>Economical trumpet and piccolo parts.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Title</th>
<th>Concerto in D, Giuseppe Tartini</th>
</tr>
</thead>
<tbody>
<tr>
<td>Duration</td>
<td>Allegro moderato 4:00</td>
</tr>
<tr>
<td>Instrumentation</td>
<td>Piccolo trumpet in A, four B-flat trumpets</td>
</tr>
<tr>
<td>Publication information</td>
<td>Unpublished</td>
</tr>
<tr>
<td><em>Tessitura</em></td>
<td>A piccolo trumpet F1—F3,</td>
</tr>
<tr>
<td></td>
<td>B-flat trumpet A1—C-sharp 3</td>
</tr>
<tr>
<td>Performance considerations</td>
<td>Some challenging technical demands for all parts.</td>
</tr>
<tr>
<td>Title</td>
<td>Concerto in D, Georg Philipp Telemann</td>
</tr>
<tr>
<td>---------------------------</td>
<td>--------------------------------------</td>
</tr>
<tr>
<td><strong>Duration</strong></td>
<td></td>
</tr>
<tr>
<td>Adagio</td>
<td>2:00</td>
</tr>
<tr>
<td>Allegro</td>
<td>2:00</td>
</tr>
<tr>
<td>Grave</td>
<td>2:00</td>
</tr>
<tr>
<td>Allegro</td>
<td>1:45</td>
</tr>
<tr>
<td><strong>Instrumentation</strong></td>
<td>Piccolo trumpet in B-flat, four B-flat trumpets</td>
</tr>
<tr>
<td><strong>Publication information</strong></td>
<td>Unpublished</td>
</tr>
<tr>
<td><strong>Tessitura</strong></td>
<td>B-flat piccolo trumpet F1—F3, B-flat trumpet G1—A3</td>
</tr>
<tr>
<td><strong>Performance considerations</strong></td>
<td>Economical trumpet parts. Piccolo part is demanding. May want to transpose B-flat trumpet parts down a half step and play the piccolo part on piccolo in A in the key of written F major and concert D major.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Title</th>
<th>Concerto for Three Piccolo Trumpets, Georg Philipp Telemann</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Duration</strong></td>
<td></td>
</tr>
<tr>
<td>Largo</td>
<td>3:00</td>
</tr>
<tr>
<td>Vivace</td>
<td>2:00</td>
</tr>
<tr>
<td>Siciliano</td>
<td>2:30</td>
</tr>
<tr>
<td>Vivace</td>
<td>3:00</td>
</tr>
<tr>
<td><strong>Instrumentation</strong></td>
<td>Three piccolo trumpets in A, four B-flat trumpets</td>
</tr>
<tr>
<td><strong>Publication information</strong></td>
<td>Copyright 1995 Triplo Press, Oxford, Ohio</td>
</tr>
<tr>
<td><strong>Tessitura</strong></td>
<td>A piccolo trumpet F1—F3, B-flat trumpet F sharp1—F sharp 3</td>
</tr>
<tr>
<td><strong>Performance considerations</strong></td>
<td>B-flat trumpet parts are not difficult. First piccolo trumpet is changing.</td>
</tr>
<tr>
<td>Title</td>
<td>Concerto, Giuseppe Torelli</td>
</tr>
<tr>
<td>-------</td>
<td>-----------------------------</td>
</tr>
<tr>
<td><strong>Duration</strong></td>
<td></td>
</tr>
<tr>
<td>Allegro</td>
<td>1:24</td>
</tr>
<tr>
<td>Adagio</td>
<td>1:12</td>
</tr>
<tr>
<td>Presto</td>
<td>0:20</td>
</tr>
<tr>
<td>Adagio</td>
<td>0:20</td>
</tr>
<tr>
<td>Allegro</td>
<td>0:50</td>
</tr>
<tr>
<td><strong>Instrumentation</strong></td>
<td>Solo trumpet in D, four B-flat trumpets</td>
</tr>
<tr>
<td><strong>Publication information</strong></td>
<td>Unpublished</td>
</tr>
<tr>
<td><strong>Tessitura</strong></td>
<td>D trumpet C1—A3, B-flat trumpet G-sharp 1—B3</td>
</tr>
<tr>
<td><strong>Performance considerations</strong></td>
<td>Some challenging technical demands for first, third, and fourth B-flat trumpets.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Title</th>
<th>Concerto in E-flat, Gottfried Heinrich Stölzel</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Duration</strong></td>
<td></td>
</tr>
<tr>
<td>Maestoso</td>
<td>3:30</td>
</tr>
<tr>
<td>Andante</td>
<td>1:00</td>
</tr>
<tr>
<td>Allegro</td>
<td>1:45</td>
</tr>
<tr>
<td><strong>Instrumentation</strong></td>
<td>One piccolo trumpets in B-flat, four B-flat trumpets</td>
</tr>
<tr>
<td><strong>Publication information</strong></td>
<td>Copyright 1993 Triplo Press, Oxford, Ohio</td>
</tr>
<tr>
<td><strong>Tessitura</strong></td>
<td>B-flat piccolo trumpet F1—F3, B-flat trumpet F1—C-sharp 3</td>
</tr>
<tr>
<td><strong>Performance considerations</strong></td>
<td>Well-constructed work, all parts are suitable.</td>
</tr>
<tr>
<td>Title</td>
<td>Concerto, Francesco Maria Veracini</td>
</tr>
<tr>
<td>---</td>
<td>---</td>
</tr>
</tbody>
</table>
| Duration | Allegro 2:30  
Allegro Moderato 2:05  
Allegro Moderato 1:50 |
| Instrumentation | Piccolo trumpet in A, four B-flat trumpets |
| Publication information | Unpublished |
| Tessitura | A piccolo trumpet G1—F3,  
B-flat trumpet G-sharp 1—A3 |
| Performance considerations | Economical trumpet parts. Piccolo part is technically demanding. |
## Trumpet and Band Works

<table>
<thead>
<tr>
<th>Title</th>
<th>Sonata in D, Petronio Franceschini</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Duration</strong></td>
<td>Grave 3:18</td>
</tr>
<tr>
<td></td>
<td>Allegro 1:00</td>
</tr>
<tr>
<td></td>
<td>Adagio 2:20</td>
</tr>
<tr>
<td></td>
<td>Allegro 1:55</td>
</tr>
<tr>
<td><strong>Instrumentation</strong></td>
<td>Two piccolo trumpets in A, 2 flutes, 2 oboes, 2 bassoons, 3 clarinets, 1 bass clarinet, 2 alto saxophones, 1 tenor saxophone, 1 baritone saxophone, 3 cornets, 4 horns, 2 trombones, 1 bass trombone, 1 euphonium, 1 tuba, 1 timpani</td>
</tr>
<tr>
<td><strong>Publication information</strong></td>
<td>Unpublished</td>
</tr>
<tr>
<td><strong>Tessitura</strong></td>
<td>A piccolo trumpet F1—E-flat 2,</td>
</tr>
<tr>
<td><strong>Performance considerations</strong></td>
<td>Good work featuring two piccolo trumpets.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Title</th>
<th>Concerto, Johann Baptist Neruda (2 versions: regular and easier)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Duration</strong></td>
<td>Allegro 6:00</td>
</tr>
<tr>
<td></td>
<td>Largo 5:20</td>
</tr>
<tr>
<td></td>
<td>Vivace 5:00</td>
</tr>
<tr>
<td><strong>Instrumentation</strong></td>
<td>Solo B-flat trumpet, 2 flutes, 2 oboes, 2 bassoons, 3 clarinets, 1 bass clarinet, 2 alto saxophones, 1 tenor saxophone, 1 baritone saxophone, 3 cornets, 4 horns, 2 trombones, 1 bass trombone, 1 euphonium, 1 tuba, 1 timpani</td>
</tr>
<tr>
<td><strong>Publication information</strong></td>
<td>Unpublished</td>
</tr>
<tr>
<td><strong>Tessitura</strong></td>
<td>B-flat trumpet F1—C3</td>
</tr>
<tr>
<td><strong>Performance considerations</strong></td>
<td>Trumpet soloist might want to play the solo part on E-flat trumpet.</td>
</tr>
</tbody>
</table>
### Brass Quintet Work

<table>
<thead>
<tr>
<th>Title</th>
<th>Huldigungsmarch, Edvard Grieg</th>
</tr>
</thead>
<tbody>
<tr>
<td>Duration</td>
<td>5:00</td>
</tr>
<tr>
<td>Instrumentation</td>
<td>2 B-flat trumpets, horn, trombone, tuba</td>
</tr>
<tr>
<td>Publication information</td>
<td>Copyright 1998 Manduca Music Publications, Portland, Main</td>
</tr>
<tr>
<td>Tessitura</td>
<td>C1—B-flat 3</td>
</tr>
<tr>
<td>Performance considerations</td>
<td>Good work for graduations ceremonies.</td>
</tr>
</tbody>
</table>

### Duet Book

<table>
<thead>
<tr>
<th>Title</th>
<th>Telemann for Two Transposing Trumpets</th>
</tr>
</thead>
<tbody>
<tr>
<td>Duration</td>
<td>N/A</td>
</tr>
<tr>
<td>Instrumentation</td>
<td>2 Trumpets</td>
</tr>
<tr>
<td>Publication information</td>
<td>Copyright 1997 Balquhidder Music</td>
</tr>
<tr>
<td>Tessitura</td>
<td>Varies from duet to duet</td>
</tr>
<tr>
<td>Performance considerations</td>
<td>Good book for working on transposition.</td>
</tr>
<tr>
<td><strong>Pedagogical Book</strong></td>
<td></td>
</tr>
<tr>
<td>---------------------</td>
<td></td>
</tr>
<tr>
<td><strong>Title</strong></td>
<td>The Trumpet Teacher’s Guide</td>
</tr>
<tr>
<td><strong>Duration</strong></td>
<td>N/A</td>
</tr>
<tr>
<td><strong>Instrumentation</strong></td>
<td>N/A</td>
</tr>
<tr>
<td><strong>Publication information</strong></td>
<td>Copyright 1993 Manduca Music Publications, Portland, Main</td>
</tr>
<tr>
<td><strong>Tessitura</strong></td>
<td>N/A</td>
</tr>
<tr>
<td><strong>Performance considerations</strong></td>
<td>Book is divided in categories of over forty trumpet and musical problems. Each of these problems has a sorted and graded list of etudes and duets from over 140 books to help assist in solving the problem. The book is extremely well organized and easy to use.</td>
</tr>
</tbody>
</table>
APPENDIX C

MATHIE’S CORE PEDAGOGICAL BOOKS

Every educator has a core set of books they use in their teaching. Following are Mathie’s favored books and their purpose:


2. *Practical Studies* (Book 1) by Robert W. Getchell, Warner Bros Publishing NY (March 1985) *Practical Studies* (Book 2) by Robert W. Getchell, Alfred Pub Company, Los Angeles, California (March 1985). Dr. Mathie used these books to expose his students to basic musical styles and as an introducing for easy transposition studies.

