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to promote communications among trumpet players around the world and to improve the artistic level of performance, teaching, and literature associated with the trumpet

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Maurice André (Photo courtesy of Classic Concerts Management)

This interview is the third in a series of articles that are appearing during this silver anniversary year to celebrate trumpet players who have had a significant impact on our heritage during the 25-year existence of ITG.

“It’s My Greatest Joy”: An Interview with Maurice André

BY STEPHEN CHENETTE

At age 67, Maurice André radiates the energy, enthusiasm, and *joie de vivre* that are so evident in his playing. He and Liliane, his wife of 47 years, have recently moved to the Basque country of southwest France, near St. Jean de Luz. From Larrekia, their hilltop villa, there are views of the Atlantic Ocean to the west and the Pyrénées Mountains to the south. Their yard is filled with flowers which André waters every morning at 7:00 a.m. When visiting a favorite local restaurant, the Andrés are greeted like royalty by the staff and as friends by other patrons.

André has cut back on the number of concerts he performs each year, allowing him more time for teaching and master classes and more time at home. Around the house and grounds are many examples of his passion for artistic woodworking: relief sculptures, birdhouses that resemble Alpine chalets and Tyrolean farmhouses, elegant (and functional) lawn furniture, and an ornate “dog villa” for their ten dogs. (The dogs kept us company during the interview, at least until he began to play. When he demonstrated passages on his E-flat trumpet, they barked for a while, then went to the far side of the house. When he played his piccolo trumpet, they returned on the run and protested in earnest. Even Maurice André has his critics!)

This interview was a wonderful personal experience, and I am thrilled to have had the honor of spending time with one of the world’s leading trumpet artists.

SC: Thank you for agreeing to this interview.

MA: I would like to thank the International Trumpet Guild for this opportunity. ITG and the *ITG Journal* bring the world’s trumpeters together, and it is extremely important for me to speak with my colleagues around the world.

SC: How did you begin playing the trumpet?

MA: My beginnings are a little surprising. I come from a family of workmen, coal miners in the Cévennes. [Cévennes is a rugged area of southern France.] My father was a coal miner, but he also played the trumpet at popular balls where the townspeople gathered in the square and danced late into the night. It was a difficult time, and our family needed the extra money. My father loved classical music and whenever he heard it on the radio – there wasn’t much in those days – he would call me, saying, “Listen, Maurice. How beautiful it is, this music.” He gave me the taste for the trumpet, and, above all else, for great music.

Later, he bought an old cornet that he gave to me. He said, “Here, Maurice, it’s for you, this *cornet à pistons*, and you’re going to blow into it.” So I did – I blew into it.

“Ooh!” he said. “My son, he seems pretty gifted. He must be sent to a teacher to study.” He sent me to my first teacher, Monsieur Barthélémy. [André was 14 years-old at that time.] I took lessons and worked in the mine. That was a difficult job, but it was also a tremendous education in being a man. The men in the mines were warm-hearted gentlemen and respectful of others. I learned those qualities – and how to work. It was later, in the music business, that I learned that not all are so pure-hearted. [Laughter]

At the end of four years, Barthélémy said that I must be sent to the Paris Conservatory. [*Conservatoire National Supérieur de Musique de Paris.*] I didn’t have the money, so I signed up for the army and joined a military band near Paris. As an enlisted man, I competed in the entrance examinations [*concours*] of the Conservatory and was admitted to the class of Professor Raymond Sabarich [1909-1966, professor at the Conservatory from 1947-1966].

SC: There is a story that your studies with Sabarich did not go smoothly at first.

MA: Ah, yes. Early on, after I played the first Arban etude, he said, “Get out! I don’t want to see you anymore! I don’t like people who don’t work. When you’ve worked, come back to the Conservatory.” He didn’t let me start again until December, just before the Christmas holidays. “You’ve worked, Maurice?” he asked. “Yes, sir,” I replied in a timid voice. Sabarich retorted, “What did you work on?” “I worked on the 12 Arban etudes,” I said. He made me play all 12! He later said, “It was then that Maurice André became Maurice André.”

SC: When you were a student and young professional, who were the trumpet players who influenced you?



