James B. Underwood (1948-2006)
(Photo courtesy of the Columbus Symphony Orchestra)
THE MUSICAL LIFE AND CAREER OF JAMES B. UNDERWOOD

DOCUMENT

Presented in Partial Fulfillment of the Requirements for
the Degree Doctor of Musical Arts in the Graduate School of
The Ohio State University

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ABSTRACT

James B. Underwood (1948-2006) was principal trumpet of the Columbus Symphony Orchestra from 1988 to 2006. He was born in Kokomo, Indiana but spent most of his youth in Garden City, Michigan. Underwood studied with Gordon Mathie at the Interlochen National Music Camp, Clifford Lyllia at the University of Michigan, and Frank Kaderabek who was then principal trumpet of the Detroit Symphony Orchestra. After leaving the University of Michigan, Underwood won a position with “The President’s Own” United States Marine Band, followed by freelance playing in the Detroit area. He performed with the Detroit Symphony Orchestra, the Michigan Opera Theater and the Detroit Concert Band conducted by Leonard B. Smith. He also played second trumpet with the Philadelphia Orchestra on their 1988 South American tour before winning the principal trumpet position with the Columbus Symphony Orchestra. Underwood was featured as trumpet and cornet soloist with the Columbus Symphony Orchestra and the Blossom Festival Band in Cleveland, Ohio. He battled salivary gland cancer during the last few years of his life, enduring many surgeries that gradually disfigured the right side of his face. The surgeries devastated his trumpet playing. With determination and perseverance, he miraculously regained much of his playing with the aid of an adapted mouthpiece and the guidance and support of his symphony colleagues. Many of Underwood’s family, friends and colleagues contributed to this document.
through email correspondence and personal and telephone interviews. Repertoire lists over the course of his career are also included, in addition to records of solo performances and historical photos.
Dedicated to
the late James B. Underwood
and his family
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INTRODUCTION

James B. Underwood (1948-2006) was one of the finest trumpeters of our time. His career spanned four decades, encompassing performances with a variety of superb musical organizations in the United States. Audiences and colleagues alike praised Underwood for the richness of his musicianship and the command of his instrument. These qualities were exemplified in every concert he performed. His versatility was legendary throughout his career. However, his trumpet playing was dramatically challenged during the last years of his life as he endured and overcame the devastating effects of salivary gland cancer.

Underwood’s career, like that of the preceding generation including Harry Glantz, Adolph Herseth, and Gilbert Johnson, was extraordinary. As with other stellar players, Underwood commenced his professional career during his college years, before winning “The President’s Own” United States Marine Band audition. After leaving Washington, he performed throughout the Detroit area in various symphony orchestras, opera orchestra, concert band and chamber music ensembles. Freelancing in Michigan with the Detroit Opera Theater, the Detroit Concert Band and touring with the Philadelphia Orchestra in 1988 prepared him for his tenure in Columbus, Ohio with the Columbus Symphony Orchestra as principal trumpet.
Underwood’s untimely death in 2006 left a void in the hearts of his family, friends and colleagues far and near. At his memorial service in Columbus, the author and many others experienced the outpouring of appreciation for Underwood and learned of the countless lives he had touched during his career. His sense of humor, thirst for knowledge and desire to help others succeed was brought to life by those who knew him best. He established many long-standing relationships in the communities he lived. Each community knew the many facets of Underwood in their own way.

Family, close friends and colleagues who had a deep understanding of Underwood as a man and as a professional contributed to this document by offering their personal experiences with him through interviews and email correspondence. There is little detailed documentation of Underwood’s life and career. Numerous stages of his career are presented, revealing intimate accounts of his performances, in addition to his personal life.

Performance programs and newspaper articles from Underwood’s career were collected from the libraries and archives of Underwood’s employers, educational institutions and the communities where he lived. Selected reviews highlight many of his performances. A reference to a published interview with Underwood and his physician in 2003 documents his valiant struggle with cancer.

James B. Underwood was born in Kokomo, Indiana in 1948, but moved to Garden City, Michigan early in his childhood. Underwood discovered the trumpet in the 7th grade while attending Vogel Junior High School. Encouraged by the unconditional support of his parents, he pursued what would become his greatest passion.
Underwood attended the National Music Camp at Interlochen in the summers of his high school and college years. He attended the University of Michigan from 1966 through 1969 followed by a position in “The President’s Own” United States Marine Band. Underwood spent four years performing with the band’s cornet and trumpet sections and as a soloist. Underwood moved to the Detroit area after leaving Washington, D.C. to pursue professional opportunities including the Detroit Symphony Orchestra, Michigan Opera Theater, and the Detroit Concert Band. In the summer of 1988, Underwood accepted an invitation to fill in as the second trumpet with the Philadelphia Orchestra during a three-week tour through South America. Shortly after his return from the tour, he auditioned and was installed as acting principal trumpet of the Columbus Symphony Orchestra during the 1988-1989 season. His permanent appointment with the Columbus Symphony Orchestra was secured after winning the principal trumpet position in a public audition in the spring of 1989.

The author is fascinated by the talent of James B. Underwood not only for the magnitude of musical work he accomplished over the course of his forty-year career, but also for his resurgence at the Columbus Symphony Orchestra while struggling with the effects of salivary gland cancer.

Underwood was not just a trumpet player. He had many outside interests. An understanding of Underwood’s additional interests illuminated an understanding of his life and the intelligence of this very talented man.

His relationship with his family and friends are reflected in this document and represent a testament to his talent, his accomplishments and his work ethic. In this
document, his colleagues respectfully recall and reflect on his affection for playing the trumpet.

Underwood’s desire to perform was reflected in his excitement to experience the musical masterpieces and to create memorable music at the highest level. His colleagues recounted Underwood’s uncanny ability to exceed the common musical experience by bringing more to the performance than what was rehearsed, and to inspire not only the public, but his colleagues as well.

In 2002, Underwood began to feel pain in the right side of his face. After numerous physicians’ opinions, he was diagnosed with salivary gland cancer. His first surgery took place in the spring of 2003, followed by six months of radiation treatment. With the invaluable help and support of close friends and family, he was able to regain much of his ability to play and perform, eventually returning to the orchestra in 2004. Additional and more invasive surgeries set him back, yet he continued to return to his principal chair.

James B. Underwood is an inspiration to any musician who has had to struggle with devastating health circumstances. His accomplishments during his struggle transcend the musical experience to inspire even those who are not musical but can appreciate the impossible challenges he was able to conquer. The perseverance of James Underwood is now renowned. His accomplishments offer a new optimism for those musicians and others who struggle with the debilitating effects of salivary gland cancer. Underwood did not choose to surrender to his disease. Instead, he wrestled with it directly through courage and conviction, thereby extending his life and career much longer than anyone could have imagined.
Purpose

Underwood’s career was unique in many ways. His talent was obvious from the first day he encountered the trumpet. Underwood’s inclination toward practicing and innate excitement for performing was a common denominator throughout his career. His diligence in pursuing a career as a performer is not uncommon, yet Underwood’s unique success is noteworthy. His career was rich with opportunities to perform musical masterpieces with world-renowned artists and as a featured soloist.

What set Underwood apart from other artists of his stature was his struggle with salivary gland cancer. Without diminishing the success of Underwood’s incredible body of work, it can be said that one of the greatest accomplishments of his lifetime was overcoming the odds of his career-ending surgeries. He achieved far more than fundamental success as he relearned to play this trumpet. Underwood was able to regain most of his extraordinary playing ability as a world-class principal trumpeter in the Columbus Symphony Orchestra.

The purpose of this document is to bring to the fore the musical career and monumental achievements of James B. Underwood, highlighting his musical successes and his miraculous return to the Columbus Symphony Orchestra while enduring the effects of salivary gland cancer.

Need

Today’s musical community has the resources to study the careers of prominent musicians. Interest in pedagogy and performance practice has led to closer examination of the individuals who have excelled in musical performance. Underwood’s education
and career are unique. The musical education he received at an early age was a prelude to the career he had in the military and as a freelance musician. The combination of Richard Kitzman, Clifford Lyllia, Gordon Mathie and Frank Kaderabek molded Underwood as a young musician. We need to recognize these connections throughout his musical education to better understand what can be achieved in a talented young musician’s development.

During his struggle with salivary cancer in the last five years of his life, Underwood’s achievements are noteworthy on many levels. The simple fact that he was able to play again is significant, but that he was able to regain his high-level performance skills is truly remarkable. Salivary gland cancer, uncommon in the general population, is particularly devastating for a brass musician. His struggle and perseverance to perform again sets an example that is of great value to all who struggle with salivary gland cancer. Underwood’s story and epic struggle with his illness is important to the musical community and cancer survivors everywhere.

**Methodology**

The research began with an email to “The President’s Own” United States Marine Band library and archives. The head librarian, Master Gunnery Sergeant Michael Ressler, informed the author that all research and requested photos and documents must be approved by his superior, Dennis R. Burian, CIV, at the Pentagon in Washington, D.C. Approximately three months later, the author received permission to use the materials requested, with the understanding that the material be public domain in nature. The author was also informed that any copy written material would require permission and
incur fees as applicable. All materials obtained by the author from “The President’s Own” United States Marine Band library and archives are public domain material as confirmed by that organization. All efforts were made to provide appropriate credit to their library and archives throughout the document.

After fulfilling the requests of The Ohio State University’s Institutional Review Board of achieving the successful completion of the Collaborative Institutional Training Initiative’s Social and Behavioral Research course requirements, the author proceeded to interview Underwood’s family, friends, and colleagues who knew him throughout his lifetime. The interviews were conducted to record historical data on Underwood’s career from his childhood relationships to his professional years in Columbus, Ohio.

Before commencing the interview process, the author corresponded with Underwood’s wife, Marti, who then voluntarily provided an extensive list of names for the author to contact. Personal interviews, telephone interviews and email interviews were conducted to retrieve the data necessary for the construction of this document. A sample of the questions (see Appendix K) was sent to the interviewees, followed by a scheduled in-person, phone or email interview. All interviews were voluntary. The author asked each interviewee if the interview could be recorded. All those interviewed agreed to be recorded and answered only the questions that they were comfortable answering. The telephone interviews were conducted in the same manner. Email interviews were prompted by a message from the author requesting their participation in the project. Persons interviewed received an explanation of the potential use of their information in the document. Everyone was eager to contribute; the outpouring of endearing facts about Underwood’s life was overwhelming. His community of family, friends and colleagues
were forthcoming in every respect and ultimately contributed to a large portion of the document.