3. *36 Etudes Transcendantes* by Theo Charlier, Edited by Roger Delmotte, Published by Alphonse Leduc, Paris (1900). Dr. Mathie states this is a “required book for the trumpet player’s library.” This book has a collection of contrasting etudes that are exceptional, assisting in educating students in a variety of style and technical problems.


9. *La grande méthode complète de cornet à piston et de saxhorn par Arban* (Art of Phrasing) by Jean-Baptiste Arban, Carl Fischer, New York (1982). Dr. Mathie liked to use these studies for helping his students improve in phrasing in Classic and Romantic styles.


11. *Odd Meter Etudes* by Everett Gates, Alfred Publishing, Los Angeles, California (July 1, 2002). Dr. Mathie states this book would be used in coordination with the Gates, Odd Meter Duets book to help his students gain knowledge of contemporary fundamentals.
APPENDIX D
MATHIE’S REVISIONS: DAILY DRILLS AND TECHNICAL STUDIES

REVISIONS: DAILY DRILLS AND TECHNICAL STUDIES by Max Schlossberg
Note to teachers: These revisions in no way change the content of the Schlossberg book. They should be given to students for copying into their own books, for more efficient use of this invaluable source.

Throughout: Omit double bars at the end of every line (except, of course, on the last bar of each exercise.)

Page 1
#1 Line 2 Ms. 1 add (o-13)
    Ms. 2 add (2-123)
Line 3 Ms. 1 add (0-23)
    Ms. 2 add (1-123)
    Ms. 5 remove ()
#2 Line 1 Ms. 1 add (0-13)
    Ms. 2 add (0-123)
    Ms. 4 add (12-3)
Line 2 Ms. 1 add (0-13)
    Ms. 2 add (2-13)
    Ms. 3 add (1-123)
    Ms. 4 add (12-3)
Line 3 Ms. 4 add (12-3)
#3 Line 1 Ms. 1 add (0-23)
    Ms. 3 remove ()
    Ms. 4 remove ()
    Ms. 5,6,7 remove ()
Line 2 Ms. 1 remove () and change to (0-13)

Page 2
#7 Line 1 Ms. 7 add 123
Line 4 Ms. 5 add fermata on last note
    Ms. 7 remove ()

Page 3
#9 Line 2 Ms. 6 add (13) on 2nd note
    Ms. 7 add (123) on 2nd note
#11a Line 2 Ms. 5 add (13)
    Ms. 6 add (123)
Line 3 Ms. 1 add (23)
    Ms. 2 add (13)
    Ms. 3 add (123)
Page 3 (cont.)

Ms. 9     add (13)
Ms. 10    add (123)

#12 Line 1 Ms. 6     add (13)
Line 1 Ms. 7     add (123)
Line 2 Ms. 5     add (23)
Ms. 6     add (13)
Ms. 7     add (123)
Line 3 Ms. 4     add (12)
Ms. 5     add (23)
Ms. 6     add (13)
Ms. 7     add (23)

Page 4

#13 Line 1 Ms. 6     add (13)
Ms. 7     add (123)
#14 Line 2 Ms. 6     add (13)
Ms. 7     add (123)

Page 5

#20 Line 2         Move (23) 1 ms. to left

Page 6

#22 Line 1 Ms. 4     add (12)
#25 Line 2 Ms. 2     move 2nd (12) one note to right

Page 7

#26 Line 1 Ms. 1     add (123) under fermata
Ms. 2     add (13) under fermata
Ms. 3     add (23) under fermata
Ms. 4     add (12) under fermata
#27 Line 1 Ms. 2     add (0)
Ms. 4     add (0) on 1st note
Line 2 Ms. 1     add (2)
Ms. 3     add (2) on 1st note
Ms. 6     add (1)
Line 3 Ms. 1     add (1) on 1st note
Ms. 4     add (12)
Ms. 6     add (12) on 1st note
Line 4 Ms. 3     add (23)
Ms. 5     add (23) on 1st note
Mss. 7-8     add (13)
Line 5 Mss. 4-5     add (123)
Line 6 Ms. 1     add (123)

Page 8

#30 Line 1 Ms. 4     remove (2)
Line 2 Ms. 2     remove (1)
#32 Line 2 Ms. 1     remove (2)
Line 3     remove (1)
Line 4     remove 1st (12)
Page 8 (cont.)

Line 5    remove (23)
Line 6    move (13) to Ms. 3
Line 7    move (123) to Ms. 3

Page 9
#33    add new line 3 in Key of D

Page 11
#37    use dual key signatures: C/Cb, G/Gb, Eb/E, etc.
#39    add (etc.) At end
#40    add (*) at beginning
#41    add (*) at beginning

Page 12
#44    change order; add dual key signatures: Gb/G, Ab/A, etc.
Line 4    make #44a?
#45    change order: keys of Gb, G, Ab, C
#46    change order, add dual key signatures: Bb/B, Cb/C, etc.
bottom of page: add (*) before “also”

Page 13
#47    add keys of Bb and B
#48    change order (F#, G, Ab/A, Bb/B, C)

Page 14
#49    change order and add dual key signatures: F#, G, Ab/A, Bb/B, C

Page 19
#61    add key of Gb(123) as new Line 1

Page 20
#64    add key of C as new Line 1
Line 1    remove second (2)
Line 3 Ms. 1    move (12) to B
Line 4 Ms. 1    move (23) to Bb
Line 5 Ms. 1    move (13) to A
Line 6 Ms. 1    move (123) to Ab

Page 21
#66    change order and add dual key signatures
#67

Page 22
#68    add key of Gb (123)

Page 23
#72    place B below A, as in #70

Page 24
#74    add “*in other keys”
Page 25
  #77 Line 3  
  bottom of page: add Ab?

Page 26
  #82  
  move fingering to above 3\textsuperscript{rd} beat
  #83  
  change order and add dual key signatures

Page 27
  Bottom of page: add Ab?

Page 28
  #90  
  add dual signatures: G,Ab/A,Bb/B

Page 30
  #91  
  (Cont.) Add G,Gb
  #92  
  add dual key signatures: B/Bb,A/Ab

Page 31
  #94  
  add dual key signatures: Db/D, Eb/E, Gb/G,
  Ab/A, Bb/B

Page 32
  #95  
  add dual key signatures: A/Ab,G/Gb

Page 33
  #95  
  change number to 95a
  #96  
  add dual key signatures and change order
  add dual key signatures

Page 35
  bottom of page: add “and other transpositions”

Page 39
  #103  
  add *(play in other keys)

Page 41
  #109 Line 3 Ms. 1  
  (0) becomes (12)

Page 43
  #115 Line 3  
  remove lower (2)
  Line 6  
  remove (123)

Page 52
  #138  
  add “also in key of C”

Page 53
  #140  
  Omit “legato”

Page 54
  #144 Line 3: #144a?

Page 56
  Line 4 Ms. 2  
  beat 4: D# becomes C#
  Line 5 Ms. 3  
  notes: C B C A/B A# B G/A G# A F#/

Page 57
  #151 Line 2 Ms. 3  
  move 2\textsuperscript{nd} flat to A on 3\textsuperscript{rd} beat
APPENDIX E

HUMAN SUBJECTS INSTITUTIONAL REVIEW BOARD EMAIL

Human Subjects Application - For Full IRB and Expedited Exempt Review

PI Name: Aaron John Witek
Project Title: GORDON MATHIE, MASTER TEACHER AND PERFORMER: A REFLECTION ON HIS CAREER AND TEACHING METHODOLOGIES

HSC Number: 2012.8531

Your application has been received by our office. Upon review, it has been determined that your protocol is an oral history, which in general, does not fit the definition of "research" pursuant to the federal regulations governing the protection of research subjects. Please be mindful that there may be other requirements such as releases, copyright issues, etc. that may impact your oral history endeavor, but are beyond the purview of this office.
APPENDIX F

SURVEYS FROM COLLEAGUES AND FORMER STUDENTS

Name: Frank Campos

What is your current profession?
College professor

Where did you work with Gordon Mathie?
International Trumpet Guild

How long have you known Gordon Mathie?
More than 20 years

What is/was your relationship with Gordon Mathie?
Gordon is a good friend and colleague, but when I first met him, I was an undergraduate at CSU Fresno and he was secretary of the International Trumpet Guild

Describe Gordon Mathie’s teaching style:
Gordon's teaching style is based first and foremost in his love of people and his desire to help his students become the best musicians they can be. To that end he has dedicated his life.

Describe Gordon Mathie’s personal character:
Gordon is a man of the highest character and integrity. I greatly enjoy his company. He puts on comical gruff character at times but he is a true gentleman who is always sensitive to others.

Describe Gordon Mathie as a colleague:
No Response

Describe Gordon Mathie’s leadership style:
No Response

Describe Gordon Mathie’s sense of humor:
Gordon, if anything, is a man who loves to laugh! He is sure to make you laugh when you are with him.

How would you describe Gordon Mathie’s performance and teaching?
Dr. Gordon Mathie stands with the greatest trumpet pedagogue/performers of our time. His teaching materials will used by succeeding generations.
Did you work with Gordon Mathie on any projects? What was this experience like?
Gordon is an excellent committee chair. He takes care of business. It is a pleasure to work with him.

Did Gordon Mathie inspire you in any way? How so?
Gordon is a good man. He keeps the ship going in the right direction. I hope I am like him.

What was your most memorable experience with Gordon Mathie?
There are too many to name, and all ended in laughter!

Thank you for taking this survey. If you would like to add any additional comments, please do so in the text box below:
Thanks for bringing Gordon's work forward! FGC
Name: John Daniel

What is your current profession?
College professor

Where did you work with Gordon Mathie?
International Trumpet Guild

How long have you known Gordon Mathie?
More than 20 years

What is/was your relationship with Gordon Mathie?
Friend and he is a mentor

Describe Gordon Mathie’s teaching style:
Buoyant

Describe Gordon Mathie’s personal character:
Buoyant

Describe Gordon Mathie as a colleague:
Supportive

Describe Gordon Mathie’s leadership style:
Lowkey

Describe Gordon Mathie sense of humor:
Omnipresent

How would you describe Gordon Mathie’s performance and teaching?
Thoughtful

Did you work with Gordon Mathie on any projects? What was this experience like?
ITG concerts mostly. We had fun and got the job done.

Did Gordon Mathie inspire you in any way? How so?
He has encouraged a few personal projects.

What was your most memorable experience with Gordon Mathie?
He has sent me some very nice letters.

Thank you for taking this survey. If you would like to add any additional comments, please do so in the text box below:
He cares, without being in your face about it.
**Name:** Jade Dixon

**What is your current profession?**
Full time graduate student (Dance and Movement Therapy and Counseling Psychology)

**Where did you study with Gordon Mathie?**
Private lessons in Waverly, Ohio

**What course(s) did you study with Gordon Mathie?**
I did not take "classes" with Dr. Mathie. He taught me performance, classic repertoire for trumpet and brass ensembles, site reading, and various techniques for playing the trumpet

**When did you study with Gordon Mathie?**
From - October 2003
To - June 2008

**For how long did you study with Gordon Mathie?**
5 years

**Describe Gordon Mathie’s teaching style:**
He teaches by throwing you into the water and making you figure out how to swim. By that I mean that he pushes you to do exercises with the trumpet that makes you feel uncomfortable. This made me go beyond that was comfortable for me in my trumpet playing and push myself. He also made sure that I worked on a variety of exercises ranging from transposition, to site reading, scales, etudes, and solos.