Susan Chenette, Maurice André, Stephen Chenette, and Liliane André at La Cucaracha, a restaurant in Bidart, France

MA: When I started playing music, I wanted to be in a military band. I wanted to get out of the mines to go to play in a navy band in Toulon. That was my ambition – I didn't want to be famous. It's not a calm existence.

At home, when I was young, there was a lot less music on the radio than there is now. I admired Eugène Foveau, Raymond Sabarich, Ludovic Vaillant, and one of the greatest trumpeters, Adolph Scherbaum. I loved Scherbaum very much. I have all of the Bach recordings he made. He was one of my idols. It was the French and German trumpeters who played very well. Harry James did too, naturally, but it was a different style. I listened to Harry James a lot. He was very good, but to use that vibrato for classical music, no! [Laughter, then André sings a phrase in the style of Harry James.] There were fewer trumpet soloists at that time. Now, it's going pretty well for us.

*When I arrived in Paris, the
sun – everything – smiled
wonderfully upon me.*

SC: Please tell me about your experiences at the Conservatory and beyond.

MA: For the first year, I studied the cornet and won the *prix d'honneur* in 1952. [The *solo de concours*, or required

piece, that year was *Capriccio* by Marcel Bitsch.] After that, I studied the trumpet. [In 1953, André won first prize on trumpet, playing *Incantation, Thrène, et Danse* by Alfred Desenclos.] Sabarich was wonderful to me. He never made me pay for extra lessons – I couldn't have anyway – and he gave me a tuxedo for my first concert in Paris because I didn't have one. I only had the blue miner's uniform. [Laughter] He had me play in society orchestras and in the Conservatory orchestra. [The Conservatory orchestra was a professional orchestra at that time.] He knew that I needed the money. People came to know that there was a young trumpeter in Paris named Maurice André – a coal miner – *but* one who could hold his own.

I began to do a lot of music for films, orchestras, operettas, big bands, and for Michel Legrand – that sort of thing. I did a little bit of everything, even playing circus music. I could play the swing style on melodies because when I was in the mines, I played the popular balls to make a little extra money. When I arrived in Paris, the sun – everything – smiled wonderfully upon me. I had no hopeful expectations when I was in the mines – I even tended cows when I was young. All of a sudden, there were big deals, studios, and the great conductors. When I was 22, I won first prize at an international competition in Geneva. It was there that my wife and I decided that I should try for an international career.



Top: Maurice and Liliane André standing by their ornate dog villa that he built. Bottom: A relief sculpture of a medieval river town created by André. Right: Miniature Alpine houses made by André. (Photos by Stephen Chenette)



André performing with conductor Legh Burns at the National Trumpet Symposium in the early 1970s (Photo courtesy of Legh Burns)

It was difficult to become known and recognized internationally, but my wife said, “We’ll give it eight years, and if it works, it works. If it doesn’t, it doesn’t.” At the start, when I played the trumpet in Europe, they did this. [He imitates the audience – gaping mouth, eyes open wide, and looking bored.] They saw me raise the trumpet to my mouth, and said, “*ai, yi, yi*, what’s going to happen here?” [Laughter] For six or seven years, my international career didn’t go well at all. My wife said, “No, we said eight years.” In the meantime, I worked in many Paris studios, did a lot of film music, played in radio orchestras, and performed many concerts. I was making a decent living, and I was happy – but on the international scene – many thanks go to my wife, who was tenacious, and also two of my trumpeter colleagues, Marcel LaGorce and Jacques Masse, who said to me, “Maurice, you are going to try and make a soloist’s career – not another person – you!” So, I just kept trying, and when I was 30, I won the great international prize at the Munich competition. Everything took off at age 30. That is when the sun came up for me.

SC: But at first, you didn’t enter that competition. Weren’t you asked to be on the jury?