Three of the personal interviews are presented in their entirety. James Akins (Appendix A), Thomas Battenberg (Appendix B) and Jeff Korak (Appendix C) are all members of the Columbus Symphony Orchestra. In combination, they represent Underwood’s brass section colleagues who knew him best throughout his years in the Columbus Symphony Orchestra. The telephone interview with Ray Rice is presented in its entirety also. Rice was both a lifelong friend and a professional colleague of Underwood. The personal interviews with James Akins, Thomas Battenberg, and Jeff Korak and the telephone interview with Ray Rice were transcribed and returned for review before inclusion in the document.
CHAPTER 1

THE EARLY YEARS (1948-1969)

Family Background

James B. Underwood was born in Kokomo, Indiana, located in north-central Indiana. His father, Alvin Henry Underwood (1914-1980) was a teacher and the son of the Kokomo Chief of Police. His mother, Josephine Elisabeth Brown (1924-1976), one of eight children, was born in Dry Prong, Louisiana. She was the daughter of a cattle farmer who raised the cattle for the U.S. Army during WWII. Alvin and Josephine met when she was 18 years old, working in her brother’s cafeteria, while Alvin was stationed at Ft. Still, OK with the U.S. Army. He was in Louisiana on maneuvers at that time. They were married after Alvin finished his commission with the U.S Army in 1944. Four years later, James B. Underwood was born on August 19, 1948.¹

¹ Orman, Tammara. E-mail interview. May 6, 2008.
Underwood’s interest for the trumpet was born when his family gave him a toy trumpet for Christmas at age three. His mother loved Harry James (1916-1983), the famous trumpeter and bandleader of the Big Band Era. She played Harry James records constantly in their home, within ear-shot of the young Jim Underwood.
Alvin Underwood was educated as a teacher at Indiana University in Bloomington, Indiana after graduating from Kokomo High School. Underwood’s father was very bright and excelled in mathematics and physics. The family moved to the Detroit area around 1952, after Alvin was offered a teaching position with the Chrysler Corporation in the related-trades division. He taught for Chrysler for twelve years. In 1957 he was offered a position with the Henry Ford Community College in Dearborn, Michigan. Alvin taught math, physics, chemistry, trigonometry and calculus in Dearborn for 23 years. His sister, Tammara Orman, was born that year (1957), just before the family moved to Garden City, Michigan. Tammara lives in the family home today.²

Ray Rice, Underwood’s childhood friend, struggled with math in school. Underwood’s father was always willing to help his son’s friends. During Rice’s interview, he commented on Alvin’s talent for teaching.

He was a tremendous teacher. I was having some trouble with mathematics in school. I went over and he walked me through it, step by step through the problems. By doing that, all of a sudden it made sense. And because of that, Jim was very, very good in mathematics too.³

Discovering the Trumpet

Like many young band students, Underwood was officially introduced to the trumpet in the 7th grade at a meeting with other interested students, the band director and a music dealer. They helped determine the instrument that suited each student best. Underwood, like many students his age, found himself surrounded by wind instruments

² Orman, Tammara. E-mail interview. May 6, 2008.

for the first time; however, he was particularly interested in the brass instruments. Rice and Underwood ventured into the meeting together at their school. Rice recalls the moment Underwood picked up the trumpet for the first time.

> When we met in seventh grade, we went in first to be evaluated on which instrument we wanted to play. The instruments were there for us to pick up and play around with. I wanted to play trumpet. Jim wanted to play trumpet. Jim picked up the trumpet and started messing around on it. And it sounded good! The junior high school band director said, ‘You’re a trumpet player!’ He could immediately tell that Jim was a trumpet player.4

**First Teacher**

Underwood’s first trumpet teacher was Richard Kitzman, band director at both Vogel Junior High School and Garden City High School, and a fine trumpeter himself. Both Underwood and Rice began studying the trumpet privately with Kitzman after joining the beginning band in the late 1950’s. Underwood progressed quickly in his first few years on the trumpet.

![Richard Kitzman](Figure 3: Richard Kitzman (Photo courtesy of Tammara Orman)

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It was Kitzman who captured Underwood’s interest at that early age. Kitzman’s son John was a couple of years ahead of Underwood, both in high school and college. He fondly remembers Underwood’s “beautiful lyrical playing” and also recalled his father talking about “this very young talented trumpet player” whom John Kitzman later met in Ann Arbor. In his email to the author, John Kitzman briefly conveyed a short history of his father’s life and career.\(^5\) John Kitzman wrote:

My father was a great teacher and trumpet player in his own right. He grew up in Whitewater, Wisconsin where he was a National Champion on trumpet when he was in high school. He then enlisted in the Army Air Force and was a B-24 pilot in WWII. He was a decorated POW. After the war he went to University of Iowa on the GI bill. He started teaching high school band in Watseka, Illinois. He then got the job as conductor of bands in Garden City, Michigan in 1958 where he taught until about 1978. He and my mother retired to Florida. He passed away in 2001.\(^6\)

**Trumpet at Garden City High School**

After Underwood’s freshman year at Garden City High School, the county built a new high school on the west side of town where Underwood resided. Kitzman was assigned to the new school, unfortunately leaving his friend Ray Rice at the original high school with a new band director. Rice was from the east side of town. However, they both continued to study privately with Kitzman.

\(^5\) Kitzman, John. E-mail interview. May 6, 2008.

\(^6\) Kitzman, John. E-mail interview. May 6, 2008.
Figure 4: Garden City High School Band (1969)
(Photo courtesy of Tammara Orman)

Figure 5: Kitzman, Underwood, two unknown students (left to right)
(Photo courtesy of Tammara Orman)
Underwood’s remarkable development continued under Kitzman. His sister Tammara remembers Underwood’s solo performances with his high school band and the standing ovation he received after he performed each time.

Underwood’s rapid progress resulted in unique opportunities. He was fortunate to study with two of the finest trumpet pedagogues of the 20th Century, Gordon Mathie and Clifford Lyllia. Mathie was a public school music teacher in the area whose students often participated in the Michigan All-State Band. Lyllia was the Professor of Trumpet at the University of Michigan and the Michigan All-State trumpet coach. Mathie comments:

He knew of Cliff because Jim played in the Michigan All-State Band; they formed bands for the annual conference. When Jim played in that band, he would have had Cliff Lyllia as his section coach. They’d bring in university teachers for four days as a coach.7

Figure 6: Interlochen University Symphony Orchestra preparing for the August 4, 1966 concert in front of the backdrop of the High School Opera production of “Yeoman of the Guard.”8
(Photo courtesy of the Interlochen Center for the Arts)


8 Perez, Kathleen. E-mail interview. April 29, 2008.
Before he started college, Underwood was invited to Interlochen for the summer sessions, where he played with the bands and orchestras as principal trumpet and principal cornet. Underwood spent three summers at Interlochen as an All-State Camper, 1963-1965, and one year as a University Camper in 1966. Mathie was on the Interlochen camp faculty during 1960-1966. In the author’s interview with Dr. Mathie, he fondly recalled Underwood’s intense interest in, and curiosity about, music.

I taught Jim when he was a graduate student at Interlochen in 1966. After I moved to Potsdam. I had him for one summer; he was one of many good players. The thing I noticed about Jim: I’d be teaching lessons in my cabin and I’d look out the door and who would be listening? I thought to myself, ‘Uh-oh, there’s a smart one. He’s going to pick up from the other lessons.’

Underwood was most interested in studying the orchestral trumpet. The previous years of lessons with Richard Kitzman and Clifford Lyllia helped Underwood familiarize himself with the different trumpets in various keys. He was known for playing solos on these instruments when he participated in solo and ensemble contests. Underwood surprised the judges not only with the rare occurrence of witnessing a high school trumpeter playing an instrument other than the Bb trumpet or cornet, but also surprising them with an extraordinary performance of his solos. Underwood was learning how to play these instruments as a soloist, both in his high school band and in the Michigan Youth Symphony that rehearsed and performed at the University of Michigan. He played in the Michigan Youth Symphony for two years.

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Underwood’s parents were his biggest supporters and purchased virtually any instrument he requested. Underwood preferred the C trumpet but had practiced and performed on various other trumpets, all made by Renold Schilke (1910-1982). However, he also played a long-bell piccolo trumpet made by Couesnon and a cornet made by Reynolds.

Underwood’s musical education, his personal relationships with friends, and the influence and advise of the finest teachers eventually led him in the direction of the
University of Michigan and Professor Clifford P. Lyllia. Underwood entered the University of Michigan in the fall of 1966.\textsuperscript{12}

\textbf{University of Michigan (1966-1969)}

Underwood auditioned for the University of Michigan’s Philharmonia Orchestra in the fall of 1966. He won the principal trumpet position in his first semester. Underwood was principal trumpet in the Philharmonia throughout his college years. The orchestra performed standard literature in addition to contemporary compositions.

Underwood was a featured soloist on numerous occasions at the University of Michigan. Records of two solo performances were listed in the University of Michigan School of Music archives. The programs noted that he performed a wind arrangement of the J.N. Hummel Trumpet Concerto with the Michigan Symphonic Band on March 20, 1968 and the J.S. Bach Second Brandenburg Concerto with the Michigan Chamber Ensemble on October 13, 1968, with a repeat performance of the first movement of the Bach on January 17, 1969.

A complete list of the literature Underwood performed as principal trumpet for the Michigan Philharmonia (1966-1969) student orchestra can be found in Appendix I. Lists of literature for the Michigan Symphonic Band, Michigan Big Band, and the examples of early music (historical instruments) ensembles and chamber music are also listed in Appendix I, from the fall of 1966 through the spring of 1969.

\textsuperscript{12} Rice, Ray. Telephone interview. April 28, 2008.
In Underwood’s sophomore year, he decided to audition for both band and orchestra. During that period at the University of Michigan, Revelli’s band was the elite ensemble. His reputation as a conductor was world-famous. The students who endured his old-school style often benefited in their professional lives, knowing that they could handle almost anything after their experience under Revelli. Underwood was designated second chair cornet in the Symphonic Band.

Lyllia was very aware of Underwood’s extraordinary talent. He taught some of the best students in the world. Lyllia knew how to give the students what they needed to succeed. Not long after Underwood arrived on the Michigan campus, Lyllia called Frank Kaderabek, then principal trumpet of the Detroit Symphony Orchestra, and asked if he would be willing to work with Underwood on orchestral literature. This phone call was the beginning of a life long relationship between Kaderabek and Underwood. Lyllia encouraged Underwood to call Kaderabek. He did and began going to Kaderabek’s house for lessons. Many year’s later in a conversation with Kaderabek, Lyllia commented:

Jim was the best student I ever had at Michigan. This guy plays terrific. With you helping him to get some experience, he will be prosperous.\(^{13}\)

When Underwood played for him for the first time, Kaderabek was impressed with Underwood’s talent but felt there was some fundamental work that needed attention in his playing. Kaderabek recalled assigning basic etudes in addition to the excerpts Underwood was interested in studying. Underwood’s progress steadily continued.

In the summer of that year, Frank Kaderabek was asked to recommend a principal trumpeter for a new orchestra that was being formed at Oakland University in Michigan.

\(^{13}\) Kaderabek, Frank. Telephone interview. May 9, 2008.
for the Meadowbrook Festival Student Orchestra. The conductor, a young James Levine, had programmed Igor Stravinsky’s “Le Sacre Du Printemps.” The orchestra management was nervous about the concert as the principal trumpet part was very demanding and required a skillful performer. Kaderabek recommended James B. Underwood as principal trumpet, along with Underwood’s friend, Ray Rice. Meadowbrook was the summer home of the Detroit Symphony Orchestra. The student orchestra was coached by the players of the Detroit Symphony Orchestra. Kaderabek’s review of the trumpeters’ performance was impressive. He was very proud of their preparation and performance.\textsuperscript{14}

Underwood’s relationship with Kaderabek continued to have great impact on his budding career. Underwood was called, while still in college, to play extra with the Detroit Symphony Orchestra. He played both fourth and utility trumpet. Kaderabek admitted that he was often more comfortable with Underwood’s playing than he was with some of the regular players in the orchestra at that time.\textsuperscript{15}

Underwood also had a compassionate and humorous personality. Many of those who contributed by interview or correspondence commented on Underwood’s ability to set you at ease. Others commented that he would give you the shirt off his back. His heart was soft for those around him. These qualities were always evident to everyone who knew him. Dr. Revelli once called Underwood and Ray Rice into his office. Both were a little uneasy, as they might come under fire for alleged mischief. In his office, to their surprise, Revelli suggested that Underwood should join the marching band. Underwood was a little heavy at the time. Revelli pointed at his stomach and said, “Jim, I

\textsuperscript{14} Kaderabek, Frank. Telephone interview. May 9, 2008.