Dr. Mathie's teaching style is very intense and it is hands on. He would give me exercises that would force me to learn musical concepts that made me feel uncomfortable, at the time. For an example, I remember when he started making me site read and transpose at the same time. This was difficult for me, but it helped me to be submerged in an area (transposition) that was difficult for me and then forced me to get myself out of it. It made my site reading skills and confidence go up tremendously. Sure, I did not like working on transposition, but it made me better at my scales and it helped me when I worked with the junior high band at school while I was in high school as well.

Dr. Mathie, when teaching me proper breathing, asked me if I would mind feeling what his stomach felt like when he breathed. I said "sure". This was amazing for me because it really showed me how much my breathing was affecting my sound because when I would breathe in, I barely took in any air that I could have used for a run.

**How were your lessons organized and presented?**
First we would always start with site reading. He mixed up my site reading as well. As time went on I didn't really know what he was going to throw at me. We
did site reading that involved transposition, different styles of playing, and odd meters.

Pick one of the following skills you think Gordon Mathie taught exceptionally well:  
Sight-reading

Based on your answer from question above, how did Gordon Mathie teach this skill? What exercises, books, and recordings were used to assist in the learning process?

He taught me this skill by giving me various types of site reading as I stated before. Transposition and work on scales also taught me how to site read more efficiently. When we worked on site reading it was not just about making it through the piece. He would pick it apart with me and teach me the theory behind specific passages, which made it easier for me to see how important scales are in reading music. That is all it is most of the time. Also, teaching me how to transpose made site reading so much easier. I remember going into my college wind ensemble audition and the site reading was really easy for me. It was easy because Dr. Mathie had made me do various sight-readings and transpose them and expect to hear music, not just notes. All of those exercises and teaching combined helped me get better at sight-reading.

Pick another one of the following skills you think Gordon Mathie taught exceptionally well:  
Transposition

Based on your answer from the question above how did Gordon Mathie teach this skill? What exercises, books, and recordings were used to assist in the learning process?

Dr. Mathie was awesome at teaching transposition. This was something that I hated to do when I would go to lessons but it helped me in many areas of my performance. He taught me how to transpose using the Caffarelli transposition book. He also would give me etudes and then made me prepare the etude transposed in a specific key.

Did Gordon Mathie have another skill he taught exceptionally well? If so, select the appropriate answer. If not, select "No".

Embouchure

Based on your answer from the question above how did Gordon Mathie teach this skill? What exercises, books, and recordings were used to assist in the learning process?

Dr. Mathie was also very skilled at teaching me how to fix my embouchure. When I first began with Dr. Mathie I would press the mouthpiece, on my upper lip, really hard. This was hindering me from being able to have more range in notes. Dr. Mathie taught me to use a better breath so that I did not have to push so hard onto my lip. First we worked on breathing from the diaphragm instead of
from the throat. He would have me feel what his stomach felt like when he breathed in and compare it to the way mine felt. This really worked for me because I could feel the difference in the amount of air I was taking in. I also remember how he used to have me sit in a chair and look down at the ground and play some notes on my trumpet. He told me that sitting in that position with the face to the ground forced you to breathe correctly and it did. It really allowed me to feel and hear what my playing would be if I did take an efficient breath. I then became conscious of how I was breathing and it gave me more to work with once I changed my breathing. He also made me work on the corners of my embouchure. Dr. Mathie made me aware of how the corners would pop out and he made me look in the mirror. Once I became aware of it then I started working on tightening up those corners of my embouchure and it helped my sound tremendously.

Describe Gordon Mathie’s sense of humor:
Dr. Mathie has a very sarcastic sense of humor. He used to say, "Are you ready to have your blood drawn today?" right before a lesson. Indeed it was like getting blood drawn most of the time, but he is also one of the most light-hearted people once you get used to his sarcasm.

Did Gordon Mathie encourage critical thinking? If so, how?
Dr. Mathie encouraged critical thinking most of all. He would really make me think about different ways to go about playing a passage in a piece and would make me figure out what I think would fit the piece well or not.

Did Gordon Mathie influence your work ethic? How so?
TREMENDOUSLY! I would not be in graduate school if it wasn't for him. He made me very determined. He also taught me to get things done and to be prepared. He always gave me a lot of material to cover each week so it made me get used to time management. I use a lot of the work ethic he taught me in my hula hoop dance practicing and dance therapy practice as well.

Did Gordon Mathie inspire you in any way? How so?
Dr. Mathie has inspired me beyond words. He has shown me what it takes to be good at what you do. He has also taught me that we never stop learning. We are always a student. It is such wise advice and I think about that concept a lot. He has also inspired me to love what I do. He absolutely adores teaching and you can feel it when you are around him. I love that he inspired me to do the same. I remember when I came to him and told him that I was not going to be a music major anymore because I did not want to go into education. He was open and supportive, when a lot of people were not. I appreciated that about him because it inspired me to go with my heart and inspired me to learn more about myself.

Was Gordon Mathie helpful to you outside of the course subjects? How so?
He has been extremely helpful. When my parents got divorced he was so supportive of my family and I. It meant a lot to me. He was also very supportive
when a member of our high school band attempted suicide in our school during my sophomore year. He was good at allowing space for me to breath and also vent. It showed that he cared for me as a person and not just as a musician. Dr. Mathie is one of the most helpful people in my life actually. We are still very close.

**Did Gordon Mathie seem to genuinely love and enjoy teaching?**
Without a doubt. That man lives and breathes teaching and music. He inspired me to always do what I love to do. His passion for his career inspired me to look into myself and figure out what made me happy. He still proof-reads scores and writes and plays music to this day! I know he will until the day he dies because he loves it that much. And that is what I would call genuine passion.

**What was Gordon Mathie’s biggest impact on you?**
His biggest impact on me is a hard question because he has impacted me in many ways. He has impacted me the most in my passion for what I do. He inspires me to do what I love to do and nothing less. I saw the love he had for his work when I was in lessons with him and also now. Not very many people in the world today can say they love what they do, but Dr. Mathie does. That is why I have decided to do dance and movement therapy and counseling because it makes me smile and it makes my heart bigger and stronger. That is his biggest impact on me, personally!

**What was one of the most important aspects of Gordon Mathie’s teaching?**
One of the most important aspects of his teaching was being prepared. You could not go into a lesson with Dr. Mathie and be unprepared. He had a specific homework list and it better be practiced to the best of your ability. He is strict but fun-loving.

**What was your most memorable experience with Gordon Mathie?**
There have been many memorable experiences with Dr. Mathie for me. One of the most memorable for me was when we played in a quintet together with my high school band director and a couple other people. It was so much fun. Working with him in the quintet was great because we would switch parts and crack jokes with each other. It was nice having my "partner in crime" be him.

**Did you work with Gordon Mathie on any projects? What was this experience like?**
I worked with Dr. Mathie in quintet that I was in during high school. My band director, band assistant, and an alumnus of our high school were in the quintet with us. Dr. Mathie always had music to share with the group and he was fun to play with because he was always open to switching parts with each other and he was open to other style considerations.
Thank you for taking this survey. If you would like to add any additional comments, please do so in the text box below:

Dr. Mathie is one of the most inspiring and giving people I have ever met. I would not be the person I am today if I would have chose to not work with him on that cold Autumn day in October 2003. It was the best decision I have ever made. He is now one of the most influential people of my life! I feel very gracious that the universe led me to him and gave me the courage to decide to work with him.

He has inspired me and will continue inspire me forever. His passion and his determination are incredible. Some day when I have my own movement therapy and counseling clinic I want to dedicate it to Dr. Mathie. He is one of the most amazing people I have ever met. I am so fortunate that I decided to embark on his trumpet-teaching journey. I learned about the power of music and the power of myself.
Name: Tina Erickson

What is your current profession?
   College professor
   Music teacher
   Trumpet performer
   Music business/industry

Where did you work with Gordon Mathie?
   International Trumpet Guild
   Also privately

How long have you known Gordon Mathie?
   More than 20 years

What is/was your relationship with Gordon Mathie?
   He is a friend, mentor and colleague.

Describe Gordon Mathie’s teaching style:
   Very organized, very no-nonsense

Describe Gordon Mathie’s personal character:
   Gordon is a great man, truly. He is strong and steadfast, and I would trust him with anything.

Describe Gordon Mathie as a colleague:
   Gordon is a very giving guy -- both with his time, his talents and his knowledge, which is vast.

Describe Gordon Mathie’s leadership style:
   This is a guy who leads by example -- you follow him because he walks the walk, not just talks the talk.

Describe Gordon Mathie’s sense of humor:
   I had not noticed that he had one.. (see? That's a joke, son... GM style!)

How would you describe Gordon Mathie’s performance and teaching?
   The man knows his stuff, for sure. The master classes I have seen him give are among the best I have attended.

Did you work with Gordon Mathie on any projects? What was this experience like?
   None, other than ITG Festival of Trumpets performances.
Did Gordon Mathie inspire you in any way? How so?
Every time we talk. He's super dedicated, and is so consumed with being a music educator, yet not at the cost of his family life, or anything else. I look up to him, and not just because he's tall.

What was your most memorable experience with Gordon Mathie?
Gordon helped me on several occasions, with students, and then with myself, when there was an injury or physical playing issue. He is full of great ideas on how to solve different and difficult problems, and he never gets tired of helping.

Thank you for taking this survey. If you would like to add any additional comments, please do so in the text box below:
No Response
Name: Amy Gilreath

What is your current profession?
College professor
Trumpet performer

Where did you work with Gordon Mathie?
International Trumpet Guild
Gordon came to Illinois State University and presented master classes

How long have you known Gordon Mathie?
11-15 years

What is/was your relationship with Gordon Mathie?
Gordon is my trumpet colleague but most importantly a dear friend. In many of my years as a trumpet professor I have called Gordon for suggestions to help fix the playing problems my students would be experiencing.

Describe Gordon Mathie’s teaching style:
Gordon is extremely supportive of the students he teaches. He is a master at finding just the "right antidote" to help a student be successful. He also stresses musicality. That in itself fixes many playing problems.

Describe Gordon Mathie’s personal character:
Gordon could be described as a gentleman's gentleman and a class act. He is a very giving man who is always willing to help. I also find Gordon to be hard working. Every time we speak on the phone, he is either finishing or starting a new project.

Describe Gordon Mathie as a colleague:
No Response

Describe Gordon Mathie’s leadership style:
No Response

Describe Gordon Mathie’s sense of humor:
Gordon is absolutely hilarious!! His sense of humor is sharp and dry! My favorite story is when he was giving a master class to my trumpet studio at Illinois State University and asked one of my students what size mouthpiece he played. This student responded "A 1.5 sir" Gordon said "My that is a big mouthpiece" to which my student said "Why, thank you" Gordon was doubled over in laughter!