MA: Yes, but the jury wasn’t paid much, and the prize-winner was paid more. It was a game for me – but it was dangerous. If I hadn’t won first prize... I am from the Midi [the south of France], and we always play jokes like that. I

was in the process of building my house, and I needed money, so I paid my own way and won the prize. It was at the Munich competition that everyone heard me and said, “*Oh là là*, this young trumpeter!” Then, *voilà!* I was asked to play with the greatest conductors and orchestras, including Herbert von Karajan and the Berlin Philharmonic, Karl Böhm, Karl Richter... I played the Baroque concertos, Bach Cantatas and Suites, and Bach’s *Brandenburg Concerto No. 2* live on television. Things have gone well for over 35 years. My career has been international, as you know, and I have won many prizes for my recordings.

SC: You haven’t played in North America in recent years, and we have missed you.

MA: I stopped playing in America for a while because I’ve had so much work in Europe. I said, “We’re not poor and out on the street, so it’s not necessary to travel as much.” I stopped travelling to America, although I always loved to go to the U.S. because there are great orchestras, fantastic music halls, and I like Americans very much. I have great respect for America. Now I want to go there for my kids because they are musicians. Béatrice plays the oboe, and Nicolas plays the trumpet. [Béatrice and Nicolas often perform and record with their father.] I want them to get to know America, with its excellent halls and orchestras. Fifty or sixty years ago, America needed the great musicians of Europe to come over there. Now their



Nicolas, Maurice, and Béatrice André (Photo courtesy of Nelly Eschke)

culture is so well developed that they no longer need soloists from Europe. The universities are so well organized – it's fantastic!

SC: I heard two of your concerts in Toronto in the 1970s. When you play, it is wonderful technically, of course, but there is more. One also always hears enthusiasm and joy. How have you sustained this over a career of more than 40 years?

MA: I still love the trumpet. I love the music. I find that music, more than sports, is what will bring human beings closest to each other. I also love to be on stage. Naturally, one must love their profession, but the key to this is the daily work. That's the foundation. If I play four or five hours at home, I can easily play an hour-long concert. My lips remain fresh the entire time. I can say that up to the present – I knock on wood – I've always left concerts with my lips very fresh because of all the daily work – all of the work on



André rehearsing with the Toronto Symphony, conducted by Andrew Davis, c. 1975 (Photo courtesy of Stephen Chenette)



Panel at the National Trumpet Symposium (early 1970s) led by Legh Burns (rear, standing). Participants included Kirby Jolly, Edward Treutel, Maurice André, Robert Weast, Bill Chase, and Bobby Lewis (Photo courtesy of Legh Burns)

attacks, intervals, sound, the piccolo trumpet, the B-flat trumpet...

In addition, I've listened to a lot – *a lot* – of music. I was lucky to go on musical cruises on the Mermoz with all the greatest soloists – Isaac Stern, Rostropovich – all of them. [The Mermoz is a cruise ship, and André performed on 15 cruises.] I gained some musicality from them, which helped me to progress. I always tried to profit from the possibilities of my instrument because it can be very soft, virile, technical, and it can be very romantic – it's an extraordinary instrument. You know, the dynamic range of the trumpet is so much greater than that of a violin. You can play *ppp* to *ffff*. A violinist can play *ppp* but not *ffff*. I try to



André with Ron Modell (Photo courtesy of Ron Modell)



André with Milton Davidson, former principal trumpet of the New Jersey Philharmonic (Photo courtesy of Ron Modell)

profit from all that my instrument offers and convey it to the audience.

What I often hear is that when trumpeters try to play pianissimo, there's not much sound. It's *phhhhhh*. [André makes a breathy whisper-like sound.] You need to hold on to the sound in the pianissimo. [André sings a soft passage, but with "presence."] It's very important, no?

I believe all of that has to be built with a lot of love for one's instrument, love for the music, and respect for other instruments. Some trumpeters haven't listened to singers, pianists, oboists, and the rest. That's a mistake. I built my staccato like the piano; my low register with the warmth of the cello; lyrical melodies like the violin; running notes like the clarinet. There you have it – it's like that in my head. Many young people never go to concerts. They don't want to listen to a pianist – they don't want to listen to a cellist. That's a very serious defect.

SC: You have had many good students.