\textsuperscript{15} Kaderabek, Frank. Telephone interview. May 9, 2008.
think marching band might do you some good.” Without missing a beat, Underwood responded, “Dr. Revelli, it doesn’t look like it’s done you much good.” Revelli was very amused.\footnote{Rice, Ray. Telephone interview. April 28, 2008.}

Kaderabek remembered Underwood and Rice showing up for their lessons on Underwood’s motorcycle, arriving in the afternoon for a few hours with the Kadarabek. Their exit, according to Kaderabek, was often after midnight and made quite an impression on the neighbors when Underwood kick-started his motorcycle at 3am to make the trip back home to Garden City.\footnote{Kaderabek, Frank. Telephone interview. May 9, 2008.}

Numerous stories of Underwood’s quick thinking and antics are memorable. William Dederer was a graduate assistant of Clifford Lyllia during Underwood’s last two years at Michigan. Dederer remembered Underwood’s playing well and his quick thinking. Dederer recalled this example:

During my master’s year, when I played in the Michigan Band, Jim was a sophomore in the 1st cornet section. One day Dr. Revelli was haranguing the cornets about not having any concept of a proper cornet sound. ‘Underwood,’ he barked, ‘play that part!’ Now Jim was also principal trumpet in one of the school orchestras and had to perform Hindemith’s ‘Mathis der Mahler’ that evening. Therefore, for this day’s band rehearsal he was playing his Schilke, silver-plated ‘C’ trumpet. (Schilke, silver, “C” and trumpet all being an anathema to Dr. Revelli.) Jim gulped, ducked behind the music stand and played. Revelli was in ecstasy. ‘That’s the sound of a cornet!’ he declared so the rest of us could take note.\footnote{Dederer, William. E-mail interview. April 14, 2008.}
On a more serious note, Dederer recalled a conversation with Lyllia around grading time when Professor Lyllia was concerned about Underwood’s academic progress. Dederer again commented:

Later, when I was Cliff Lillya’s doctoral teaching assistant, he spent a few minutes one day expressing his frustration with Jim’s extremely casual attitude regarding things like music theory and other required classes. ‘If he doesn’t get over this nonchalance about these things,’ he said, ‘he’s going to flunk out.’ ‘But,’ he then added, ‘That’s what makes him such a great player.’\textsuperscript{19}

The following year was similar to the previous year, with the exception of band. He performed with the Philharmonia, Chamber Orchestra and Big Band. Underwood did not play in the band his junior year. His Brandenburg performance was in January and his year ended with a Philharmonia performance of Igor Stravinsky’s Le Sacre du Printemps.\textsuperscript{20}

Underwood was also involved with orchestras outside of his schedule at school. Both he and Ray Rice participated in the Michigan Youth Symphony and the Meadowbrook Youth Orchestra in the summer during their college years. Rice recalled some details of the summer orchestras:

In high school there was a Michigan Youth Symphony that rehearsed at the University of Michigan. James Levine was the conductor of the Meadowbrook Student Orchestra at Oakland University. We played in the orchestra during the summer time, before we went into the Marine Corps. In the summertime, the Detroit Symphony played their concerts at Meadowbrook. Oakland University wanted to have a student orchestra for the summer the summer session where the Detroit Symphony principals would be the instructors to the students in the orchestra. At that time, we were studying with Frank Kaderabek who was the principal trumpet in Detroit at the time. Frank said, ‘Jim and Ray, come down and

\textsuperscript{19} Dederer, William. E-mail interview. April 14, 2008.

play in the Meadowbrook Youth Orchestra.’ That sounded good to me. That would have been in the late sixties.21

Kaderabek would not only be a teacher and mentor for Underwood, but a life long friend and colleague, offering him performing opportunities sporadically for many years. Kaderabek was an instrumental catalyst to Underwood’s professional career by encouraging the Detroit Symphony Orchestra to hire him as an extra musician in the trumpet section and as a utility player. Although there are no records of Underwood’s employment with the Detroit Symphony Orchestra, his performances with the orchestra are mentioned in the author’s interviews with Underwood’s colleagues and correspondence with “The President’s Own” United States Marine Band. Kaderabek left Detroit in 1975 to join the Philadelphia Orchestra as principal trumpet, but Underwood continued to stay in touch with his mentor for the rest of his career.22

On March 5, 1969, Underwood started a new chapter in his career. He wrote a letter to Captain Dale Harpham, Assistant Band Director of the United States Marine Band in Washington, D.C. In the letter, Underwood provided his biographical information to Harpham for the audition scheduled for April 1, 1969. Underwood took the audition and was offered a position in the cornet and trumpet section.23

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James B. Underwood

United States Marine Band

March 5, 1969

Sir:

I am currently a student at the University of Michigan, School of Music, majoring in instrumentation on the trumpet. I have studied for some five years with Professor Clifford P. Lilly of the University staff and have received additional instruction with Mr. Frank Kaderabek, the principal first trumpet of the Detroit Symphony Orchestra.

I am exceedingly interested in auditioning for membership in The United States Marine Band and Mr. Lilly has given me information recently received from you that auditions may be scheduled beginning on April 1. Accordingly, I shall plan to be at the Marine Band office at 10:00 A.M. on April 1 if this is a feasible time on your audition schedule. If this time is inconvenient, I shall be happy to come at any time that you might suggest.

I am 20 years of age (Aug. 19, 1949). I play the trumpet with several keys and the cornet. I attended summer sessions at Interlochen Michigan for four years where I was first cornet and first trumpet in several groups. I have played three years with the University of Michigan Symphony Orchestra as first trumpet and one year with the University of Michigan Band as a first cornet and trumpet soloist. Professionally I have played several engagements with the Detroit Symphony Orchestra, the Flint, Michigan Symphony Orchestra, and the Jackson, Michigan Symphony Orchestra and others. I am a member of Local 5, A.F. of M. I am single and have not had prior military service.

If possible, I would appreciate information on my responsibilities in the audition as to what instruments I should bring, solo music, band and or orchestral excerpts etc.

Sincerely yours,

James B. Underwood

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CHAPTER 2

THE MARINE BAND YEARS (1969-1973)

The New Guy

James B. Underwood joined “The President’s Own” United States Marine Band in the summer of 1969. His experience and training with Lyllia and Kaderabek had lifted him to the next level in his career. Underwood’s application letter (Figure 8) listed his experience from his years as a student. His credentials were impressive. His desire to perform had become a reality. He was now faced with the professional work he had always desired. The Marine Band would give Underwood opportunities that he could never have imagined, working beside some of the finest musicians in the military.
Former members of William D. Revelli’s band program at the University of Michigan had joined the Marine Band previously, often encouraging other University of Michigan students to pursue the ensemble as a springboard to a prestigious professional career. Underwood was encouraged by Lyllia to audition. The current cornet soloist of the band at that time was Charles Erwin, a former student of Lyllia’s when he taught high school prior to his tenure at the University of Michigan. Erwin’s interest in recruiting Lyllia’s students was suggested in the author’s interview with Ray Rice.25

Upon his arrival in Washington, Underwood needed to find accommodations for the next four years. Underwood settled on a very small one-bedroom house, which his band mates referred to as a ‘shack’ in Suitland, Maryland. His many roommates included Mike Scarlato, Tim Erdman and Luke Spiros.

Even before Underwood arrived, the rumors of his talent had preceded him.

Spiros remembers one of the rumors:

The comments were very good. They were talking about a large man who sounded like Conrad Gozo. He (Underwood) had an enormous vibrant sound.26

In the author’s interviews and emails with his band mates, each gave an account of Underwood’s eagerness to practice with them, whether it was duets, band literature, or their solo literature. Underwood was often mentioned as being a tremendous help to many of his colleagues’ playing. He was a very bright musician who had been extraordinarily well trained. Not all of the members of the cornet and trumpet sections had the education Underwood had achieved. His student years with Kitzman, Lyllia and Kaderabek had instilled in him the technical and musical skills necessary to perform professionally and had equipped him with teaching skills which allowed him to help others.

Mike Scarlato had great respect for Underwood’s playing. He also gained new knowledge from Underwood. The following comments are from a Scarlato email:

While I learned much from Jim about my trumpet playing, what I am most grateful for is his helping revise my approach to multiple tonguing. He advised me that I needed to smooth out my articulations, particularly my "k" syllable to more of a hard "g" syllable. Then when the "g" syllable got too mushy, he got me to use a lighter "k" syllable. I cannot overestimate how much he helped my double and triple tonguing. Just before he left the band, he suggested I play Clifton Williams' "Dramatic Essay" as my solo piece with the band. It was good advice as I had a successful performance.27


27 Mike Scarlato. E-mail interview. May 14, 2008.
While discovering a new interest in trumpet playing, Tim Erdman was another band mate who appreciated Underwood’s companionship and talent. Erdman had primarily been a cornet player. Tim’s brothers, Freddy and Jimmy, were also members of the band. Freddy was the cornet soloist in the band for almost thirty years; Jimmy was a trombonist for twenty years; and Tim, the youngest, played in the band for ten years. Erdman and Underwood would get together to play duets. Underwood was primarily a trumpet player and was capable of playing the duets on various horns. Tim Erdman commented about Underwood’s trumpets:

Whenever I’d go over for duets with Jim, he started showing me the Schilke this, the Schilke that and E-flat this and D-trumpet that and the next thing I know I started to get this fever for wanting to know more about the instrument….He had an impact on furthering my interest on the trumpet.

The Tours

Underwood toured with the band during each of his four years in the Marine Corps. The tours were always scheduled in the fall and covered many miles across numerous states. For example, the 1970 fall tour covered 66 cities in 21 states traveling 12,077 miles in 66 days. It was typical for the band to be on the road for two months or more at a time.

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The daily schedule included two concerts at each stop, one in the afternoon and one in the evening. The programs varied, featuring soloists in the afternoon and sections in the evening. The literature also varied, to incorporate original band compositions, transcriptions, patriotic and popular music for the public.

During Underwood’s enlistment period, the “The President’s Own” United States Marine Band made only two recordings. The first was recorded in 1970, consisting of recordings of newly written works and the second was a 1971 in-house production titled “John Philip Sousa, United States Marine Band, Col. Albert F. Schoepper, Conducting.” in the evening. The 1971 recording featured a collection of Sousa Marches. No other recordings were made during the four years he was in the band.31

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31 Wharton, SSgt Kira M. E-mail interview. May 5, 2008.
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<thead>
<tr>
<th></th>
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<tbody>
<tr>
<td>14 Roanoke, Va.</td>
<td>17 Red Bluff, Cal.</td>
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<td>15 Big Stone Gap, Va.</td>
<td>18 Anguilla, Cal.</td>
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<td>16 Winchester, Va.</td>
<td>19 Reno, Nev.</td>
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<td>17 Cambridge City, Ind.</td>
<td>20 Grinnell, Cal.</td>
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<td>22 San Jose, Cal.</td>
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<td>20 East St. Louis, Ill.</td>
<td>23 Fresno, Cal.</td>
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<td>25 Lamar, Colo.</td>
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<td>26 Pueblo, Colo.</td>
<td>29 Flagstaff, Ariz.</td>
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<td>27 Greely, Colo.</td>
<td>30 Gallup, N. Mex.</td>
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<td>28 Commerce City, Colo.</td>
<td>31 Santa Fe, N. Mex.</td>
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<td>29 Glenwood Springs, Colo.</td>
<td>32 Roswell, N. Mex.</td>
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<td>Oct. 1</td>
<td>Craig, Colo.</td>
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<td>Amarillo, Tex.</td>
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<td>Price, U.</td>
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<td>Abilene, Tex.</td>
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<td>3 Ogden, U.</td>
<td>4 San Antonio, Tex.</td>
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<td>4 Idaho Falls, Ida.</td>
<td>5 Austin, Tex.</td>
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<td>5 Twin Falls, Ida.</td>
<td>6 Houston, Tex.</td>
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<td>6 Boise, Ida.</td>
<td>7 Dallas, Tex.</td>
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<td>7 Pendleton, Ore.</td>
<td>8 Oklahoma City, Okla.</td>
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<td>8 Spokane, Wash.</td>
<td>9 Tulsa, Okla.</td>
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<td>10 Lebanon, N. C.</td>
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<tr>
<td>10 Seattle, Wash.</td>
<td>11 Cape Girardeau, Mo.</td>
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<td>11 Bremerton, Wash.</td>
<td>12 Memphis, Tenn.</td>
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<td>12 Tacoma, Wash.</td>
<td>13 Nashville, Tenn.</td>
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<tr>
<td>13 Portland, Ore.</td>
<td>14 Paducah, Ky.</td>
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<tr>
<td>14 Longview, Wash.</td>
<td>15 Billings Green, Ky.</td>
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<td>15 Albany, Ore.</td>
<td>16 Charleston, S. Va.</td>
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</table>