How would you describe Gordon Mathie’s performance and teaching?
I consider Gordon to be one of the best trumpet professors in the country. He truly understands music education and it shows in his teaching. His contributions to
trumpet pedagogy are invaluable, especially in his book "The Trumpet Teacher's Guide".

Did you work with Gordon Mathie on any projects? What was this experience like?  
No

Did Gordon Mathie inspire you in any way? How so?  
Gordon has always inspired me to be the best trumpet teacher I can be. I am constantly seeking answers or learning about new teaching techniques in order to provide my students the best instruction. I am also inspired by Gordon's love of music and trumpet playing.

What was your most memorable experience with Gordon Mathie?  
I have had too many to list. Our phone conversations have all been memorable, lunches at ITG, and his master classes at Illinois State University.

Thank you for taking this survey. If you would like to add any additional comments, please do so in the text box below:  
I feel very blessed to have Gordon as my friend and mentor. He is a special human being.
Name: Karen Henderson

What is your current profession?
   Retired music teacher

Where did you work with Gordon Mathie?
   Bristol Village in Waverly, Ohio

How long have you known Gordon Mathie?
   1-5 years

What is/was your relationship with Gordon Mathie?
   Friend and musical colleague

Describe Gordon Mathie’s teaching style:
   No Response

Describe Gordon Mathie’s personal character:
   No Response

Describe Gordon Mathie as a colleague:
   No Response

Describe Gordon Mathie’s leadership style:
   No Response

Describe Gordon Mathie’s sense of humor:
   No Response

How would you describe Gordon Mathie’s performance and teaching?
   No Response

Did you work with Gordon Mathie on any projects? What was this experience like?
   No Response

Did Gordon Mathie inspire you in any way? How so?
   No Response

What was your most memorable experience with Gordon Mathie?
   No Response

Thank you for taking this survey. If you would like to add any additional comments, please do so in the text box below:
   No Response
Name: Robert Hill

What is your current profession?
Retired Teacher/Performer

Where did you study with Gordon Mathie?
Crane School of Music at SUNY Potsdam

What course(s) did you study with Gordon Mathie?
Brass Technics
Masters level music and music education thesis
Trumpet Studio

When did you study with Gordon Mathie?
From - 1969
To - 1976

For how long did you study with Gordon Mathie?
5 years

Describe Gordon Mathie’s teaching style:
Extremely organized, detailed, traditional technical study with attention to goals in performance and a continuous follow up to support strength and weakness. His constant demonstration in lessons brought me into an always-serious student/mentor relationship that I have continued with my students for the last 40 years.

How were your lessons organized and presented?
Lessons were organized to encompass warm up, scales in 3rds, 4ths etc., arpeggios, range studies, technical exercises, transposition, methods from traditional to contemporary and orchestral excerpts. We always discussed needs based on what performing groups you attended from Jazz to Wind Ensemble to Orchestra. Dr. Mathie was always on the cutting edge regarding new techniques, equipment and methods which kept everyone interested and all of his majors interacted in class and in performing groups.

Pick one of the following skills you think Gordon Mathie taught exceptionally well:
Tonal concept

Based on your answer from the question above how did Gordon Mathie teach this skill? What exercises, books, and recordings were used to assist in the learning process?
We used to joke that Dr. Mathie's picture was in the dictionary next to the word teutonic. Everyone would strive for that sound by practicing Lyrical Studies, Arban Songs, Charlier etc. and the highlight would be attending the Potsdam Brass Quintet rehearsals (some held as late as midnight) to hear his shaping of
lines in the Tull, Dahl, Ewald etc. His many performances were his signature on that amazing sound that we tried to create.

**Pick another one of the following skills you think Gordon Mathie taught exceptionally well:**
- Transposition

**Based on your answer from the question above how did Gordon Mathie teach this skill? What exercises, books, and recordings were used to assist in the learning process?**
  - Sachse Studies, Transposing Duets, Orchestral Excerpts (10 volumes) and understanding how the brass instructor can use fingerings learned on tuba etc. to enhance transposing. (ex. sharp tuba fingerings to facilitate E transposition on Bb trumpet)

**Did Gordon Mathie have another skill he taught exceptionally well? If so, select the appropriate answer. If not, select "No".**
  - No

**Based on your answer from question 13 how did Gordon Mathie teach this skill? What exercises, books, and recordings were used to assist in the learning process?**
  - n/a

**Describe Gordon Mathie’s sense of humor:**
  - Very dry and timed to exacting an outstanding response.

**Did Gordon Mathie encourage critical thinking? If so, how?**
  - No Response

**Did Gordon Mathie influence your work ethic? How so?**
  - I'm still trying to keep up with him and if I play half the performances he has made, I'll be happy.

**Was Gordon Mathie helpful to you outside of the course subjects? How so?**
  - He has been a best friend and professional associate for over 40 years. He has encouraged my continued performances to this date.

**Did Gordon Mathie seem to genuinely love and enjoy teaching?**
  - I never heard the man complain about anything and was a born teacher and performer.

**What was Gordon Mathie’s biggest impact on you?**
  - His dedication to his students, continued contact with us to improve our teaching and encouraging interest in new techniques etc.
What was one of the most important aspects of Gordon Mathie’s teaching?
His ability to reserve judgment and set goals for his students in both teaching and performance that carried throughout their lives.

What was your most memorable experience with Gordon Mathie?
Dr. Mathie asked me play the Bach "Magnificat" with the Choralaires and the Hamilton College men's glee club. He handed me a LeBlanc 3 valve pic that the chorus had purchased in the 1960's. This horn was pretty bad with a mouthpiece that was as shallow as a dime with a hole cut in it. He wasn’t able to play the concert because the PBQ was performing at the MENC convention in Georgia. Well, I took the horn home over Christmas vacation and transposed the part into E concert for the Bb pic. You can imagine how many 2/3, 1/3, 3 alone combinations resulting in hours, days etc in preparation. When I returned to school Dr. Mathie stopped me and told me he wanted to hear the piece and so I said, "OK, when should you be in your office?" He responded, "Well, I have an 8 o'clock, 9 o'clock class, lessons straight through this afternoon. I'll see you tomorrow morning a 6:45 AM in my office! " I couldn’t believe it and I stood there stunned. Well, I played the audition, played the performance and it went quite well. I asked him, "Why so early?" He responded, "If you could play that piece at 6:45 AM, you convinced me you were ready!" I've performed the Magnificat about 20 times since that story and I've always worked on it early in the morning just for kicks.

Thank you for taking this survey. If you would like to add any additional comments, please do so in the text box below:

Thank you for honoring a great man and outstanding teacher/performer.
Name: Keith Johnson

**What is your current profession?**
College professor
Trumpet performer

**Where did you work with Gordon Mathie?**
Interlochen
International Trumpet Guild
University of Northern Iowa

**How long have you known Gordon Mathie?**
More than 20 years

**What is/was your relationship with Gordon Mathie?**
Friend and colleague

**Describe Gordon Mathie’s teaching style:**
Relaxed, witty and very skilled. Always knows just the right thing to help the student.

**Describe Gordon Mathie’s personal character:**
Devoted husband, father and friend to all. Totally unselfish and very caring.

**Describe Gordon Mathie as a colleague:**
Simply wonderful. A joy to work with him. Supportive, caring and very inspiring.

**Describe Gordon Mathie’s leadership style:**
NA

**Describe Gordon Mathie’s sense of humor:**
As fine a sense of humor as I have ever encountered. Quick wit, always gentle but charming.

**How would you describe Gordon Mathie’s performance and teaching?**
Superb performer in a wide variety of styles. A brilliant, caring teacher. As good as they come.

**Did you work with Gordon Mathie on any projects? What was this experience like?**
Played together in a symphony.

**Did Gordon Mathie inspire you in any way? How so?**
His dedication to his profession, family and friends continues to inspire me.
What was your most memorable experience with Gordon Mathie?
   Working with him as a teaching colleague and playing together in a symphony orchestra.

Thank you for taking this survey. If you would like to add any additional comments, please do so in the text box below:
   What a truly great man. We are all better for his presence in our lives.


Name: James Madeja

What is your current profession?
College professor
Music Teacher
Trumpet performer

Where did you work with Gordon Mathie?
Crane School of Music at SUNY Potsdam

How long have you known Gordon Mathie?
More than 20 years

What is/was your relationship with Gordon Mathie?
Gordon retired from The Crane School of Music in 1982 but continued to live in Potsdam, NY. I joined the faculty of The Crane School of Music in 1985 teaching trumpet and instrumental music education courses.

Describe Gordon Mathie’s teaching style:
[The following comments are based on observation of several master classes as well as discussions with Gordon about trumpet playing in general.] Gordon advocates a systematic approach to daily practice. He insists on consistent comprehensive practice of daily routine, those studies and exercises designed to develop and maintain fundamental performance skills such as tone, flexibility, finger technique, and tongue technique. In his own daily practice, Gordon demonstrates an organized and sequential approach to maintenance of those basic performance skills. In the area of fingering technique, for example, he links specific scale study exercises to days of the week. Mondays focus on patterns in major keys, Tuesdays focus on natural minor keys, Wednesday on harmonic minor keys, and so forth. He recommends the same routine to his students. The result is that the student is as comfortable playing literature in each of the natural minor, harmonic minor, and melodic minor keys as he or she is in major keys. The practice of other components of daily routine (e.g., tonguing technique, flexibility) follow a similar type of structure.

Describe Gordon Mathie’s personal character:
Gordon truly believes that trumpet performance is a privilege. Remuneration should never be the controlling issue. He once commented to a class of undergraduate music students, “It cannot be about the money. Whenever you’re asked to perform, say ‘yes’ first. Later you can ask what it pays.” No performance was ever to small or menial for Gordon. When Gordon taught at The Crane School of Music, a colleague on the music education staff hosted an annual informal summer parade for the young children in the neighborhood. Gordon would volunteer his services to lead the parade. He is a true Pied Piper.
Describe Gordon Mathie as a colleague:
[Gordon retired several years before I joined the faculty at The Crane School of Music. I am unable to speak of him firsthand as a colleague.]

Describe Gordon Mathie’s leadership style:
Gordon Mathie is a highly effective leader. He is a naturally kind person with an element of charisma that makes one sit up and take notice, a most engaging personality. He presents his case rationally and he is persistent. Gordon sincerely cares for the people with whom he works. And he has a great sense of humor. He is one of few people I know who can deliver harsh criticism to a student, yet the student will leave smiling.

Describe Gordon Mathie’s sense of humor:
[See above.]

How would you describe Gordon Mathie’s performance and teaching?
As a performer, Gordon is the complete player. He is an orchestra musician, a jazz musician, a chamber player, a soloist. He is equally comfortable performing in recital with a brass quintet, sitting in a pit orchestra for a musical, or playing lead trumpet in a big band. Not only is he comfortable, but he excels in all area and instills in his students an equally broad view of trumpet performance. He never prepares strictly an orchestra musician or a jazz musician; a trumpeter is a trumpeter.

Did you work with Gordon Mathie on any projects? What was this experience like?
[Unfortunately, I never had the opportunity to work on any specific projects with Gordon.]