MA: Ah, yes. At 33, I was a professor at the Paris Conservatory, where I had to put the young generation on its feet. [André taught at the Conservatory from 1967-1979.] I didn't teach like the others. The trumpet is a very difficult instrument. I teach my students to internalize it – to make it part of themselves – in order to arrive at the goal. I teach the Franquin method, more or less. [Merri Franquin was a professor at the Conservatory from 1894-1925 and was the teacher of Barthélémy.] I've had students who play very well, so I'm pleased. [Guy Touvron, Eric Aubier, Bernard Soustrot, and Thierry Caens, to name a few.]

Now, as I grow older, I will teach more and play fewer concerts. I'll keep on playing – to be with my children – but I also want to give master classes. The Japanese have been inviting me for ages – the Americans, too. This year, I think I can apply myself to it. I started last year in Zurich, where there is a preparatory course for international competitions. There, I wanted no more than 10

students who were ready to work very seriously. It is not really worth it to have 50 students and work superficially. It's best to have 10 really solid students.

I want to improve opportunities for trumpet players. It's a beautiful instrument in jazz, classical music, and in Bach's music – he wrote marvelously for the trumpet. There are great soloists, but some of the world's great orchestras do not invite them because they fear the trumpet. In spite of this, I have been lucky – I played with the great orchestras – but it is rare. There are great trumpeters – some won the Maurice André prize – who've founded beautiful careers, but still they do not play with the great orchestras.

SC: What advice would you give to young trumpeters?

MA: I've said it many times that the technique of young trumpeters is wonderful – fantastic! I believe that they have more technical prowess than my generation. From the technical point of view, they have all of my admiration. Now, from a musical point of view, it must be said that they need to be a bit more musical and take their time to make music. I want them to pay more attention to the attacks, the vibrato – to determine whether it's needed or not. You know that vibrato has been strongly criticized, but a nice vibrato is very pretty. It's lovely when a trumpeter plays with vibrato, but we often hear a cold sound with pretty much the same articulation. For example, in the Haydn *Concerto*, I've heard it a million times... [André sings the opening of the third movement (ms. 45-56) with no shaping of the line and each note "hammered out."] Excuse me, but many things can be done with this. There are at least five or six different colors. [He sings the first three-and-a-half bars again, shaping the line.] A little diminuendo. [He repeats, adding a diminuendo at the end of the phrase.] Choose a good staccato. [He continues the phrase with crisp tonguing.] Technique. [He sings to the end of the phrase, adding a crescendo-decrescendo in ms. 53 and 54.] There are colors. [He makes a vibrato motion with his hand.] Colors like those in the windows of the

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Left: The André villa in southwest France. Right: Serene fountain area in the André's yard. (Photos by Stephen Chenette)



**André with his original sunburst sculpture
(Photo by Stephen Chenette)**

Saint-Chapelle in Paris. [Saint-Chapelle is a church on *Ile de la cité*, which is noted for its beautiful stained-glass windows.] Many young players have technique and sound, but sometimes they lack musicality. Before I pass the torch – as we say – I would like to teach that. That would be perfect because at the Maurice André International *Concours* in Paris we hear wonderful trumpeters. [He kisses the air.] It's as I've said. [He picks up his E-flat trumpet and plays the opening phrase of the last movement of Haydn – once square, once shaped.] It's not the same, right? No, it's not the same. However, the trumpet has made progress during the past 40 to 50 years – it's become a solo instrument.

SC: You have done that for the trumpet!

MA: Yes, I believe I've done a lot for my instrument – it's my greatest joy to have given importance to this instrument.

SC: You have had a very busy career.

MA: Yes. For 12 years, I played 200 to 210 concerts per year, but it was too much. Before the concerts, I wasn't apprehensive or nervous, but when I played, I knew myself that it was too much. For a long time, I played 150 and now 60. Now I'm "retired" in the South because I am



**André demonstrates his Stomvi E-flat trumpet
as his daughter looks on (Photo by Stephen Chenette)**

67. We live in a wonderful countryside – the Basque country is unique in the world. We are surrounded by mountains and the sea. My wife and I have found a fabulous refuge. We can sleep around the clock. We're rested – and to completely relax is wonderful. I believe in family life – in country life – the culture that makes for equilibrium. I believe that is very important. I had a knee operation this year, and now I need to have an operation on my eye. I'm taking a six-month sabbatical, but I work on the trumpet every day for four or five hours. I am doing this although there aren't any concerts.