**Figure 10: Marine Band Tour Schedule for the Fall of 1970**
(Document provide courtesy of “The President’s Own” United States Marine Band)

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### Figure 11: Marine Band Tour Program for the Fall of 1970

(Document provide courtesy of “The President’s Own” United States Marine Band)

<table>
<thead>
<tr>
<th>Afternoon</th>
<th>Evening Program</th>
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</thead>
<tbody>
<tr>
<td>Stars and Stripes</td>
<td>A Festival Prelude</td>
</tr>
<tr>
<td>Fanfare and Soliloquy</td>
<td>Patinlizza Overture</td>
</tr>
<tr>
<td>Trumpet Solo - Hungarian Dance #5</td>
<td>Cornet Section, Bolero</td>
</tr>
<tr>
<td>Terry Detwiler, Soloist</td>
<td>Jerome Kern Selections</td>
</tr>
<tr>
<td>Suite of Old American Dances</td>
<td>Irish Rhapsody</td>
</tr>
<tr>
<td>Marimba Solo - Zapatello</td>
<td>Finale, Symphony for Band (No.3)</td>
</tr>
<tr>
<td>Edward Small, Soloist</td>
<td>Clarinet Section, Finale, Violin Concerto</td>
</tr>
<tr>
<td>Martinique</td>
<td>Variations on a Korean Folk Song</td>
</tr>
<tr>
<td>Dear Old Donoval</td>
<td>Medley, George K.</td>
</tr>
<tr>
<td>Michael Ryan, Soloist</td>
<td>Vocal Solo, What Kind of Fool Am I</td>
</tr>
<tr>
<td>Overture, Lustpiel</td>
<td>Neapolitan Scenes</td>
</tr>
<tr>
<td></td>
<td>The Dance</td>
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<td></td>
<td>The Procession</td>
</tr>
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Matinee  
Matinee  
Matinee  
Evening  
Evening  
Sousa  
Sharp  
Brahms  
Bennett  
Sarasate  
Worrissey  
Graham  
Keller-Bela  
Reed  
von Suppe  
Smith  
Stanford  
Giautini  
Tchaikowsky  
Chance  
Cohan  
Berulesse  
Rasseneur  

Sunday Matinees  
(Same as Weekday Matinees)


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<tr>
<th>Sept</th>
<th>Oct</th>
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<td>12</td>
<td>14</td>
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<tr>
<td>Kennett Square, Pa.</td>
<td>Michigan City, Ind.</td>
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<td>Bridgeton, N.J.</td>
<td>Grand Rapids, Mich.</td>
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<td>Trenton, N.J.</td>
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<td>Plainfield, N.J.</td>
<td>Sun Prairie, Wisc.</td>
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<td>Goshen, Me.</td>
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<td>Rochester, Minn.</td>
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<td>W. Springfield, Mass.</td>
<td>Le Mars, Iowa</td>
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<td>Delhi, N.Y.</td>
<td>Tam, Iowa</td>
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<tr>
<td>Baldwinville, N.Y.</td>
<td>Sterling-Rock Falls, Ill.</td>
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<td>30</td>
<td>Nov</td>
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<td>Corning, N.Y.</td>
<td>Joliet, Ill.</td>
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<td>Oct</td>
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<td>1</td>
<td>Milwaukee, Wisc.</td>
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<td>Houghton, N.Y.</td>
<td>Monticello, Ind.</td>
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<td>Rochester, N.Y.</td>
<td>Ft. Wayne, Ind.</td>
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<tr>
<td>Buffalo, N.Y.</td>
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<td>Parma, O.</td>
<td>Wabash, Ind.</td>
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<td>Parma, O.</td>
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<td>Toledo, O.</td>
<td>Dayton, O.</td>
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<td>Detroit, Mich.</td>
<td>Bexley(Columbus), O.</td>
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<td>9</td>
<td>10</td>
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<tr>
<td>Ann Arbor, Mich.</td>
<td>Mansfield, O.</td>
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<td>11</td>
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<td>Akron, O.</td>
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<td>Flint, Mich.</td>
<td>Hubbard, O.</td>
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<td>12</td>
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<td>13</td>
<td>14</td>
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<tr>
<td>64 Cities...</td>
<td>Annville, Pa.</td>
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<tr>
<td>66 Days...</td>
<td>Upper Darby, Pa.</td>
</tr>
<tr>
<td>15 States</td>
<td>Frederick, Md.</td>
</tr>
</tbody>
</table>

Figure 12: Marine Band Tour Schedule for the Fall 1971

(Document provide courtesy of "The President's Own" United States Marine Band)

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Figure 13: Marine Band Tour Schedule for the Fall 1972

(Document provide courtesy of “The President’s Own” United States Marine Band)

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<tr>
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<td>Charlottesville, Va.</td>
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<td>Marysville, Cal.</td>
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66 Cities...66 Days...21 States

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Inauguration of Richard M. Nixon

While a member of the band, Underwood participated in several historical moments. The second inauguration of President Richard M. Nixon occurred during Underwood’s last year with the band. “The President’s Own” United States Marine Band is designated as the ensemble to play for the official ceremonies of the inauguration of a president. That particular year was a controversial year for the President but it did not affect the band’s duties. The following photo is from the 1973 Inauguration of President Nixon. Underwood is performing with the band.

Figure 14: 1973 Inauguration of Richard M. Nixon
(Photo courtesy of Marti Underwood)
The Rain Dance

Historical moments are not always limited to formal occasions. Underwood knew how to have fun with his band mates. Long tours and outdoor concerts created the opportunity for lighthearted moments. He was notorious for pranks and surprises. He was also a part of a tradition that he started, before many of the outdoor concerts they gave in the Washington, D.C. area.

Concerts at the Watergate Barge were very popular with the public. Large crowds came to the waters edge to listen to the band perform. The venue was a floating stage that had been in the same location for many years. It was showing its age and the band was not motivated to perform on such an unstable structure. Nevertheless, the concerts were performed there despite the risk. The band had played the barge concerts for years but was always happy when the concerts were cancelled due to rain. The joy of a concert cancellation led to the tradition of Underwood’s “rain dance,” which many of his colleagues commented about in their interviews with the author. Mike Scarlato was with Underwood on June 21, 1972. In an email to Marti Underwood and Tammara Orman, Scarlato recalled the memorable event.

It happened in the early summer of 1972. I had been living with Jim just over a month and the Marine band was still a major adjustment I was struggling with. This particular day was my first summer concert with the band and Jim was the featured soloist that evening. He was slated to play a Raphael Mendez solo (Czardas). These solos are really hard because they are really fast and in nasty keys. He was the only one in the band who would dare play one (actually, Tim Erdman did the last movement of the Mendelssohn violin concerto arranged for trumpet which is also a Mendez solo). The afternoon sky was clear and the day was hot; the evening promised to be hot as well. It was also “all you can eat fried clams” night at HoJos and we were going to miss it because of the concert. Missing HoJos was too much and Jim had to do something. So we went in the back yard and Jim, keeping his distance from the hornet’s nest, did his rain dance. It was much like one you would see on a television western. When he
was done, it was still clear and hot. Finally we got dressed and went down to the Potomac where there was (the operative word here is "was") a stage on a barge called the Watergate stage. Jim's solo was early in the program and soon enough up he goes to play. The stage was located near National Airport and often we had to wait for a jet to land to get started. While Jim was waiting, it started to drizzle. We waited a bit longer and it drizzled a bit harder. One would think the Marines would brave a bit of bad weather, but not the band. Jim never played a note before we were out of there. By the time Jim and I got to HoJos (yes, we made it in time for the clam special) it was raining pretty hard. By the time we left, it was pouring down so hard we could barely see our way home. It rained like this for several days. At one point we could not report to work because the Suitland Parkway was flooded as was most of the Washington D.C. area. The Potomac completely washed away the stage we were to play on. Best of all, the parade field at the Marine Barracks was so saturated that the rest of the entire summer parade season was cancelled. I did not realize what a mighty gift that was until the following summer when it seemed I marched every parade that season. For years I have tried to tell myself that it was just a remarkable coincidence and not once have I convinced myself. I will close by saying that the clams tasted especially good that night.36

Underwood’s ‘rain dance’ supposedly brought the rain followed by Hurricane Agnes. Before the evening was over, the barge was torn from its anchor and washed down the Potomac River to its demise. Underwood’s ‘rain dance’ is legendary among his band mates and is now folklore in the band history. The Watergate complex was built in the area where the original barge was once anchored.37

Underwood’s last concert with the band was on May 6, 1973. He was the featured soloist, performing Hummel’s Concerto for Trumpet. His roommate and close friend, Mike Scarlato remembered it well:

The solo I remember most is a performance of the Hummel trumpet concerto on his last formal concert with the band. As usual, it was flawless. Colonel Kline, who conducted this concert, started the last movement really fast. Jim kept up effortlessly and actually sped up the nasty grupetto passage toward the end. The band gave him a standing ovation.

36 Mike Scarlato. E-mail interview. May 17, 2008.

CONCERT

THE UNITED STATES MARINE BAND

"The President’s Own"

Lieutenant Colonel Hubert Hargis, Director
Major Jack Kline, Assistant Director
First Lieutenant William Rustin, Assistant Director

DEPARTMENTAL AUDITORIUM

Sunday May 6th, 1973
At 4:00 P.M.

PROGRAM

MAJOR JACK KLINE, CONDUCTING

MARCH, "PRIDE OF THE WOLVERINES" .... John Philip Sousa
OVERTURE, "RUY BLÁS" .............. Pál Stokolska

FOLK FESTIVAL arranged by Howard Hanson

CONCERTO for TRUMPET....................... Jean-Baptiste Mondenhous
Allegro con moto

"JUPITER," from "THE PLANETES"................... Gustave Holst

INTERMESSON

FANFARE AND ALLEGRO.......................... Clifton Williams
DANCE OF THE HOURS............................ Amilcare Ponchielli
SELECTIONS, "CABARET".......................... John Kander

AREA, "DI PROVVENZA IL MAR" from "LA TRAVIATA"............ Giuseppe Verdi

MICHAEL RYAN, Institute

SYMPHONY No. 3 (1844) ......................... Aaron Copland
2nd Movement, Allegro molto

MICHAEL RYAN, Concert Mezzosoprano

* Member U.S. Marine Band

Figure 15: Marine Band Program for the May 6, 197338
(Document provide courtesy of "The President’s Own” United States Marine Band)
CHAPTER 3

JAMES B. UNDERWOOD: CORNET SOLOIST OF THE DETROIT CONCERT BAND

Short History

The Detroit Concert Band has been a national musical treasure since the band’s first radio broadcasts in 1922. Herman Schmeman was the first conductor of the group. His tenure lasted 19 years, ending with his retirement.