Did Gordon Mathie inspire you in any way? How so?
To this day, Gordon continues to be a student of the trumpet. He has some of the most disciplined practice habits that I have ever seen. His diligent practice ethic is an inspiration to all musicians and performing artists. Upon Gordon’s retirement from The Crane School of Music, a trumpet scholarship was established to honor Gordon’s contribution as a teacher and musician. The Mathie Scholarship is awarded each year to an undergraduate trumpet student majoring in music education at The Crane School. To date, some twenty-five students have been designated as Mathie Scholars. Recipients of Mathie Scholarships are currently teaching and performing throughout much of the United States.

What was your most memorable experience with Gordon Mathie?
Gordon Mathie was a founding member of the Potsdam Brass Quintet, the brass quintet-in-residence at The Crane School of Music, State University of New York at Potsdam. Established in 1968, the Potsdam Brass Quintet has performed in concert throughout much of the United States and Canada including New York’s Lincoln Center and the Kennedy Center for the Performing Arts in Washington,
D.C. During the time that Gordon was a member of the PBQ, the ensemble recorded two albums on the Kendor recording label. In 2008, the Potsdam Brass Quintet celebrated its fortieth anniversary by bringing together all current and former members of the PBQ for a weekend celebration. As a current member of the PBQ, I felt a tremendous sense of awe during this historic moment as all of the members of the PBQ from the past forty years assembled together on a single stage. One of the most memorable events was watching Gordon and the other members of the original 1968 Potsdam Brass Quintet rehearse and perform in concert once again. A second memorable experience was the honor of playing alongside Gordon as all the current and former members of the PBQ performed in a large brass ensemble. It was inspiring, it was humbling. It was a truly special experience that I will never forget.
Name: Anthony Maiello

What is your current profession?
College professor

Where did you work with Gordon Mathie?
Crane School of Music at SUNY Potsdam

How long have you known Gordon Mathie?
More than 20 years

What is/was your relationship with Gordon Mathie?
Friend and colleague

Describe Gordon Mathie’s teaching style:
Kind, gentle, knowledgeable

Describe Gordon Mathie’s personal character:
Same as above

Describe Gordon Mathie as a colleague:
Fantastic, caring, sensitive, honest, sincere

Describe Gordon Mathie’s leadership style:
Leads by example

Describe Gordon Mathie’s sense of humor:
Very enjoyable, quick wit, never anything but kind

How would you describe Gordon Mathie’s performance and teaching?
Outstanding

Did you work with Gordon Mathie on any projects? What was this experience like?
Always positive, meaningful and educational for me

Did Gordon Mathie inspire you in any way? How so?
By the way he lived his life, passion for music and honesty

What was your most memorable experience with Gordon Mathie?
Working with him each and every day was a joy!

Thank you for taking this survey. If you would like to add any additional comments, please do so in the text box below:
I am a much better person and teacher because of Gordon Mathie. He is my hero!
Name: Tamara (Jackson) McLaughlin

What is your current profession?
Music teacher

Where did you study with Gordon Mathie?
Crane School of Music at SUNY Potsdam

What course(s) did you study with Gordon Mathie?
Trumpet Studio

When did you study with Gordon Mathie?
From - 1981
To - 1982 (with consultations through 1985 and beyond!)

For how long did you study with Gordon Mathie?
1 year

Describe Gordon Mathie’s teaching style:
Comprehensive coverage toward building a capable, well-rounded trumpet performer/player.

How were your lessons organized and presented?
Long range goals and short range goals were clearly outlined. Notes on lessons were kept by Dr. Mathie each week. His assignments were systematic, but it never became boring or stale. His passion for sight-reading, as well as transposition were a part of every lesson. His collection (still unsurpassed by any trumpeter I've met to this very day!) of sight-reading duets were always included. I recall his impeccable memory and organizational skills. Nothing slipped by from one week to the next. His highly professional habits inspired me to be just like him in lessons I would someday give.

Pick one of the following skills you think Gordon Mathie taught exceptionally well:
Sight-reading

Based on your answer from the question above how did Gordon Mathie teach this skill? What exercises, books, and recordings were used to assist in the learning process?
His immense collection of duet books was eventually listed in The Trumpet Teacher's Guide (publisher: Manduca Music Publications, Portland ME, 1993). He would select duets that not only developed your sight-reading skills, but would also focus on any particular problem area that needed strengthening. It was a "double whammy" of sorts, but he effectively reinforced specific playing issues while building better sight-reading skills in me. As best I can recall, I would be introduced to the duet on "Week 1," with a single straight run of the tune. Dr. Mathie never stopped. If I dropped out, he would keep playing to the end. I had
the choice of either standing there, having given up, or hopping back in to finish the duet with him. His dry sense of humor was awaiting me, if I chose to drop out, and I typically did not want that option! That would be the end of the lesson for that week. Then, on "Week 2," Dr. Mathie would pull out the identical duet from the previous week, which we would then play straight down (for better or for worse) one more time. Afterward, he would introduce a new duet, giving me yet another opportunity to keep up. This pattern was maintained every week of lessons. I had prided myself to be a pretty good sight-reader coming into his studio. But, he was not satisfied with that and he motivated me to reach for more within myself. I remember going from one week to the next "mulling over" the duet I had one shot to try without any means to get a copy to practice! My resolve the following week was typically strong. I wasn't going to let this "duet study" beat me! Dr. Mathie's organization, demeanor and patience were all a credit to effective growth in my sight-reading skills during my freshman year at CSM.

Pick another one of the following skills you think Gordon Mathie taught exceptionally well:
Finger dexterity

Based on your answer from the question above how did Gordon Mathie teach this skill? What exercises, books, and recordings were used to assist in the learning process?
Finger facility and fluency (both tongued and slurred) were reinforced especially in the group lesson setting. The studio members were given a weekly private lesson along with a weekly group lesson. The groups were never more than three, as I recall. Dr. Mathie insisted that we know our arpeggios & scales in all the forms "inside and out." No exceptions. He started our group on the Clarke Technical studies, and we were expected to be able to play one complete study in every key, without mistakes in the next week's lesson. He also took us through the major and minor scales in thirds, fourths, fifths, sixths and sevenths, until we were able to play them memorized without error. He used the group pressure of peers effectively, but was also reasonable in goal-setting from one week to the next.

Did Gordon Mathie have another skill he taught exceptionally well? If so, select the appropriate answer. If not, select "No".
Transposition

Based on your answer from question 13 how did Gordon Mathie teach this skill? What exercises, books, and recordings were used to assist in the learning process?
Dr. Mathie utilized clef reading as one option for improving transposition. He was willing to allow the student to use whatever approach served them best, but I did learn to read my clefs as a result. He would encourage applying the experience gained by learning scales in thirds, fourths, fifths, etc. to the transposition process as well. I recall that he started me with the Bordogni Twenty Four Vocalises, along with the Sachse One Hundred Studies. Also, we would sometimes sight-read a duet and then take it through another time in a transposed key.
Describe Gordon Mathie’s sense of humor:
Dry. But, fun-loving! I found his sense of humor in everything he did. His approach to life in general was immensely positive. He was never one to brood. He could laugh at himself, and could bring a smile out of most of us when we were brooding too much!

Did Gordon Mathie encourage critical thinking? If so, how?
Critical thinking skills were pushed along in me just by watching him troubleshoot a playing problem, whether it was in me or in someone else in our studio class. He helped me to see options and possibilities. Try something before shooting it down. If it doesn't work, move onto something else. If it works, why did it work and how can that progress sustain itself.

Did Gordon Mathie influence your work ethic? How so?
He is still my model for an impeccably superior work ethic. Early is on time. On time is late. Arrive ready to give your most alert, thoughtful best to the student you have next. Warming up would be part of his schedule before the student's lesson, even if the lesson was at 8 a.m. His advance communication was superior - and that was long before cell phones and emails! You always knew he would be waiting there for you if you had a commitment with him. "No show" was NOT in Dr. Mathie's vocabulary. I never knew him to pull a "no show" on any student - ever. Every single student/colleague received that same respect from him, every day of his work week for what I knew of his countless years as a teacher.

Was Gordon Mathie helpful to you outside of the course subjects? How so?
Absolutely! I had a unique experience with Dr. Mathie, because he retired from Crane School of Music in 1982, which was the end of my freshman year. Although he retired, he remained living in Potsdam for many more years, playing and working on countless projects related to trumpet pedagogy and trumpet literature. The majority of my relationship with him grew out of that time. Although I had other trumpet professor(s) for the final three years at Crane, he was my counselor, encourager, and professional advisor in more ways than one. I would check out every major college/career decision with him before I moved forward. He never failed me. One particular example of his faithful help would be that following a severe car accident, I found myself with a fractured left clavicle and dislocated shoulder. I couldn't hold my trumpet in playing position, but had the pressure of ensembles, lessons and upcoming recital requirements ahead of me. I turned to Dr. Mathie, who devised an apparatus that would hold the trumpet "for me." Duct tape and a tuba stand were key components! I kept this contraption taped to my horn and stored it in a faculty member's office (personally arranged by Dr. Mathie), practicing faithfully through the time it took for my injury to heal. I was going to quit the semester and go home. Dr. Mathie's ingenuity and optimism were my saving grace.
Did Gordon Mathie seem to genuinely love and enjoy teaching?
He most certainly did! His passion for teaching came across every day, regardless of the student. We all thought we were his "favorite," which speaks only to a transparent individual who truly does give their best to each and every student who walks through their door. His energy seemed to heighten when he was given opportunity to get into that classroom or studio setting. The love of teaching has always been in his blood.

What was Gordon Mathie’s biggest impact on you?
He was on your side, for better or for worse. Dr. Mathie never gave you a false sense of security as a player. He would tell you where and when the work was needed. But, you knew he wasn't going to leave you alone to tackle it yourself. He was your best advocate. I was impacted to be the same with all the students who have come through my door over the past twenty-eight years.

What was one of the most important aspects of Gordon Mathie’s teaching?
It was organized and diversified. He had a knowledge of the methodology that he applied effectively to meet the individualized need of each player.

What was your most memorable experience with Gordon Mathie?
Most memorable would have to be when I returned to Potsdam to take a lesson in 1993, a little over ten years since he had heard me last. I also had brought along my sister (who was a trumpet major as well). My sister and I were both looking for some coaching help on solos we were soon to perform. His input was invaluable. We took notes on each others' lesson, and were barely able to keep up writing all the great thoughts and suggestions Dr. Mathie had for us. Then, if the lessons weren't enough of a gift, he and his wife Clara welcomed us to stay with them in their home overnight. Warm hospitality with a dear old friend was a precious memory I will forever treasure.