SC: How do you practice to maintain your strength, ability, and energy?

MA: Every morning, I do lip flexibility exercises and gentle practice – *every* morning. When I started in Paris, I was with the circus. [He double-tongues a fast circus passage, ending with a horse whinny.] Oh, the lips... lips like



**Members of the Cape Town Philharmonic (South Africa)
trumpet section with André and his son Nicolas in May 2000:
(L to R) Dave Thompson, Allister MacDonald, André, Pierre
Schuster, Michael Blake, and Nicolas André
(Photo courtesy of Michael Blake)**

that. [He indicates crushed lips and laughs.] I say to my students that if you do a week of Mahler, Stravinsky, or Strauss, you must practice very softly. If you do a week of Mozart or Beethoven, you must practice hard. Always compensate because if you don't, everything goes away.

Practicing pianissimo helps me. I see the holes in the music – the notes that might not respond. [He plays the wide intervals in the first movement of the Haydn *Concerto* on the E-flat trumpet, ms. 138-140, intentionally missing the high A-flat.] Excuse me... [He plays it again with a full sound and the high notes secure and centered.] In pianissimo, we can see the problems more quickly.

I have luck that comes from the heavens because... [He presses the fleshy part of his thumb, to show that the blood circulation resumes as soon as the pressure is removed.] For many trumpeters, when they press, it remains white. I have blood circulation that is instantaneous and lets my lip recuperate immediately. That's a gift from God, right? If the blood doesn't circulate fast into the lip, you can't have hours of endurance.

You must not forget that the lip is a muscle, and it must be treated with care all of one's life. I am sure that I am the only trumpeter in the world who does massage. When I had hard concerts every day, I got into the shower and... [He mimes shower aimed at the lips.]

SC: Hot or cold water?

MA: Warm. I massage with the shower, then with butter. I had a little box with butter. I changed the butter everyday at breakfast. It's the vitamin C in butter that is wonderful – it gave me an elasticity, flexibility, and resistance.

It's fabulous. Now I use an ointment. [Pevary]

SC: I think that sales of butter will now go up. I've read that you have a special mouthpiece.

MA: What I should say here is that we all have a different physiology. It's up to the teacher to choose the right mouthpiece for the student. At the conservatory, I chose the mouthpieces for my students. I watch for lows

that are solid, flexibility in scales and intervals, and relaxed high notes. There are those of us who will play well with a Bach 1C, and others, no. In the beginning, I played on a Bach 1C, and I found it very good.

Later in life, my teeth changed – they spread out. I put in resin to fill in the spaces, and I changed mouthpieces. I designed a smaller one with a wider rim at the top that

holds on the lip better. [Illustrations of this mouthpiece can be found in *Brass Bulletin*, Volume 26 (1979), page 38, and Volume 60 (1987), page 71.] With the rim that I had made, I found a second youth. That's to say that I get tired a lot less. I advise all students to make the choice with their professors – to examine the lows, highs, flexibility, and endurance.

SC: May we talk more about how you play and teach? Do you have a particular method of breathing?

MA: Breathing is very important. We have three ways of breathing. There are the shoulders – the sports people breathe up high. [He inhales, raising his shoulders.] There are the singers – all of them breathe with the diaphragm. I add a third way of breathing that Arturo Sandoval does naturally with the back of the shoulders. [Shoulder blades] It feels really good for the high notes. [André sings passages of Bach's *Brandenburg Concerto No. 2*. When he sings the highest notes, he leans forwards slightly and rounds his shoulders, giving a sudden increase in air pressure.] Adolph Scherbaum said to me, "It's the turbo of Maurice André." [Laughter]

SC: What do you advise for tonguing?