The Detroit Symphony Orchestra invited Leonard B. Smith to join the orchestra in 1937, leaving New York City to perform in Detroit. In 1946 Leonard B. Smith was invited by Mayor Jeffries to leave the Detroit Symphony Orchestra and conduct the musicians of the Detroit Concert Band.

Figure 16: Leonard B. Smith and Detroit Concert Band

Smith was an accomplished and highly regarded cornet soloist of numerous touring concert bands including the famous Goldman Band. He was also a bandleader, conductor, arranger and a composer. Smith’s compositions included over 400 works for the concert band and solo cornet. He championed the John Phillip Sousa marches, conducting and recording all of them with the Detroit Concert Band. He was also known for playing cornet solos with the Detroit Concert Band on a regular basis, in addition to cornet trios with other members of the cornet section. He performed dual roles as conductor and soloist for many years.40

In 1971, at the age of 55, Smith began to focus solely on his conducting and band leading, retiring from the solo playing and leaving most of the solo cornet playing up to the younger players of the 1970’s.41 This created an opportunity for a solo cornet player of the next generation to perform the traditional solos in front of his professional wind band, the Detroit Concert Band.

Underwood as Soloist

Underwood had recently been employed as a cornetist and trumpeter in the "The President's Own" United States Marine Band and Orchestra. After completing his enlistment and departing the Washington area, Underwood moved back to the Detroit


area in late 1973. Underwood, like Smith, performed with the Detroit Symphony Orchestra when he returned to Detroit. He played in the orchestra as an extra musician, playing fourth and auxiliary parts, as he had before he left Detroit for Washington in 1969.

Smith was looking for a principal cornet player for his band and began an inquiry to locate the best player. Smith, a long time friend of Frank Kaderabek, placed a call to his friend to recommend a cornetist for the Detroit Concert Band. Kaderabek took recommendations very seriously, as he made many to the conductors and personnel managers throughout the area. Smith was depending on Kaderabek to recommend the best player possible. Fortuitous timing allowed Kaderabek to recommend Underwood, who had just returned to town from Washington. He was also doing his utmost to help Underwood get reestablished again in the Detroit area.42

Figure 17: James B. Underwood from “Gems of the Concert Band” (Photo courtesy of Walking Frog Records)

42 Kaderabek, Frank. Telephone interview. May 9, 2008.
Underwood’s four years of enlistment with "The President's Own" United States Marine Band and Orchestra created a seasoned player with tremendous stamina. Underwood was always known for his endless endurance, from his high school years through his final years in Columbus. The Detroit Concert Band performances were often lengthy, especially for a cornet player who played in the section and also performed as a soloist. Underwood was more than qualified for the job at this point in his career. Needless to say, Smith was very happy with Underwood’s work from the start and thus began a close friendship between the two men. Bob Getz was a friend and a euphonium player in the band. He was also a close friend of Leonard B. Smith. Getz said in an interview with the author, “Leonard thought Jim Underwood was the cat’s pajamas!”

Gems of the Concert Band

The Detroit Concert Band made a series of recordings between 1974 and 1985. The first was a ten-volume LP set of the “Complete Marches of John Philip Sousa” and the second was a thirty-six volume LP set entitled “Gems of the Concert Band.” Leonard B. Smith recorded some of the cornet solos on the “Gems of the Concert Band” series. However, Underwood was also featured as a soloist.

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The magnitude of the recordings is remarkable. Underwood was in impeccable shape from years of constantly performing concerts, ceremonies and extensive tours of the nation with the "The President's Own" United States Marine Band. The recordings with the Detroit Concert Band required the stamina that Underwood was famously known for as noted by Andrew Glover.44

The following four solo works for cornet and band listed below were recorded by the Detroit Concert Band with James Underwood as featured cornet soloist on the “Gem’s of the Concert Band” collection:

Columbian Fantasy – Walter Rogers (1865-1939)
The Southern Cross – Herbert L. Clarke (1867-1945)
Land Of The Free – Walter Rogers (1865-1939)

A complete list of music from the “Gems of the Concert Band” may be found in Appendix G of this document. Please refer to Appendix G for all the music Underwood recorded during his tenure with the Detroit Concert Band.

Andrew Glover was a member in the Detroit Concert Band, joining the group in 1982. After Underwood’s passing in 2006, Glover wrote an informative article in the

Circus Fanfare Newsletter. In that article, Glover highlights some of the most memorable performance of James Underwood as soloist and as section leader. Glover recalled Underwood’s performance in a 1983 recording session:

The ‘Polka and Fugue from Schwanda’ is a marvelous work which builds to an immense finish. When we recorded it in 1983, we were situated in Detroit’s immense Redford Theater and were using the optional organ part, creating a truly mammoth effect. In the last five measures, with the band blasting away fortissimo, and the organ at full power, the first cornet has a series of written high Cs. Underwood proceeded to power each one fully, and above the band, adding a remarkable touch, but staying within the boundaries of superior musicianship.45

Glover continues with another extraordinary example of Underwood’s playing:

On another occasion during that year’s sessions, we recorded Sousa’s sextet from ‘The Bride Elect.’ The ending includes an optional written high E-flat from the solo cornet. We had to do several takes of the ending for ensemble reasons, but every time, Jim Underwood was right there with that brilliant high E-flat. On take after take, as Leonard was well aware of the demands being placed on Underwood, he kept playing like a champion. On every take, that high E-flat rang out for what seemed like eons, seemingly shaking dust from the rafters of the Redford Theater!46

The Sousa Commemorative Concert: November 6, 1979

Smith and the Detroit Concert Band celebrated John Philip Sousa’s 125th birthday by performing a commemorative concert entitled “Grand Band Concert” on November 6, 1979 in the Ford Auditorium. This concert included a number of special guests listed on the program title page.47

46 Ibid.
JOHN PHILIP SOUSA
125th BIRTHDAY CELEBRATION

GRAND BAND CONCERT

FORD AUDITORIUM
TUES. NOV. 6th 8:15 PM

With

MEREDITH WILLSON
COMPOSER OF "THE MUSIC MAN" - FORMER MEMBER OF THE SOUSA BAND

EDMUND C. WALL
CELEBRATED SOLO CLARINETIST OF THE SOUSA BAND

JOHN PHILIP SOUSA III
GRANDSON OF THE MARCH KING

Lt. Col. Wm. F. SANTELMANN, USMC Ret.
LEADER OF U. S. MARINE BAND, WASHINGTON D. C.

RONALD H. DEMKEE
CONDUCTOR OF AMERICA'S OLDEST CIVILIAN CONCERT BAND

PAUL E. BIERLEY
SOUSA BIOGRAPHER

JAN A. WILLIAMS
MADE THE TOUR WITH THE SOUSA BAND TO THE GLASGOW EXPOSITION 1901

Narrated by MIKE WHORF
OF WJR "KALEIDOSCOPE" FAME

Featuring

THE DETROIT CONCERT BAND
LEONARD B. SMITH, CONDUCTOR

And

JAMES B. UNDERWOOD taking the role of HERBERT L. CLARKE
IMogene BIRD taking the role of ESTELLE LIEBLING
EARLE L. LOUDER taking the role of SIMONE MANTIA
HARVEY PHILLIPS taking the role of WILLIAM "BILL" BELL
KENNETH H. BALDWIN taking the role of AUGUST "GUS" HELMECKE

Figure 19: Grand Band Concert Program by the Detroit Concert Band from the Detroit Concert Band Program for the November 6, 1979 “Sousa Grand Concert” 48

All of the guests were an integral part of the concert in addition to the band’s instrumental soloists and singer. Underwood was among many noteworthy wind players in the band. Smith had programmed the concert to take the shape of the Sousa Grand Concerts of the past featuring the legendary members of his band. The soloists of the Sousa Band were also celebrated that night.49

Underwood had been coach by Smith for the concert. Smith had called his friend and colleague Frank Kaderabek (not listed in the program) to augment the cornet section for the Sousa Grand Concert. Kaderabek remembers Underwood’s performance that night with admiration.

The following two pages are from the John Philip Sousa Commemorative Concert in 1979. Underwood’s short biography and photo were in the program under Sousa’s celebrated solo cornet player, Herbert L. Clarke. The members of the band are listed as they were seated during the concert.

49 Staff, The Detroit Concert Band presents a John Philip Sousa Commemorative Concert. 1st. Detroit: Detroit Concert Band, 1976, 2.
HERBERT L. CLARKE

Herbert Lincoln Clarke, the American cornet virtuoso, was born at Woburn, Massachusetts September 12, 1867. He was a cornet player at Toronto, and then under Gilmore, Victor Herbert and John Philip Sousa. As Leonard B. Smith is quick to point out, "Mr. Clarke was the most famous cornet soloist of all time, and justifiably so".

Clarke joined Sousa's Band in April of 1893 and remained with the band until September of 1917. Mr. Sousa always had the highest of praise for his artistry.

During his career, he performed more than 7,000 programmed solos, travelled over 900,000 miles with Gilmore's Band, Sousa's Band, Victor Herbert and others. He made 34 tours of the United States and Canada, four European tours and one world tour. He made more solo records than any other cornetist. He also composed many cornet solo pieces with band accompaniment, including "Hodie of the Waves", "Sounds from the Hudson", "Southern Cross", "Villanelle", and variations on the "Carnival of Venice".

He died January 30, 1945 in Long Beach, California. His ashes were interred in the Congressional Cemetery in Washington, D.C. Just across the way from Mr. Sousa's grave site.

JAMES B. UNDERWOOD

James B. Underwood, featured Cornet Soloist of the Detroit Concert Band, is a native of Kokomo, Indiana. Upon completion of his work at the University of Michigan, he went directly into the United States Marine Band and was a featured soloist with that organization.

He has studied cornet and trumpet with Frank J. Kremer and Clifford P. Libby. He is a very serious student and has developed a wide range of solo material. He has more than 50 different pieces of solo literature committed to memory. He is much in demand as a guest soloist with school and community bands and orchestras and as a clinician.

The freshness of his style and his warm stage presence have given him his place in the sun, a place many envy, few attain and none will readily eclipse.

Figure 20: Herbert L. Clarke and James B. Underwood short biographies from the Detroit Concert Band Program for the November 6, 1979 "Sousa Grand Concert".