Thank you for taking this survey. If you would like to add any additional comments, please do so in the text box below:
I know there is no compensation -- but, I'm hoping there will be some way you might share all the comments and stories you collect through this effort. If so, I would be extremely interested in reading it. Please keep me apprised of the progress of your dissertation. Good luck, and kind regards! -- Tamara McLaughlin
Name: John O'Reilly

What is your current profession?
Music business/industry

Where did you work with Gordon Mathie?
Crane School of Music at SUNY Potsdam
Alfred Publishing

How long have you known Gordon Mathie?
More than 20 years

What is/was your relationship with Gordon Mathie?
Former music education student. Employed him as a proofreader at Alfred publishing

Describe Gordon Mathie’s teaching style:
As a conductor he was very enthusiastic and professional in his demeanor

Describe Gordon Mathie’s personal character:
Always interested in his students and willing to help in any situation

Describe Gordon Mathie as a colleague:
Gordon was always very efficient and meticulous in his proofreading for Alfred. He has proofed every piece of music I've written since 1973

Describe Gordon Mathie’s leadership style:
Gordon has always been very active in the Trumpet world, especially the International Trumpet Guild

Describe Gordon Mathie’s sense of humor:
Gordon has a wonderful "dry" sense of humor and I always remember him laughing

How would you describe Gordon Mathie’s performance and teaching?
As an undergrad I remember being very impressed with Gordon's playing and his command of the instrument.

Did you work with Gordon Mathie on any projects? What was this experience like?
Gordon has been the primary proofreader for all Alfred band music since 1973. He did a fabulous job in this capacity. Not only does he find obvious mistakes, he also questions notes that might be in a questionable range, etc. He would also gently point out that things like "it appears that the third of the chord is only in the Tenor Sax, is this your intention" ??
Did Gordon Mathie inspire you in any way? How so?
In addition to being a great trumpet teacher at Crane Gordon also did quite a bit of conducting. He actually conducted the premier of my Concerto for Trumpet and Winds. John Schorge was the soloist.

What was your most memorable experience with Gordon Mathie?
No Response

Thank you for taking this survey. If you would like to add any additional comments, please do so in the text box below:
No Response
Name: James Olcott

What is your current profession?
College professor

Where did you work with Gordon Mathie?
International Trumpet Guild

How long have you known Gordon Mathie?
16-20 years

What is/was your relationship with Gordon Mathie?
Colleague

Describe Gordon Mathie’s teaching style:
Knowledgeable in substance and style. Knows the techniques that most help given problems

Describe Gordon Mathie’s personal character:
Strong, friendly, supportive, dependable, with a unique sense of humor.

Describe Gordon Mathie as a colleague:
Strong, friendly, supportive, dependable, with a unique sense of humor.

Describe Gordon Mathie’s leadership style:
N/A

Describe Gordon Mathie’s sense of humor:
Unique.

How would you describe Gordon Mathie’s performance and teaching?
N/A on performance. Teaching: knowledgeable in substance and style. Knows the techniques that most help given problems

Did you work with Gordon Mathie on any projects? What was this experience like?
No Response

Did Gordon Mathie inspire you in any way? How so?
Enthusiasm for the instrument, pedagogy, and teaching is infectious.

What was your most memorable experience with Gordon Mathie?
Informal conversations at ITG conferences. Always some tidbit of trumpet pedagogy or history to pick up
Name: John Schlabach

What is your current profession?
    College professor
    Trumpet performer

Where did you work with Gordon Mathie?
    International Trumpet Guild
    Have observed him teaching students and master classes at ITG events and at my own school, Ohio University

How long have you known Gordon Mathie?
    16-20 years

What is/was your relationship with Gordon Mathie?
    Friend, colleague

Describe Gordon Mathie’s teaching style:
    Gordon is energetic and enthusiastic, with a talent for engaging students. He is passionate about trumpet playing and music, and passes this on to each student he works with.

Describe Gordon Mathie’s personal character:
    Gordon is well deserving of the respect he has earned in the trumpet world. He has great personal integrity, and constantly maintains an appealing sense of humor, which serves him well personally and professionally!

Describe Gordon Mathie as a colleague:
    Supportive, positive, kind.

Describe Gordon Mathie’s leadership style:
    I don't have first hand knowledge of this.

Describe Gordon Mathie’s sense of humor:
    Quite appealing. Can disarm you and occasionally used as a mild weapon!

How would you describe Gordon Mathie’s performance and teaching?
    Gordon has a thorough methodology, and is systematic in his approach to all facets of playing and teaching. His pedagogical materials are significant contributions to our profession.

Did you work with Gordon Mathie on any projects? What was this experience like?
    Not really. I have observed him many times and consider him a good friend, as he lives near me in his retirement and I see him several times a year.
Did Gordon Mathie inspire you in any way? How so?
Gordon is one of the important teachers and players in our era. His work as a pedagogue and his involvement with ITG have made a positive difference in the trumpet world.

What was your most memorable experience with Gordon Mathie?
I have a fond memory of an experience where the tables were turned on Gordon's healthy sense of humor. Gordon was teaching for me at my summer workshop and we were out to dinner with my young daughter (around 6 years old then). The waitress came around and told us the dessert special, which was chocolate mousse. My daughter told the waitress she didn't like that, and Gordon asked my daughter (good naturedly, of course) what her problem was in that she didn't like chocolate mousse. She didn't know what to say, but a few minutes later asked Gordon, "If my problem is that I don't like chocolate mousse, what's your problem?" Gordon enjoyed a hearty laugh, this time at his own expense.

Thank you for taking this survey. If you would like to add any additional comments, please do so in the text box below:
I am proud to call Gordon my friend and colleague.
Name: John Schorge

**What is your current profession?**  
Retired College Professor

**Where did you work with Gordon Mathie?**  
Crane School of Music at SUNY Potsdam  
International Trumpet Guild

**How long have you known Gordon Mathie?**  
More than 20 years

**What is/was your relationship with Gordon Mathie?**  
We were teaching colleagues.

**Describe Gordon Mathie’s teaching style:**  
Friendly yet focused and demanding Lessons were reading[duets], 3 or 4 studies, new assignment expectations, and solo material Problems i.e. embouchure, reading etc. throughout lesson Hints on how to practice

**Describe Gordon Mathie’s personal character:**  
He had a great sense of humor yet always with a goal in mind. Always well organized, friendly, analytical, understanding

**Describe Gordon Mathie as a colleague:**  
Gordon and I were always friendly. There was mutual respect and good rapport between us. One thing we did that was helpful was to allow any senior to switch studios if they so desired.

**Describe Gordon Mathie’s leadership style:**  
Gordon was always well prepared and organized so he was a natural leader. He would propose something to faculty then help with organizational details.

**Describe Gordon Mathie’s sense of humor:**  
One only had to be with Gordon a short time before his sense of humor prevailed. It was natural yet thoughtful. Gordon's humor was central to his being

**How would you describe Gordon Mathie’s performance and teaching?**  
Gordon was an outstanding performer/teacher.

**Did you work with Gordon Mathie on any projects? What was this experience like?**  
I remember we once worked together on the NYSSMA solo manual. It was the easiest job I ever experienced.
Did Gordon Mathie inspire you in any way? How so?
   It was always to play or teach my best. Gordon was an excellent model..

What was your most memorable experience with Gordon Mathie?
   It would be difficult to select one experience. Working with Gordon in so many
   things such as quintet work, NYSSMA presentations, and trumpet teaching. I was
   always thankful to have a colleague like him.

Thank you for taking this survey. If you would like to add any additional comments,
please do so in the text box below:
   No Response
Name: Alan Siebert

What is your current profession?
   College professor
   Trumpet performer

Where did you work with Gordon Mathie?
   International Trumpet Guild
   San Diego State U, visits to CCM and other interactions

How long have you known Gordon Mathie?
   More than 20 years

What is/was your relationship with Gordon Mathie?
   Friends, colleagues.

Describe Gordon Mathie’s teaching style:
   Hi energy, supported by incredible knowledge and a quick wit.

Describe Gordon Mathie’s personal character:
   Funny, quick to crack a joke. Able to put a person at ease. Also a great listener.

Describe Gordon Mathie as a colleague:
   Gracious and supportive. Always willing to spend some time with you.

Describe Gordon Mathie’s leadership style:
   Great work ethic, Leads by example

Describe Gordon Mathie’s sense of humor:
   See no. 7. The sense of humor can be caustic, but always entertaining.

How would you describe Gordon Mathie’s performance and teaching?
   Only really know his teaching. He has worked with my students on several occasions

Did you work with Gordon Mathie on any projects? What was this experience like?
   Not yet. I hope to.

Did Gordon Mathie inspire you in any way? How so?
   Gordon's zest for life is an inspiration in and of itself. Also the contributions he made to the ITG, as it was beginning. I also take inspiration from him now. We live only 2 hours apart, so we visit a few times each year. He is still very active in his 80's. I hope to emulate that someday.
What was your most memorable experience with Gordon Mathie?
   Having him graciously work with my trumpet students at San Diego State University. I learned a lot from watching him teach my students.

Thank you for taking this survey. If you would like to add any additional comments, please do so in the text box below:
   Thank you for doing this.
Name: Michael Siless

What is your current profession?
Music teacher
Trumpet performer
Brass Instrument Repair

Where did you work with Gordon Mathie?
Crane School of Music at SUNY Potsdam

How long have you known Gordon Mathie?
More than 20 years

What is/was your relationship with Gordon Mathie?
I studied trumpet with Dr. Mathie at Crane, graduating in 1982. That's also the year that he retired. A long time passed after that while he went his way and I went mine. Just in the past year or so we have gotten back in touch through email.

Describe Gordon Mathie's teaching style:
Dr. Mathie had a comprehensive approach to teaching trumpet. It was complete and well balanced. Lots of etudes, lyrical studies, and musicality. It was Dr. Mathie that also got me going on transposition, which to this day I value so much. While at Crane I knew I wanted to go on to get a master's in performance and Dr. Mathie totally prepared me. When I got to the University of Texas with Ray Crisara I had the foundation necessary to move on to the next level.

Describe Gordon Mathie’s personal character:
Dr. Mathie is the type of person, not just as trumpet player, that you look up to in every way. Respected and distinguished, he is a true gentleman.....the trumpet player's trumpet player.

Describe Gordon Mathie as a colleague:
n/a

Describe Gordon Mathie’s leadership style:
Dr. Mathie has always had a commanding presence. In a large group setting like trumpet master class there's no doubt who's in charge.

Describe Gordon Mathie’s sense of humor:
I think of his sense of humor often. Witty, dry, and right on target! It always went with his teaching and never took away from it.

How would you describe Gordon Mathie’s performance and teaching?
Dr. Mathie practiced what he preached, the two went together. As soon as he picked up his horn you had his respect, then every note and every word mattered.
Did you work with Gordon Mathie on any projects? What was this experience like?

n/a

Did Gordon Mathie inspire you in any way? How so?

Like I said, a long period of time went by without us being in touch. I didn't realize how much he meant to me or how much of an impact he had on what I do daily. I do now though. I wish I had done more when I was studying with him, we're all so young during those college years. Luckily I can remember them like they were yesterday, and apply them more now than I did then.

What was your most memorable experience with Gordon Mathie?

Like they say "you can't see the forest through the trees". I look back now and realize how memorable and truly precious all those times were. He would have all of us "trumpet pickers" as he used to call us over to his house for a get together. He cared about us, we all belonged to him, and we wouldn't do anything to let him down.