MA: The other day, I listened to someone whose staccato was too heavy. The tongue was too far back, so

it had to move too much. I told him, "You need to bring it forward and move the tongue close to the back of the teeth." If you tongue too far back, it is heavy. [He demonstrates, singing up and down tongued scales. He repeats a second time, clapping the rhythm to show that the tongue is behind the beat.] If the tongue is too close to the teeth it doesn't move enough, and the attack is not clear. You



(Photo by Klaus Hennch, courtesy of Nelly Eschke)

You know, a real artist is never satisfied with his production, but it shouldn't be something that drives them to illness. Everyone says my recordings are superb, but there are many things that if I redid them...



(Photo courtesy of Nelly Eschke)

must find the place for the best attack. An inexact attack spoils the purity of the sound. The tongue is a valve. It's important to penetrate the column of air but not to upset it – not to shatter it. [He plays repeated notes on his E-flat trumpet, tonguing too far back, then too far forward, gradu-

ally moving to the right position. The notes get faster and flow into the beginning of the third movement of the Hummel *Concerto*. Next, he demonstrates a series of soft high notes with attacks that are too heavy, too indistinct, then more delicate and precise. When he is satisfied, the final note of the series becomes the first note of the second movement of the Hummel *Concerto*. He explains that he sometimes practices facing a corner to hear his attacks more clearly.]

SC: How should one practice to improve the upper register?

MA: It's important to blow freely, so as not to crush the lips and pinch the tone. [He plays the short scale to the high D-flat in the first movement of the Haydn *Concerto* (ms. 109-110) on his E-flat trumpet, pinching the tone to show how it is often played.] It must start well. [He plays it again but with a full sound and stops on the fifth note and holds it. He plays it again and stops to hold the sixth note. He repeats it a third time, continuing to the high D-flat with a full tone. He then demonstrates playing scales and arpeggios, gradually extending them from the middle to the high register, sustaining the highest note each time.]

SC: What are some of your favorites among your own recordings? [There are over 200.]

MA: There is one that I love above all else – the *Adagio* of Albinoni with Jane Parker-Smith on organ. EMI taped it



Former ITG President Stephen Jones presents André with the ITG Honorary Award at the 1992 ITG Conference in Rotterdam
(Photo courtesy of Stephen Jones, ITG Archives)

in a great church in Strasbourg [*Église St. Pierre Le Jeune*] and the recording quality was good. I recorded the third movement of Bach's *Brandenburg Concerto No. 2* with my daughter Béatrice, and I recorded the first movement of Vivaldi's *Concerto for Two Trumpets* with my son Nicolas.

You know, a real artist is never satisfied with his production, but it shouldn't be something that drives them to illness. Everyone says my recordings are superb, but there are many things that if I redid them... I find that I have matured musically in the last ten years, so perhaps what I record now will be the best. You know, even to do a woodworking project – I made a door there. [He points to the door, one of his projects.] Well, I thought for two or three nights about what I would do with the proportions to make something beautiful. The music – it's the same. I reflect for a long time. I say "Bah!" [Sudden hand clap] I'm not satisfied.

There are other good recordings. I like *Trompetissimo*. It's very good. I like *Toot Suite* with Claude Bolling, but the recording quality is poor. The last recording with Michel Legrand, *Les Moulins de Mon Coeur* [*The Windmills of Your Mind*], is also very nice. A friend loaned me all of the recordings I made 40 years ago – a little jazz – which are coming back out with a lot of success.

SC: I particularly admire your recordings of contemporary music. You've played Jolivet with Jolivet, Hubeau with Hubeau.

MA: One day Slava [Mstislav] Rostropovich said to me, "Maurice, you should record a lot of modern composers." I said, "How many have I recorded, Slava?" "Six or seven great modern composers?" he asked. I said, "I've recorded 33." Unfortunately, the recording companies don't put them out any more. They'll come back out someday, that's certain, because there is a lot of my love in them. I listened to the Tomasi *Concerto* the other day – I recorded Tomasi very quickly [Laughter] – and it is still very beautiful.

SC: Are there other things you would like to do that you have not done yet?