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| Richard Frank Goldman        | Richard M. Pearl             |
|                               | W. F. Santelman, Lt. Col., USMC Ret. |
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|                               | Edmund C. Wall               |
|                               | Myles A. Williams            |
|                               | Meredith Wilkson             |
|                               | Marla Winkler                |
|                               | Gordon Young                 |

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<td>Arlene Niren</td>
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<td>Curt Karoub</td>
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<td>William Berri Brown</td>
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<td>Roy B. Swobold</td>
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<th>EUPHONIUMS</th>
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<tr>
<td>Earle L. Louder</td>
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<td>Richard R. Schilline</td>
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*Deceased

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Figure 21: Detroit Concert Band roster from the Detroit Concert Band Program for the November 6, 1979 "Sousa Grand Concert"\(^{51}\)

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The Run-out and Outdoor Concerts

The Detroit Concert Band performed in the Redford Theater, Ford Theater, and outdoor venues. The original band shell was a gazebo-like structure extended by a large outdoor stage on Bell Island. It was called the Remick Band Shell, named for the Remick Music Publishing Company, once the largest publishing company in the country. Concerts ended at the Remick Band Shell in 1980, but not before the Bicentennial concerts that featured the music of John Phillip Sousa in 1976. Other venues included the Michigan State Fair Band Shell, and other varied locations in the Detroit suburbs.\(^52\)

The band’s outdoor performances were most often held in the summer months, exposing the band instruments and members to the heat of the summer and the weather that accompanied it. Glover recalls a particular summer concert during one of the Detroit Concert Band’s outdoor concert series that featured Underwood:

In 1983, we played a series of outdoor concerts on the parking lots of various shopping malls in Detroit; admittedly, not the most comfortable of venues for a band. One night, the band was facing west for a 7 p.m. concert on a particularly warm evening. Underwood was scheduled to play Herbert L. Clarke’s ‘The Southern Cross.’ Perspiring profusely, Underwood came to the front and played a note-perfect rendition of this most demanding solo, complete with several high E-flats which rang across that parking lot with terrific brilliance. I have never heard a more spectacular solo performance from any musician.\(^53\)

Beneath the talented trumpeter was a man with a wonderful sense of humor. This author has noted many comments from Underwood’s colleagues spotlighting his ability

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to laugh and enjoy life. Smith took a moment during one of the rehearsals to talk about administrative details when the following interaction occurred, witnessed again by Andrew Glover:

Underwood was one of the few musicians in the Detroit Concert Band who would get away with levity at Leonard Smith’s expense. Toward the end of one season, at a rehearsal, Leonard made a series of housekeeping announcements to the band. One such announcement was that he was missing the first cornet book to his ‘Treasury of Scales,’ and he glared at Jim Underwood. Not missing a beat, Underwood waved, and promised to go home to look in his ‘Treasury of Borrowed Music.’

Underwood’s band mates reflected on his performances with admiration. Each member interviewed described Underwood’s performances as spectacular or note perfect. They all mentioned the energy that he put into every note. Paul E. Bierley, author and noted Sousa expert, best described Underwood’s energy in his performances. Bierley recalled:

I remember one special concert we had up in Royal Oak. It was around Thanksgiving time. We did not have time to rehearse Underwood’s solo. He was going to play the Columbian Fantasy, the one they call “War Songs.” I’ll never forget it. He really tore that solo up! He really nailed it! When Underwood got to the end and hit the high F, it bounced off the back wall. I’ll bet if you go up there now you won’t find any paint on that wall!


The endearing comments from Underwood’s colleagues are endless. Memories of his playing and his presence on the stage are forever in the minds of those who admired his playing. His teachers recognized his potential as he progressed from his youth. For years, their knowledge of Underwood’s talent was heard by thousands of appreciative spectators and colleagues alike.
CHAPTER 4

FREE LANCING IN DETROIT: 1973-1988

Returning From Washington

James B. Underwood would have played the trumpet twenty-four hours a day if he could. His sister recalls Underwood practicing all hours of the night as a high school student. His band mates in “The President’s Own” United States Marine Band revealed his unusual endurance as a player in addition to his habit of practicing every moment he could find. His habits remained unchanged throughout with his career.

In the large metropolitan areas of the country, the music profession is full of talented musicians. There are very few places in the country where one can find a freelance musician as talented as Underwood. His level of playing was extraordinary and continued to improve with experience. It must be noted that the majority of the “50 solos committed to memory,” as listed in the Detroit Concert Band program of November 6, 1979, were learned and performed during his years with the Detroit Concert Band. His relationship with Smith helped to educate Underwood further in his cornet playing.


Although Underwood had some previous experience on cornet before working with the Detroit Concert Band, he was primarily a trumpet player.

Beyond his involvement with the Detroit Concert Band were a number of musical organizations that were fortunate to have him amidst their ranks. Underwood played in the Warren Symphony Orchestra 1976 – 1986 and the Michigan Opera Theater Orchestra from the late 1970s to 1988, while also fulfilling annual engagements with the Metropolitan Opera Orchestra when they were in Detroit. He was often called on to play fourth and utility trumpet for the Detroit Symphony Orchestra from the time he arrived in 1973 until 1988, when he began performing with the Columbus Symphony Orchestra. In addition to the former freelance work mentioned, Underwood continued his relationship with Smith and the Detroit Concert Band, performing in Detroit and at Cleveland’s Blossom Festival in the Blossom Festival Band in the summertime. Underwood played in the Blossom Festival Band throughout the 1990’s.

Warren Symphony Orchestra

David Daniel, current music director of the Warren Symphony Orchestra, has fond memories of Underwood and recalls wondering why “a player of his stature” was interested in auditioning for his community orchestra. He later found that Underwood simply loved to perform and was genuinely interested in playing with the orchestra. The fact that Underwood’s childhood friend, Ray Rice, was also a member of the orchestra may have added to the allure. His first concert with the Warren Symphony Orchestra

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included Beethoven’s Leonora No. 2 and Piano Concerto No. 4 with Diana Walsh as soloist, ending with Beethoven’s Symphony No. 5. Underwood was featured as a soloist at the General Motors Tech Center in Warren on June 12, 1977 performing David Daniel’s arrangement of “La Virgen de la Macarena.” He was featured again on August 9, 1987 performing the F.J. Haydn Concerto in E-flat for Trumpet, movements two and three and “La Virgen de la Macarena.”

![Warren Symphony Orchestra Program](image)

Figure 22: Warren Symphony Orchestra Program. James B. Underwood’s first appearance.  
(Document provide courtesy of David Daniels)

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The Warren Symphony Orchestra covered a great deal of literature over the years, undoubtedly benefiting Underwood’s experience. One notable performance, mentioned by both Rice and Daniels, was in November of 1977. Daniels had programmed the Water Music Suite No. 2 in D Major. He requested that the trumpeters, Underwood and Rice, perform the piece using natural trumpets. He requested the same of the horns. Without any resistance from the trumpet section, they prepared and performed Water Music Suite No. 2 in D Major. Daniels was surprised that they were so agreeable to his request for natural trumpets and was pleased with their performance.60

Both Underwood and Rice had previous experience with natural instruments. The Michigan Repertoire list, compiled in Appendix I, lists two concerts at Michigan that required the trumpets to play historical instruments or natural trumpets.

A complete list of the Warren Symphony Orchestra’s performance literature during Underwood’s tenure is listed in Appendix F.

The Detroit Brass Quintet and Sextet

The Warren Symphony Orchestra had a number of talented players. Over the years, Underwood organized a brass quintet with Ray Rice, second trumpet, John Dion, principal horn and personnel manager, Thomas Cook, principal trombone and Robert Eliason, tubaist, who was a curator at the Henry Ford Musical Collection at the Henry Ford Museum. The quintet performed in the area for festival concerts and church

services, and its members continued playing together for many years when Underwood returned from Columbus for the holidays.

Underwood also performed with the Detroit Concert Brass. The sextet included James Underwood and Gordon Simmons, trumpet, Robert Getz, euphonium, Karen Nixon, horn, William Lane, trombone, and Robert Eliason, tuba. All were members of the Detroit Concert Band. This group also performed for festivals, church services and community services.61

More than Just a Freelance Job

In 1976, the office manager, Marti Kutlich, “had her eye on him.”62 The Warren Symphony Orchestra was becoming more than just a freelance job for Underwood. Around the time Underwood’s mother passed away, a mutual friend and personnel manager of the Warren Symphony Orchestra, John Dion, introduced Marti and Jim over dinner following a concert. After only a few months of getting to know each other, they decided to make it permanent. They became Mr. and Mrs. James B. Underwood on August 7, 1976. 63

Michigan Opera Theater

The Michigan Opera Theater has historically been a prominent mid-western hub for opera and musical theater. For many years, the Michigan Opera Theater annually


62 Underwood, Marti. E-mail interview. April 18, 2008.

63 Underwood, Marti. E-mail interview. April 18, 2008.
hosted the Metropolitan Opera Company. The orchestra for the Michigan Opera Theater was a per-service orchestra with contracted freelance musicians from the Detroit area. Underwood performed with this group from 1979 through 1989.64

Figure 23: Michigan Opera Theater Program (1979)65:

James B. Underwood, principal trumpet
(Document courtesy of the Michigan State Library)

Underwood’s Metropolitan Opera Performances were limited to off-stage parts, therefore no records exist of his performances with the Metropolitan Opera Orchestra. However, David Daniels recalled one of the stories Underwood told him about a Metropolitan off-stage engagement:

The Met use to come to Detroit every year and perform several operas. Several had off-stage brass. Underwood was of course the person who always got hired as the person to play…He was such a great raconteur. He used to have me in

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64 Mathie, Gordon. E-mail interview. April 14, 2008.

65 Murphy, Janice. E-mail interview. May 14, 2008.
stitches. He said, ‘They would give me this little scrap of music, without tempo markings or anything. Then some assistant stage wrecker would lead us around backstage, up a couple of ladders and then he would suddenly say ‘Play!’ He often gave a hilarious rendition of how it happened.66

**Philadelphia South American Tour**

In May of 1988, Underwood received a call from his long time teacher and mentor Frank Kaderabek, who was in his 13th season with the Philadelphia Orchestra. Seymour Rosenfeld, 2nd Trumpet of the Philadelphia Orchestra was unavailable to travel to South America with the orchestra. Kaderabek recommended Underwood as a replacement for Rosenfeld for the three-week tour. Underwood accepted the invitation.

The tour started on May 22, 1988 in Caracas, Venezuela where the Philadelphia Orchestra, under the baton of Ricardo Muti, performed two concerts. The next series of concerts included four concerts in that city followed by two concerts in Sao Paulo, Brazil and the last concert in Rio de Janeiro.

The orchestra had toured Europe, China, South Korea and Japan during Ricardo Muti’s eight years with the orchestra, generating an enormous amount of attention. However, the Philadelphia Orchestra had not ventured to South America since Eugene Ormandy and Stanislaw Skrowaczewski toured with the orchestra in 1966. That particular tour included sixteen concerts and 5000 miles of travel to Jamaica, Puerto Rico, Mexico, Venezuela, Peru, Uruguay, Argentina and Brazil.

The 1966 and 1988 tour differed vastly in programming. Muti chose standard repertoire in addition to the challenging works of Copland (Symphony No. 3) and Hindemith (Concert Music for Strings and Brass). This was in stark contrast to the 1966

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tour when the South American music of Ginastera, Villa Lobos, Tosar, Revueltas, Becerra, Cordero and Chavez was chosen specifically for the tour.67

Muti’s call to Kaderabek revealed the difficulty of the music that they would be taking on the 1988 tour. Muti’s choice of Copland’s Symphony No. 3 created a need for a stellar substitute for Seymour Rosenfeld. Kaderabek commented:

One of the tough pieces on the program was the Copland 3rd Symphony….The 2nd trumpet is often in unison with the first. The 2nd player has to nail that part. I didn’t want somebody that I would have to worry about. So I called to talk with Leonard Smith. I asked how he (Underwood) was doing as soloist of the band. He said he was doing fine work, learning his solos well. I need a second trumpet for the tour and I would like to take him along. Leonard thought it was wonderful that I would think of Underwood. So, I called Underwood and said, ‘I want you to come to Philly and go on tour with us for three weeks.’ And so he accepted….That was a big load off my mind. I didn’t have to worry about the 2nd trumpet…He did a hell of a good job with us in fact! We were sorry to see him go because he really covered his part.68

A complete list of literature and concert locations for the 1988 Philadelphia Orchestra South American tour can be found in Appendix H.