Thank you for taking this survey. If you would like to add any additional comments, please do so in the text box below:

I'm very very lucky, proud, and honored to say I was a student of Gordon Mathie. I still wouldn't do anything to let him down. Okay, gotta go practice now.
Name: Stacy Simpson

What is your current profession?
   Music teacher
   Trumpet performer

Where did you study with Gordon Mathie?
   Privately

What course(s) did you study with Gordon Mathie?
   Trumpet

When did you study with Gordon Mathie?
   From - March 2000
   To - August 2000

For how long did you study with Gordon Mathie?
   Less than a year

Describe Gordon Mathie’s teaching style:
   Very effective for the situation I was going through. I was hit in the mouth by a
   line drive foul ball in February of 1997. He helped me to get back on my feet. We
   worked out of his Drudgeries book.

How were your lessons organized and presented?
   No Response

Pick one of the following skills you think Gordon Mathie taught exceptionally well:
   Embouchure

Based on your answer from the question above how did Gordon Mathie teach this
   skill? What exercises, books, and recordings were used to assist in the learning
   process?
   Drudgeries Book. His expanding scale exercises.

Pick another one of the following skills you think Gordon Mathie taught
   exceptionally well:
   Psychology of playing the trumpet

Based on your answer from the question above how did Gordon Mathie teach this
   skill? What exercises, books, and recordings were used to assist in the learning
   process?
   I had to gain confidence that I was going to be able to come back from such an
   extensive injury. I remember once I was back on my feet again him saying, "I just
   held your hand." But in 3 months I was back at the top of my game and Gordon is
whom I credit with the comeback because not even Ghitalla would give me a lesson at the time.

Did Gordon Mathie have another skill he taught exceptionally well? If so, select the appropriate answer. If not, select "No".

Psychology of performing

Based on your answer from question 13 how did Gordon Mathie teach this skill?

What exercises, books, and recordings were used to assist in the learning process?

Again much like my answer to number 12.

Describe Gordon Mathie’s sense of humor:

Gordon's sense of humor was part of the healing process for me. I was in shambles at the time of study and he made everything ok. He was encouraging and positive.

Did Gordon Mathie encourage critical thinking? If so, how?

No Response

Did Gordon Mathie influence your work ethic? How so?

Gordon gave me the confidence to get back in there and work hard. Work ethic was never a problem for me but the injury I sustained made it hard to figure out what was too much or too little to make it back.

Was Gordon Mathie helpful to you outside of the course subjects? How so?

N/A

Did Gordon Mathie seem to genuinely love and enjoy teaching?

Absolutely! He was the rock that I needed to stand on to get off the floor. His passion and attitude helped me to believe I could heal and come back as a player.

What was Gordon Mathie’s biggest impact on you?

He gave me my career and life back. Without him I don't believe I would have ever been able to make it back and go on to win a couple of jobs and make finals in many other big auditions. He g

What was one of the most important aspects of Gordon Mathie’s teaching?

He believed in me and whether or not he believed it himself he never showed doubt for one moment.

What was your most memorable experience with Gordon Mathie?

Driving to see Gordon and seeing him with a smile on his face, excited to get to work.
Thank you for taking this survey. If you would like to add any additional comments, please do so in the text box below:

My situation was very unique. I studied with Gordon during a time when I was injured. I had met him many years before in Louisville when he took over for Leon Rapier after he passed away. Later I was at CCM and knew he was just up the road a bit so I called him and explained my situation and without hesitation invited me over for a lesson. He was a blessing in my life when it was the darkest. That darkness turned around very quickly as I performed a recital in May which included the Jolivet Concertino. In June, I then performed with the International Women's Brass Conference. The next year I won a one-year position with the St. Louis Symphony. I credit my success to Gordon because I thought my career was over with the baseball strike to my chops. Thank you, Gordon!!!!
Name: Marvin Stamm

What is your current profession?
Trumpet performer

Where did you work with Gordon Mathie?
I did not work with him; we are friends, having met through ITG

How long have you known Gordon Mathie?
More than 20 years

What is/was your relationship with Gordon Mathie?
We are colleagues and friends

Describe Gordon Mathie’s teaching style:
N/A

Describe Gordon Mathie’s personal character:
I find Gordon a man of great integrity, very professional as concerns his
performmong and teaching, warm with a terrific sense of humor and much
sensitivity when dealing with others. He has excellent "people instincts" as well.

Describe Gordon Mathie as a colleague:
Gordon is an excellent musician, a fine instrumentalist and from list of his former
students, a very fine teacher.

Describe Gordon Mathie’s leadership style:
N/A

Describe Gordon Mathie’s sense of humor:
Gordon's sense of humor is such that he laughs at himself and if he knows one is
comfortable with his- or herself-- and with his humor--he will get you to laugh at
yourself too. Yet, he is sensitive to those who enjoy that kind of humor and those
to whom it might be taken negatively. Gordon is very insightful, regarding
people, and is careful to ensure his humor is taken correctly, never perceived as
hurtful.

How would you describe Gordon Mathie’s performance and teaching?
N/A

Did you work with Gordon Mathie on any projects? What was this experience like?
No
Did Gordon Mathie inspire you in any way? How so?
Gordon's spirit and his sense of self are inspiring to me. His work ethic is also inspiring. He, even at this age (whatever that might be), is very productive in his practicing and performing, his teaching, and his publishing of methods and arrangements. He has contributed greatly to our trumpet world and is an example to all.

What was your most memorable experience with Gordon Mathie?
Every experience with Gordon is memorable!

Thank you for taking this survey. If you would like to add any additional comments, please do so in the text box below:
All things musical aside, Gordon Mathie is one of the finest people I know. I admire him greatly even though he might be embarrassed by my saying so. I am only sorry that I never had the opportunity to study with him. I know he would have contributed much to me and to my music.
Name: Lynne C. (Schwarts) Smith

What is your current profession?
Music Teacher, Retired

Where did you study with Gordon Mathie?
Crane School of Music at SUNY Potsdam

What course(s) did you study with Gordon Mathie?
I was not officially a student of Dr. Mathie

When did you know Gordon Mathie?
SUNY at Potsdam/Crane 1966-1969

Describe Gordon Mathie’s sense of humor:
Gordon always had a terrific sense of humor. When he would walk through the halls of Crane, he always had a smile, a joke to share, and a twinkle in his eye! He included some of that levity in his classes. He always had a knack for knowing when a little light-heartedness would promote interest and maintain focus and when a serious approach was necessary.

Did Gordon Mathie encourage critical thinking? If so, how?
Gordon always had a very positive, “can-do” attitude. He did not tell you what to do or how to do it, but instead, guided you to a satisfactory solution. He had an uncanny way of analyzing any situation.

Did Gordon Mathie influence your work ethic? How so?
My parents had instilled a positive work ethic in me that was reinforced through my connection with Dr. Mathie. He was always conscientious and dedicated to his profession. His easy-going manner belied the effort he put into everything he did. I remember Gordon substituting last minute for the conductor of Crane Wind Ensemble at a rehearsal. Despite the lack of preparation time, he knew the music as well as the regular conductor. Through his use of analogies and his hard work, I learned more in that rehearsal than I did the rest of the year.

Was Gordon Mathie helpful to you outside of the course subjects? How so?
Gordon was an extraordinary person! His office door was always open and he welcomed students warmly. When I completed my year of foreign language, I became aware of a well-orchestrated cheating scandal on the final exam. I shared my concerns regarding the unfairness with Gordon. Although he was not a member of the foreign language department, he listened to my concerns and followed up with the head of the department to resolve the problem.
Did Gordon Mathie seem genuinely love and enjoy teaching?
I cannot think of anyone I know who loved and enjoyed teaching more than Gordon Mathie. He had a genuine passion for learning and thirst for knowledge that permeated everything he did. His continuous work in music arranging and teaching, even now, speaks to his joy of teaching. Without ever teaching me in a class, he imparted that love of teaching to me. When you truly love what you do, it is never a job!

What was Gordon Mathie’s biggest impact on you?
Gordon Mathie’s character—his ethics and values—are most prominent in my recollection. During my first year at Crane, I heard a LOT about “the great” Gordon Mathie. (He was on sabbatical that year.) After I met him (my sophomore year) I could understand. His honesty, integrity, and dedication were always evident. He had a great balance of conscientious work ethic and commitment and easy going wit. He taught, by example, the value of an honest, faith-centered life.

What was one of the most important aspects of Gordon Mathie’s teaching?
He was genuine! There was nothing phony or fake about Gordon Mathie. His passion for teaching, love of music, and dedication to his students’ successes was always evident.

What was your most memorable experience with Gordon Mathie?
As a college senior I was planning my wedding in Williamsville, NY (a Buffalo suburb). Gordon Mathie made the 600 plus mile round trip that weekend to perform the processional and recessional at the rehearsal dinner and the wedding. Although my marriage did not last, I will always cherish the memory of the extraordinary music he provided. In his very busy schedule, I felt blessed he would perform at my wedding.

Thank you for taking this survey. If you would like to add any additional comments, please do so in the text box below:
Gordon Mathie is a truly exceptional educator and human being. Despite being humble. He deserves any and all of the honors and accolades he receives. He has touched thousands of students both in the classroom and, in my case, in life. I thought of Gordon often when I was teaching and tried to incorporate his philosophies and principles when teaching, my own students. His steadfast faith, integrity, conscientious work ethic, positive attitude, and sense of humor makes Gordon Mathie the inspirational person to everyone who knows him!
Name: Michael Tunnell

What is your current profession?
College professor
Music teacher
Trumpet performer

Where did you work with Gordon Mathie?
Crane School of Music at SUNY Potsdam
University of Louisville
International Trumpet Guild

How long have you known Gordon Mathie?
More than 20 years

What is/was your relationship with Gordon Mathie?
I replaced Gordon at Potsdam and at University of Louisville. I've heard him say that I'm his "permanent replacement."

Describe Gordon Mathie’s teaching style:
The best word I have for his style is logical. He identifies the issue(s) and addresses the problem. He would do this in an individual one on one session as well as in a group or master class.

Describe Gordon Mathie’s personal character:
Gordon is always positive and "can do." He defines the word integrity.

Describe Gordon Mathie as a colleague:
He is a great colleague- one that will always try to help if you ask. He is very caring, sensitive and ethical.

Describe Gordon Mathie’s leadership style:
I think Gordon is a born leader. He always commands respect, is a great listener, and makes wise decisions.

Describe Gordon Mathie’s sense of humor:
He never loses his sense of humor, and even though we do not see each other very often, his wonderful sense of humor picks up right where it was when we saw each other last.

How would you describe Gordon Mathie’s performance and teaching?
Excellent. His playing and teaching are first rate. He has been a great role model for me in my career.
Did you work with Gordon Mathie on any projects? What was this experience like?
   I played concerts and recitals with Gordon while at Potsdam. In addition we
   worked together on the ITG Board of Directors for many years. My experiences
   have always been a true joy both musically and personally.

Did Gordon Mathie inspire you in any way? How so?
   Yes, he was an absolute inspiration- musically, personally, professionally, in
   every way. He is a great role model on how to be.

What was your most memorable experience with Gordon Mathie?
   When I first came to Potsdam (my first job) Gordon took me under his wing and
   coached me in every way as to how to run a trumpet studio. My colleague, John
   Schorge was also a mentor, and between the two of them I couldn't go wrong.