MA: Be a jazzman [Laughter] – play the jazz choruses, but when I play a jazz chorus, it's like a sack of potatoes – *eine kartoffel*, as the German's say it. A journalist once told me, "No, you're so good in classical music, it's better... it's better like that." [Laughter] I have always wanted to do a jazz chorus because with the technique and high notes that I have, if I also had improvisational skills, it would be fantastic. If I only had the ideas of Jon Faddis, Dizzy Gillespie, or Clark Terry. Clark Terry is wonderful. What

was that American's name – he died 40 years ago – Clifford Brown! Oh, if only I could've improvised like that, I would've loved it. There you have it – I don't know how to improvise. I improvise in sculpture. [Laughter] Ah, yes, I let myself go, and I find what I'm missing. I find refuge in sculpture. I sculpt a little bit of everything – things that I imagine. So I'm fulfilled.



(Photo by Klaus Hennch, courtesy of Nelly Eschke)

SC: Recently, I wrote to several colleagues with the question, "If you could ask or tell Maurice André anything, what would you say?" Allen Bachelder of Virginia Tech University responded, "I would like to express my profound gratitude to Maurice André for his wonderful example leading a whole generation of trumpet players to a new understanding of what is possible."

MA: Thank you. I have so much admiration for all of my colleagues. The trumpet is a difficult instrument. To play in a symphonic orchestra is very difficult. To play as a soloist is very difficult, and the professors – all the professors – have my respect, including those in the little towns of the French provinces. They have earned all of my admiration because they do so very much for our instrument, which is a marvelous instrument.

I think that, unified as we are in the world, we will succeed – perhaps not now, but 40 or 50 years from now – in making the trumpet equal to the violin and the piano as a solo instrument with symphonic orchestras. The young generation will make this happen because we are hearing beautiful playing everywhere. This is my greatest wish. *Voilà!* Thank you to everyone and good luck!

Author's Note: Special thanks to Maurice and Liliane André; their daughter Béatrice and son Nicolas; my wife, Sue Chenette; Jean-Pierre Mathez; and Jennifer Dick, who translated the French transcript of the interview.

A complete list of André's recordings through 1989 can be found in *Lowrey's International Trumpet Discography* by Alvin Lowrey (Camden House, 1990).



About the Author: Stephen Chenette is professor of trumpet at the University of Toronto. He played in orchestras for 16 years and was principal trumpet with the Minnesota Orchestra, Boston Pops, Denver Symphony, and St. Paul Chamber Orchestra. He is a charter member of ITG and served four terms on the ITG Board of Directors and two terms as ITG Secretary.

Selected Maurice André Recordings

Compiled by Ezra Adams

At the Opera, Erato 13741 (1996) [Bellini, Mozart, Bizet, Rossini, Verdi]
Ballades for Trumpet, EMI Classics 7549142 (2000)
Baroque 1 - Albinoni: Concertos & Sonatas, Adagio, EMI Classics CDK 65337 (1995)
Baroque Cantatas and Concertos, Classics for Pleasure CDEMx 2235 (1995)
Baroque en Famille (with Nicolas André, Béatrice André, Ensemble Orchestral de Normandie, Jean-Pierre Berlingen, conductor), EMI Classics 5554882
Baroque Trumpet Concertos, EMI Seraphim CDEB 73423 (1999)
Children's Songs, Sony Classics 39669 (1987)
Concertos Baroques Italiens, Erato AW 92124 (1993)
Hummel, L. Mozart, Telemann, Vivaldi, EMI Great Recordings of the Century CDU 66961 (1999)
La Belle Epoque - Bizet, Lehar, Verdi, Erato AW 92126 (1993)
L'art de Maurice André, EMI Classics 0630151672 [Haydn, Hummel, Tartini, Vivaldi (2 tpts), Albinoni, Handel, Bach, Purcell, Corelli, Krebs, Purcell]
Le charm de la trumpet (with Sergei Nakariakov and Theo Mertens), Erato 063018856 2 [Vivaldi, Telemann, Torelli concerti (1 and 2); Bach Suite No. 2; Arban Carnival of Venice; others]
Le Meilleur de moi-même, EMI Classics CDC 7494742
Les Moulins de Mon Coeur (The Windmills of Your Mind) EMI 5 565662
Maurice André plays Gershwin, EMI Classics 5556202
Maurice André plays Popular Christmas Carols, Erato AW 45159
Maurice André plays Bach, Schubert, Handel, etc., EMI Classics CDC 7497222
Music for Trumpet, EMI Classics double forte CDFB 73374 (1999)
Musiques de Kiosque (with Nicolas André, Orchestre de la Garde Républicains, Roger Boutry, conductor), EMI Classics CDC 5551032
Opera Arias, EMI Classics
Telemann Trumpet Concertos, Erato CD 13743 (1996)