Shortly after the tour, Kaderabek received a call from Imry Szefru, the orchestra personnel manager of the Columbus Symphony Orchestra in Columbus, Ohio. Szefru was a bassoonist who worked with Kaderabek in the Dallas Symphony when he was first trumpet in that orchestra (1953-1958). Szefru asked Kaderabek if he could recommend a trumpet player for the principal position in the Columbus Symphony Orchestra. The


68 Kaderabek, Frank. Telephone interview. May 9, 2008.
former trumpeter of the Columbus Symphony Orchestra was Steve Emery, who had recently been invited to perform in the Boston Symphony Orchestra.

Again, Kaderabek’s recommendation was Underwood. Having just performed and roomed with Underwood while on tour with the Philadelphia Orchestra in South America, Underwood’s extraordinary ability was fresh in his Kaderabek’s mind. Kaderabek had been impressed by Underwood’s work on the tour and informed Szefru that Underwood was an ideal candidate for the job. Kaderabek spoke with Underwood and insisted that he go and audition for the job. Underwood was apprehensive and felt unprepared. Kaderabek’s insistence persuaded Underwood to pursue the job. Following subsequent calls with Kaderabek, Szefru was confident that not only would Underwood be a fine player for the orchestra, but that he would be capable of having a workable relationship with the conductor at that time, Christian Badea. Kaderabek was deliberate in his comments by insisting that he was “recommending a first trumpet player” and not just anyone who played the instrument.69

69 Kaderabek, Frank. Telephone interview. May 9, 2008.
CHAPTER 5

THE COLUMBUS SYMPHONY ORCHESTRA YEARS (1988-2006)

James B. Underwood, Principal Trumpet

James B. Underwood was the principal trumpet player for the Columbus Symphony Orchestra from the fall of 1988 until summer 2006. Christian Badea and the orchestra management initially appointed him to his position in the orchestra, replacing his predecessor, Steve Emery. Underwood’s official audition would occur later in the spring of his first season to secure his position in the orchestra for the next 18 years.

Underwood was rarely eager to take an audition. Those colleagues interviewed by the author often mentioned his reluctance to audition. Kaderabek was sometimes frustrated by Underwood’s “laid back”\textsuperscript{70} attitude. Underwood was resistant to pursue the auditions he needed to take so that he could advance his career as a first trumpeter. Underwood often lamented to Kaderabek that he was not prepared or was not ready to take a particular audition. Kaderabek’s frustration was rooted in the fact that he believed Underwood was one of the finest players he had ever heard and had great potential for a

\textsuperscript{70} Kaderabek, Frank. Telephone interview. May 9, 2008.
prosperous career as a first trumpet player. Kaderabek’s persistence was critical to Underwood’s career.  

After much cajoling, Underwood finally arranged to play an audition for the Columbus Symphony Orchestra. Kaderabek recalled Underwood’s reluctance vividly but ultimately convinced him to go to Columbus for the audition. Numerous members of the orchestra have speculated that there was a private audition for Badea before he arrived in his chair. He must have done well, as Badea was extremely particular in choosing players for his orchestra. Kaderabek’s recommendation had opened a new door and presented a new opportunity for Underwood’s career. Underwood’s private audition was the beginning of his life in Columbus.

Alan Campbell, 2nd trumpet of in the orchestra, arrived for the first rehearsal of the Columbus Symphony Orchestra’s 1988-1989 season to find a new section leader sitting in the principal trumpet chair. Underwood quickly introduced himself, thus beginning a close friendship and musical relationship with Campbell and many other members of the orchestra.

The first season, 1988-1989, presented new challenges for Underwood. The orchestra repertoire included Mahler’s “Symphony No. 6,” Berlioz’s “The Damnation of Faust,” Mahler’s Symphony No. 9 with Christian Badea conducting, in addition to Lukas

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71 Kaderabek, Frank. Telephone interview. May 9, 2008.
72 Kaderabek, Frank. Telephone interview. May 9, 2008.
Foss, Maxim Shostakovich and various soloists. The first year also included a full ‘Pops’ and ‘Favorites’ series featuring additional demanding works.\(^{74}\)

The season’s first big brass work was performed on October 8, 1988 in the orchestra’s home, the historic Ohio Theater. Mahler’s Symphony No. 6 was a memorable night for the orchestra. It was also the night of the annual Columbus Day celebration in downtown Columbus and fireworks disrupted the concert while Badea was conducting. Barbara Carmen wrote in the Columbus Dispatch:

Columbus Symphony Orchestra conductor Christian Badea tried to ignore the noise that jarred the audience Saturday in the Ohio Theatre. But after the second movement of Gustav Mahler’s Symphony No. 6, he gave up. It sounded as if the Russian army was thundering through. Without a word, Badea walked offstage. Minutes later, Badea returned to announce the fireworks from the nearby Columbus USA Weekend celebration would soon be over. The orchestra would try to go on. He lifted his baton, but suddenly his arms sank. The cacophony would ruin Mahler’s emotionally charged work. ‘I can’t,’ Badea said, shaking his head. ‘I simply can’t.’ The concert resumed 10 minutes later when the fireworks ended.\(^{75}\)

The distraction of the fireworks overshadowed the performance. However, Columbus Dispatch senior reviewer, Barbara Zuck, offered positive comments for the fine performance that night.\(^{76}\) Alan Campbell recollected Underwood’s playing that night. Underwood was not shaken by Badea’s actions. Campbell referred to Underwood


\(^{75}\) Carmen, Barbara. Badea Gives Up – Fireworks Win." Columbus Dispatch October 12, 1988, Home Final: 1E.

\(^{76}\) Zuck, Barbara. Mahler Provides Special Moments – Symphony Orchestra Bounces Back After Sub-par Show In Season Opener." Columbus Dispatch October 10, 1988, Home Final: 10B.
as a “trumpet gun slinger. He would pick up the horn and go for it.” Campbell recalled Underwood’s performance in an interview with the author:

He played Mahler #6 on a B-flat trumpet. He lit the place up! It was unbelievable! The rest of the section was playing C trumpets and Jim was playing a Bach B-flat trumpet. It was just incredible.

**I Need Trumpets**

Campbell’s comments regarding Underwood’s B-flat trumpet at the beginning of the season are familiar to his old friend Ray Rice. Rice remembered Underwood’s first year in Columbus quite well also. When Underwood received word that he had been appointed to the principal trumpet position in Columbus, he realized that he was short on instruments for the job. Rice and his wife Rita were living in Tennessee at that time. He recalled a telephone call from Underwood:

When Jim auditioned for the Columbus Orchestra, he was very low on trumpets. For one reason or another, he had only a B-flat, C and a cornet I think. Either before or after he got the gig, he needed some trumpets. He didn’t have any....I still had all mine. My wife is a trumpet player too. We had two or three of everything. Jim said, ‘Ray, I need trumpets.’ I told him, ‘Tell me what you want and I will send them to you.’...We sent him six or eight trumpets. He picked out the ones he wanted.

Underwood’s C trumpet was one of the instruments that he received from Ray and Rita Rice. The C trumpet Underwood played in the orchestra most often is the trumpet in the photo (Figure 24). This was the horn that Rita had often played. It was a Vincent Bach Stradivarius that had been modified by Joe Sellmansberger in Memphis.

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78 Ibid.

Tennessee.Sellmansberger is well known for his modifications of trumpets and other instruments. This particular horn was modified by converting the bell to a sliding tunable bell and replacing the C trumpet lead pipe with a standard B-flat leadpipe, cutting the B-flat leadpipe and the slide to the length of a standard C trumpet length. Sellmansberger built the instrument with interchangeable bells. Jim performed on both the 239 and 229 Vincent Bach bells.

Figure 24: James B. Underwood’s C trumpet modified by Joe Sellmansberger (Photo courtesy of the Columbus Symphony Orchestra)

Both Alan Campbell and Thomas Battenberg recalled Underwood’s frequent use of the B-flat trumpet during the first year Underwood was in the orchestra. Campbell recalled Underwood’s remarkable ability to use the B-flat trumpet on pieces he would never attempt on the B-flat trumpet because of the technical difficulties when used in works with difficult transpositions. Campbell said that it never fazed Underwood. He was

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81 Korak, Jeff. E-mail interview. May 16, 2008.
very comfortable on the instrument. However, Underwood liked his sliding bell C trumpet as well, and played on it for many years in Columbus.82

**Tough Season**

James Akins, principal tuba of the Columbus Symphony Orchestra, recalled Underwood’s first season well also. The orchestra schedule, in addition to the Mahler concerts, had a very heavy schedule for the brass section. Liszt’s “Les Preludes,” Prokofiev’s “Symphony No. 5,” Tchaikovsky’s “Capriccio Italien,” Rachmaninov’s “Rhapsody on a Theme of Paganini,” Rimsky-Korsakov’s “Capriccio Espagnol,” and Mussorgsky/Ravel’s “Pictures at an Exhibition” were all part of the season. The repertoire read like a trumpet audition. Badea’s scheduling weighed heavily on the principal trumpet player. Not many trumpeters could consistently manage such a demanding list of pieces. Underwood could.

The official audition was held in the spring of 1989 and was strenuous. It was typical of Badea to purposely make the auditions as difficult as possible for the players. Akins recalled Underwood’s audition at Battelle Auditorium in Columbus:

Badea’s finals were notorious; 45 minutes per player. Playing everything the man could think of. He would always end on Bruckner #7’s last page. From some Wagnerian blast-fest to the Magnificat. I think he was trying to see who could hold up under this intense fire. Jim paced himself beautifully.83

When Underwood was finally offered the job, Alan Campbell recalled his colleague’s amazement and expression of joy at actually receiving the offer. “He just

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couldn’t believe it actually broke his way."84

Underwood’s principal trumpet position was among six principal positions filled in the orchestra during that time. The fall of 1989 welcomed James B. Underwood as principal trumpet, Laurence Shapiro as concertmaster, William Ver Meulen as principal horn, Luis Biava as principal cello, Peter Norton as principal trombone, and David Thomas as principal clarinet.85

Christian Badea: The First Four Years

The following three seasons (1989–1992) with Badea and the orchestra presented many musical challenges for which Jim was well prepared. The following lists (Figure 25) are selected examples from the schedule of the Columbus Symphony Orchestra. The author has chosen these examples to present the demanding schedule of the orchestra and its new principal trumpeter, James Underwood.

It should be noted that in the first four years of Underwood’s tenure, he played Mahler Symphonies 5, 6, 7, and 9, Bruckner Symphonies 8 and 9, Shostakovich Symphonies 6, 9, 10, and 11, plus more standard repertoire including Strauss’s Also Sprach Zarathustra and Ein Heldenleben. This is a major symphony orchestra schedule, and Badea’s expectation of the group was very high. Underwood’s relationship with Badea was a successful one. His playing was strong and gave the orchestra confidence from his chair.


85 Dispatch Staff, Orchestra Fills All Positions." Columbus Dispatch May 27, 1989, Home Final: 06B.
Many of Underwood’s colleagues in the orchestra commented about his ability to lead. He was not one to give directions through verbal communications. Underwood led from his chair, through the music, with his playing and with a confidence rarely heard from any player.