Thank you for taking this survey. If you would like to add any additional comments,
please do so in the text box below:
   I am honored to participate. Gordon continues to be a great influence in my life.
   He helped me with my presentation at the ITG in Banff, Canada in 2008, and that
   was also a great memory.
Name: Paul Tynan

What is your current profession?
   College professor
   Trumpet performer
   Composer

Where did you study with Gordon Mathie?
   Crane School of Music at SUNY Potsdam

What course(s) did you study with Gordon Mathie?
   Trumpet Studio
   Private lessons

When did you study with Gordon Mathie?
   From - 1995
   To - 1997

For how long did you study with Gordon Mathie?
   2 years

Describe Gordon Mathie’s teaching style:
   Frank, but encouraging.

How were your lessons organized and presented?
   One on one; private lessons

Pick one of the following skills you think Gordon Mathie taught exceptionally well:
   Musicianship/style

Based on your answer from the question above how did Gordon Mathie teach this skill? What exercises, books, and recordings were used to assist in the learning process?
   By example. He talked a lot about hearing the harmony under the etudes; he showed me to see the harmony in the shape of the line.

Pick another one of the following skills you think Gordon Mathie taught exceptionally well:
   Psychology of performing

Based on your answer from the question above how did Gordon Mathie teach this skill? What exercises, books, and recordings were used to assist in the learning process?
   Again, by example. I had the opportunity to play big band gigs with him. How he commanded the instrument was impressive.
Did Gordon Mathie have another skill he taught exceptionally well? If so, select the appropriate answer. If not, select "No".

Range

Based on your answer from question 13 how did Gordon Mathie teach this skill?
What exercises, books, and recordings were used to assist in the learning process?
I asked during a lesson about range and needing to be warmed up in order to play above written High C. Again by example, he showed me that it was how one approached the horn and to not to let the horn control me.

Describe Gordon Mathie’s sense of humor:
A sharp wit.

Did Gordon Mathie encourage critical thinking? If so, how?
Yes; by teaching me to be aware of the harmonic motion of a solo piece, he taught me to be to be mindful and aware of what I was playing. This transfer to other aspects of my life. At the time I was also studying with Dr. John Ellis, this mindful approach as also encouraged by him.

Did Gordon Mathie influence your work ethic? How so?
Simple put, Dr. Mathie was giving me his time for lessons and there was no way I was going to let him down by coming in unprepared. That said, I'm sure there were time when I didn't keep up my end.

Was Gordon Mathie helpful to you outside of the course subjects? How so?
I'm not sure, but I think it was Dr. Mathie who recommended me for the big band gigs we played together.

Did Gordon Mathie seem to genuinely love and enjoy teaching?
Yes.

What was Gordon Mathie’s biggest impact on you?
I realized that if someone of his stature was willing to spend his time with me that I owed it to him and the music to be the best player I could become.

What was one of the most important aspects of Gordon Mathie’s teaching?
During my time at Crane John Ellis and Jim Madeja were running very happening studios with great students and lots of strong teaching. Dr. Mathie offered an extension of that and a place to get musical feedback that was outside of the university box. There was more freedom with that.
What was your most memorable experience with Gordon Mathie?

Musically; I remember playing big band gigs with him where he would not miss one note, all while playing very tastefully. One of the memories I treasure most is very recent. We got to spend about 45min during the ITG conference at the Banff Centre for the Arts in Alberta sitting on a bench chatting and catching up. At the end of the conversation he told me he was proud of me. There were so many people there he knew and that he could spend time with. He always had time for me.

Thank you for taking this survey. If you would like to add any additional comments, please do so in the text box below:

The fact that I got to study with him was an honour, one I treasure to this day. Thank you Gordon, I owe you a lot!
Name: John Upchurch

What is your current profession?
University Administrator, Retired

Where did you work with Gordon Mathie?
Crane School of Music at SUNY Potsdam

How long have you known Gordon Mathie?
More than 20 years

What is/was your relationship with Gordon Mathie?
Colleague, friend, fishing buddy, taught his son, David, trombone lessons. I was the trombonist in the PBQ for seven years, when we toured extensively and worked for Alkahest Attractions and also made the first two PBQ recordings.

Describe Gordon Mathie’s teaching style:
Gordon is a unique mix of fun and work. He embodies the concept that when you play (trumpet) you work and when you work, you play trumpet. The gentle motivation was instilled in such a way that students were eager to get to the practice room. I thought it unusual at the time that Gordon and John Schorge were not only "the trumpet teachers," but were best friends. To keep this from being even slightly competitive, students studied with Gordon for two years and John for two years. What a novel concept! Another aspect of his teaching was the attention to fundamentals. Schlossberg rules! (In the trombone studio too.

Describe Gordon Mathie’s personal character:
Gordon was and is, a smile with a person attached. I have never seen him loose his cool and he is a master at defusing delicate situations. How so? He listens. He cares. He asks questions to help others to reach decisions of importance. Perhaps the most telling story is the manner in which he has accepted and lives with the situation with his wife, Clara. Even though she does not recognise any member of her family, he continues to visit her daily and loyalty like this is just the norm for Gordon.

Describe Gordon Mathie as a colleague:
Fun, Fun, Fun! No kidding. Rehearsals were a scream. One-liners back and forth was the rule. However, when the chops hit the mouthpieces, it was all serious business. Gordon was respected because his integrity was above reproach and because his decisions were made on what was best for everyone, rather than what he might have preferred.
Describe Gordon Mathie's leadership style:
Gordon led by example rather than by edict. Sometimes you get much better results by being the example than by providing the instruction. Stakeholders tend to readily follow leaders who show that ownership of the process creates a desire to produce positive results. Positive results create situations that encourage the stakeholders to continue along the same paths. Gordon made sure that everyone had ownership, never second guessing decisions made by others. I can never remember him making a negative comment about a colleague, even when it was probably warranted.

Describe Gordon Mathie's sense of humor:
Gordon is "The Crown Prince of Humor." He has the gift to do stand up comedy that keeps everyone engaged without ever saying anything that that you would find embarrassing. As the moderator of the PBQ performances, he managed to take simple situations and turn them into unbridled laughter. In our first NYSSMA performance, we premiered the Washburn Brass Quintet. Gordon quietly noted to the audience that "Like many famous composers in the past, Washburn borrowed themes and phrases from other composers. However, in this case the borrowing came from other Washburn compositions." If you met Gordon in the hall, he always had a bid smile and usually a wisecrack to share. He referred to John Schorge as "John Schrooge" but never in a derogatory manner. Once when we landed in Charleston, WV and the five members of the PBQ were the only passengers on the plane, Gordon instructed the pilot to "Park it over there, we'll be right back."

How would you describe Gordon Mathie’s performance and teaching?
At Susquehanna University, the PBQ has one of those unique evenings where no one missed anything: No out-of-tune chords, no split notes, no accidental cascading entrances. At a reception afterward, it was all we could do to act ho-hum, business as usual. I tell this story because this is how Gordon was about his personal performance all the time. He just has fun performing and when it was great, just so much the better. He approached teaching the same way. He never allowed his student successes (which were many) to became who is is or was.

Did you work with Gordon Mathie on any projects? What was this experience like?
This could take days to answer. The PBQ was very active from 1970-1977 and were always planning, rehearsing recording or touring. I think the thing that I missed most when I became an administrator at another University was the process of "Hey, can we do this?" and then making it happen. Performance at the Kennedy Center...a two week tour from Pennsylvania to Florida...a week of performances in South Florida. This was long before the Canadian Brass made brass quintet concerts so mainstream.

Did Gordon Mathie inspire you in any way? How so?
I didn't really appreciate how much influence Gordon had until after I moved to another University and caught myself repeating "Gordonisms."
What was your most memorable experience with Gordon Mathie?
This is the most difficult question on the survey. There are so many experiences that qualify.; Perhaps the very first experience is the best one to tell. I arrived in Potsdam to interview/audition for the position of Low-Brass Instructor. At this point, I did not know if they wanted a trombone player or tuba player, so I brought both instruments. When I found out that I was to play trombone with the PBQ that afternoon, I warmed up in Willard Musser's Studio (Sclossberg, of course), not knowing that they were standing outside the door listening. When I came out to do the rehearsal, Gordon was so relaxed and friendly that he made me feel right at home. I still thank Schlossberg for that one. Next I walked into the rehearsal room and saw Roy Schaberg (the horn teacher). Almost in unison, we both said, "I know you." We had both done Clinics at the Mid-South Band Clinic a few years before. More laughter and the rest is history. Gordon set the tone and, I believe was the glue that held the PBQ together.

Thank you for taking this survey. If you would like to add any additional comments, please do so in the text box below:
It is almost ironic that his career was never about "Gordon Mathie." It was always about his family, his students, the Crane School of Music, the Potsdam Brass Quintet, or whatever needed to be done at the time. How wonderful that there will now be a formal recognition, available to all, that really is "All about Gordon Mathie."
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**BIOGRAPHICAL SKETCH**

A native of Buffalo, New York, Aaron John Witek is an educator, marching arts designer, and performer. At the age of nine, he started on cornet as an accident. Originally, Witek was selected to play cello, but he wanted to be in the school band. When he approached the band teacher to let him in the band, the teacher said Witek could play the cornet, but Witek thought he said clarinet. After their first lesson, Witek’s cornet/trumpet career started.

Currently, Witek is finishing his Doctorate of Music in Trumpet Performance at Florida State University (FSU) where he also completed his Master of Music in performance. He also attained his teaching certification K-12 with a Bachelor of Music in Education at the Crane School of Music, SUNY Potsdam.

As an educator, Witek has served as a graduate assistant at FSU from 2008-2013. He compiles weekly lessons for trumpet majors, coordinates and coaches chamber music ensembles, and directs the FSU trumpet ensemble—a group that in 2011 won second place at the National Trumpet Competition and in 2012 was a finalist. Students of his have won International Trumpet Guild Scholarships and placed as finalists in the Florida State University Trumpet Solo Competition. In 2011, Witek was recognized and awarded the Florida State University Teaching Achievement Award.

In the marching arts, Witek has served as a music instructor with the Blue Stars Drum and Bugle Corps. Additionally, he has worked as a visual designer and consultant with competitive marching bands. Witek frequently presents master classes and maintains an active clinician schedule throughout the nation.
Witek won first place in the Historical Division of the National Trumpet Competition in 2009 and has competed as semifinalist in the Graduate Division on modern trumpet from 2009 to 2011. He has held the recurring role of principal trumpet in the FSU Wind Orchestra and is a member of the Sinfonia Gulf Coast Orchestra. In addition, he has performed with the Tallahassee Symphony Orchestra, Albany Georgia Symphony Orchestra, Orchestra of Northern New York, and the FSU University Symphony Orchestra. In 2008, Witek founded tallaBRASSee, a northern Florida professional brass quintet, and is currently the manager of the chamber group. His principal teachers have included Professor Christopher Moore, Professor Emeritus Bryan Goff, Professor John Ellis, and Alex Jokopi, principal trumpet in the Buffalo Philharmonic.