Toot Suite, CBS Masterworks CD 36731
Trompetissimo, EMI-Angel S-38068 (LP)
Trompette & Organ (with Alfred Mitterhofer and Hedwig Bilgram), EMI Classics CDM 7690622
Trompette et Orgue, Erato AW 92125 (1993)
Trumpet and 20th Century, Erato
Trumpet & Organ (with Jane Parker-Smith, Alfred Mitterhofer, and Hedwig Bilgram), EMI Classics CDM 7690622
Trumpet & Organ (with Hedwig Bilgram), EMI Classics CDC 7543302
Trumpet Classics, EMI Seraphim CDEB 69140 (1996)
Trumpet Concertos, EMI Classics CDZB 69152 (1992)
Trumpet Concertos, [Haydn, L. Mozart, Telemann, Torelli 1 & 2] Erato 13743 (1996)
Trumpet Concertos (with Academy of St. Martin-in-the-Fields Orchestra, Neville Marriner, conductor), EMI Classics 5699072 (1993)
Trumpet Concertos (with Berliner Philharmonic, Herbert von Karajan, conductor), EMI Classics 7494742
Trumpet Concertos (with English Chamber Orchestra, Sir Charles Mackerras, conductor), EMI Classics
Trumpet Concertos (with Franz Liszt Chamber Orchestra, Budapest, Janos Rolla, conductor), EMI Classics 5552312 (1992)
Trumpet Concertos (with London Philharmonic Orchestra, Jesús López-Cobos, conductor) EMI Classics 7691892
Trumpet Concertos (with Concerto Amsterdam, André Rieu, conductor), Teldec 0630134032
Trumpet Voluntary, Erato AW92123 (1993)
Ultimate Trumpet Collection, Erato 92861 (1993)
 [Charpentier, Te Deum; Arban, Carnival of Venice; Hummel, Rondo from Concerto in E; Tomasi, Finale from Trumpet concerto; others]

All recordings are available as CDs unless indicated.

A listing of 227 of André's recordings, through 1989, can be found in *Lourey's International Trumpet Discography* by Alvin Lowrey (Camden House, 1991).

The Fourth Maurice André International Trumpet Competition

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(Italy), Reinhold Friedrich (Germany), Konradin Groth (Germany), Jouko Harjanne (Finland), and Roger Voisin (U.S.).

Sixty-six candidates from twenty-three countries were accepted to perform in the first round and forty candidates attended the competition. Thirteen performers advanced to the second round.

The final round took place on October 7 and saw Balsom, Guerrier, Kovalinsky, and Martynov advance. The Ensemble Orchestral de Paris, conducted by Emmanuel Plasson, accompanied the finalists in two required works (Haydn's *Concerto in E-flat major* and Nicolas Bacri's *Concerto No. 2*, op. 65, *Im Angedenken Johann Sebastian Bachs*).

The First Maurice André International Trumpet Competition (1979) was won by Stacy D. Blair (U.S.). The second competition (1988) was won by Stephen Burns (U.S.), a member of the jury for the third competition (1997) won by Gábor Boldoczki (Hungary).

The competition took place as part of a series of international competitions for contemporary piano, flute, cello, jazz piano, organ, and violin and bow making organized by Acanthes, a federation for composers, interpreters, teachers, and students who wish to broaden their theoretical and practical knowledge of contemporary musical creation.



About the Author: Vera Hørvén is an amateur trumpet player and trumpet enthusiast who lives in Norway. She was a senior consultant on the Faculty of Dentistry, University of Oslo, until a near fatal automobile accident in 1991. As part of her rehabilitation for head injuries and whiplash, she renewed her interest in the trumpet and played herself back to health.

She now enjoys performing as a church trumpeter and serving as a cornet instructor for young players.