### 1988-1989 (CSO selections)
- Tchaikovsky Symphony No. 5
- Mahler Symphony No. 6
- Liszt Les Preludes
- Kodaly Harry Janos Suite
- Shostakovich Symphony No. 1
- Tchaikovsky Francesca da Rimini
- Mahler Symphony No. 9
- Mussorgsky-Ravel Pictures at an Exhibition
- Berlioz The Damnation of Faust
- Prokofiev Symphony No. 5
- Strauss Also Sprach Zarathustra
- Strauss Elektra
- Berlioz Symphonie Fantastique

### 1990-1991 (CSO selections)
- Bartok, Miraculous Mandarin Suite
- Bruckner, Symphony No. 8 in C Minor
- Gershwin, Piano Concerto in F Major
- Ives, Symphony No. 2
- Mahler, Symphony No. 7
- Prokofiev, Romeo and Juliet
- Respighi, Pines of Rome
- Shostakovich, Symphony No. 11
- Stravinsky, Symphony in Three Movements
- Tchaikovsky, Symphony No. 6 in B Minor
- Walton, Symphony No. 1

### 1989-1990 (CSO selections)
- Bartok, Concerto for Orchestra
- Hindemith, Mathis der Maler
- Franck, Symphony in D minor
- Mahler, Symphony No. 5
- Rimsky-Korsakov, Scheherazade
- Shostakovitch, Symphony No. 10
- Stravinsky, Firebird Suite (1919 version)

### 1991-1992 (CSO selections)
- Berlioz, Romeo et Juliette
- Bruckner, Symphony No. 9 in D minor
- Stravinsky, Le sacre du printemps
- Ravel, Bolero
- Ravel, Daphnis et Chloe
- Richard Strauss, Ein Heldenleben
- Shostakovich, Symphony No. 6, Op. 54
- Shostakovich, Symphony No. 9

Figure 25: List of major works performed by the Columbus Symphony in James B. Underwood’s first four years with the orchestra under conductor Christian Badea.  
(Extracted from Appendix J)

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Reviews of Underwood’s playing are scattered over eighteen years of the Columbus Dispatch. In December of 1988, Underwood’s first year, Barbara Zuck wrote these comments:

The soloists were uneven last night. Tenor Stanford Olsen, winner of the Opera/Columbus Competition, and bass Mark Doss were most musically expressive. Doss’ commanding version of ‘The trumpet shall sound,’ highlighted by strong playing from acting principal trumpet James Underwood, gave me goose bumps. 87

Comments could vary between complimentary and lukewarm.

Principal trumpet James Underwood was featured soloist in Hovhaness’ Prayer to St. Gregory. He also made a favorable impression in the Dona Nobis Pacem from Bach’s Mass in B Minor but was less precise in the challenging Christmas Cantata by Daniel Pinkham. 88

Underwood’s talent was not limited to just one style of music. His ‘Pops’ concerts were often some of his best work. His musical theater experience during his Detroit years furthered his versatility in both popular music and show styles. His lead playing from the orchestra was always in great taste and he enjoyed all genres of music immensely.

Barbara Zuck’s Dispatch review after a ‘Pops’ concert is an example of the noteworthy performance that Underwood was capable of in these concerts.

Principal trumpet player James Underwood got things off to a sparkling start. But he was surely in his element all night, most notably later on with his delightfully conversational solos in Rhapsody in Blue. 89

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87 Zuck, Barbara. Messiah’ Fast work for Hillis, Symphony.” Columbus Dispatch December 16, 1988, Home Final: 15E.

88 Zuck, Barbara. Christmas Concert Strikes Intimate Tone.” Columbus Dispatch December 14, 1989, Home Final: 11E.

89 Zuck, Barbara. Symphony and Nero mesh with Gershwin.” Columbus Dispatch February 11, 1991, HOME FINAL: 07F.
Underwood’s first appearance as soloist with the CSO was in December of 1990. It was a lively holiday concert under the baton of Robert Bass. He played the Leopold Mozart Concerto in D major.

James Underwood, CSO principal trumpet, was featured soloist in the Concerto for Trumpet in D Major by Wolfgang Mozart's talented papa, Leopold. It is always nice to hear the orchestra's principal players take on more substantive solo roles. Underwood was most impressive in the second movement. It is the more significant of the two, and he took advantage of it, with stylishly shaped trills and crescendos.90

**Underwood Plays Tomasi and More**

During the summer of 1992, Underwood was again presented as a soloist in front of the orchestra. As he had done for many years with the Detroit Concert Band and the Blossom Festival Band, Underwood soloed on the cornet. He chose the Columbian Fantasy by Walter Rogers. Zuck again commented:

CSO principal trumpet James Underwood tackled the tongue twister cornet solo Columbian Fantasy. After a slip in the opening, Underwood put lips in high gear and reminded us of the warm beauty of the cornet's tone.91

The following season, in a concert with conductor Kenneth Jean, Underwood was scheduled to perform one of the more challenging concertos in trumpet literature, Henri Tomasi’s Concerto for Trumpet (1941). In an interview with Underwood prior to his performance, he commented about the concerto and the orchestra. Alessandro Siciliani was also interviewed for the same article. Both men revealed important aspects of the

90 Zuck, Barbara. Guest Baton Draws Sparkle from Concert." Columbus Dispatch December 13, 1990, Home Final: 06F.

91 Zuck, Barbara. CSO Vists 1900, Sousa in 'Picnic' Performance." Columbus Dispatch July 6, 1992, Home Final: 06F.
orchestra. Underwood commented first in regards to balance and the sound within the Ohio Theater:

We weren't encouraged to play out before, and that was difficult because the hall (Ohio Theatre) is a little dead. I felt like the sound went straight up and came back down on top of us…"Now he (Siciliani) lets us play really loud. We almost got a reverberation in last week's concert (in Finlandia). It's a lot more fun."  

Siciliani added his thoughts, promoting the soloists within the orchestra. During the first two years of his tenure as conductor of the orchestra, principal players on trumpet, cello, flute, English horn, tuba and oboe were featured soloists. Underwood was the first principal player to be featured in the 1992-1993 season. The orchestra was attempting to reach the audience by featuring more of the orchestra members, along with guest artists from around the world. Siciliani commented:

We have a lot of good musicians in the orchestra who we should use for two reasons. One is that they are at the same level or above the available guest soloists. And second, the community needs to know who these musicians are.  

Underwood then commented about his upcoming concerto performances that weekend, discussing his musical view of the piece and his preparation. The following comments are Underwood’s:

It has kind of sneaked into the legitimate repertoire. He's (Tomasi) not a famous composer, but he is a good composer…. The first movement is full of fanfares. Later, there is a little bit of Debussy, and then Gershwin…”It's a very difficult piece, but it's a happy piece."  

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92 Zuck, Barbara. Principal Trumpet Player Ready for the Spotlight." Columbus Dispatch October 7, 1992, 10E

93 Ibid.

94 Ibid.
Underwood’s regimen was revealed as he discussed the preparation for the concerto with Barbara Zuck.

I try to play the whole concerto through, regardless of mistakes, two or three times a day. You have to learn to recover from mistakes, and you have to develop the endurance and the right pacing. After that, I'll witch-hunt the parts that didn't go right. This piece is so difficult that it took me two months to work up the technique to play it, and that's pretty unusual for me. There are wholetone scales all in flats and other unbelievable runs and cross fingerings. They are all lurking there for you.95

Underwood had always played his solos from memory, and the performance of the Tomasi was no exception. The author was in attendance that night, excited by the prospect of hearing a fine player perform the difficult work. However, Underwood surpassed all expectations as the author was not expecting it to sound like a performance of Maurice Andre. The audience, as well as Underwood’s orchestral colleagues, was inspired by his performance that weekend. The author will never forget the excitement interjected into this piece by this exceptional trumpeter. He also brought an element of entertainment to the stage in the way he presented himself and expressed his enjoyment of performing the work. His performance was unforgettable. Barbara Zuck commented positively that evening:

James Underwood, CSO principal trumpet, starred impressively in the rarely heard Tomasi Trumpet Concerto, which he played from memory. Rarely is a soloist so flawless technically... Now, it must be said that this concerto is a strange and uneasy mix of cubistic contemporary mannerisms and ’40s movie music tidbits. Underwood played it straight, highlighting neither tendency unduly... It was a wise choice. His performance truly made the concerto worth hearing.96

95 Ibid.

96 Zuck, Barbara. Technically, CSO Guest Conductor Did Just Fine." Columbus Dispatch October 10, 1992, Home Final: 03E.
Underwood was a featured soloist a number of times over the years in Columbus.

The following media reviews document the fine playing he was capable of as a soloist with the Columbus Symphony Orchestra. Columbus Dispatch senior reviewer Barbara Zuck wrote articles for almost every solo appearance Underwood had with the orchestra. She knew his playing well. The following are Zuck’s comments from those performances.

October 8, 1994: Copland, Quiet City

Two other CSO principal musicians had solo spots, though not quite so prominent. James Underwood, principal trumpet and Robert Royse, English horn, were featured in Copland’s Quiet City, playing opposite one another from boxes on either side of the theater.

Both musicians seemed to take great pains to shape - nay, caress - their lines in this essay of urban melancholia. Royse fared better, and had more consistent intonation, though the trumpet has the stronger role.97

July 19, 1998 - La Virgen du La Macarena

Also excellent was Monterde's La Virgen de Macarena, lilting and booming at once with James Underwood 's virtuoso trumpet. Ginastera's Malambo from Estancia, fraught with marvelous dissonance, provided a rousing conclusion to the first half.98

May 20, 2000 - Bach, Brandenburg No. 2

Highlights included: the lovely oboe and bassoon continuo in the Menuet of No. 1; the exceptionally fine playing of the violas and cellos throughout No. 6, as led by David Shmookler; James Underwood 's careful ripieno vs. solo work in No. 2


(I've heard any number of high-paid guest trumpeters embarrass themselves in this famous music); the brilliant finale to No. 5; Wetherbee's charming solo connecting the movements in No. 3; again his wonderful solos in No. 4; and the outstanding flute playing of both Randall Hester and Mindy Ewing in their respective concertos.

Reviews with the Orchestra

Over the next few years there were many non-musical challenges for Underwood. Christian Badea resigned in 1992. Alessandro Siciliani was appointed the following year. During that same time, the orchestra’s contract negotiations were heated and fraught with dissension. The threat of bankruptcy was a possible outcome. Fortunately, an agreement was reached and the orchestra endured that time. The quality of the performances and the popularity of a new conductor created a needed momentum and the orchestra quickly began to prosper on stage and in the public’s eyes. Financial issues continued but were managed with care, with the hope of insuring the financial success of the orchestra.

The following reviews by Barbara Zuck of the Columbus Dispatch are selected excerpts from her reviews during 1996-2006. As mentioned before, Barbara knew both the orchestra and Underwood’s playing thoroughly well. Her descriptions of his playing are endearing in some cases, giving the reading public an accurate assessment of Underwood’s performances.

May 11, 1996 - Mahler, Symphony No. 5

There is no more crucial instrument to the success of this work than the principal trumpet, which opens the symphony alone, figures prominently throughout the first and second movements and must lead the orchestra to a joyous conclusion in the finale. Underwood played magnificently, articulating the opening solo cleanly.

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99 Zuck, Barbara. 'Brandenburg’ Show CSO’s depth." Columbus Dispatch May 20, 2000, Home Final: 04H.
and then broadening in tone until the rest of his section entered. And he was consistently on at every other critical juncture, performing with special brilliance in the thrilling conclusion.

The near-capacity Ohio Theatre crowd leapt to its feet as one immediately after the work's conclusion and gave the maestro four curtain calls. Siciliani, in turn, singled out player after player for solo bows - beginning, rightly, with principal trumpet James Underwood - until the entire orchestra was standing. It made for wonderful moments of celebration at the end of Mahler's wondrous, complex emotional journey.100

September 14, 1996 - Morton Gould, American Symphonette No. 2

All concerned seemed to come to life in the late Morton Gould's American Symphonette No. 2, which has a second movement with a wonderful solo for muted trumpet played more than ably by James Underwood.101

February 28, 1998 – Shostakovich, Piano Concerto No. 1

Everyone was working so hard keeping the first movement together that the music's satirical edge was lost in a sea of challenging rhythms and, from the pianist, too often an unintelligible stream of notes. The meltingly lovely second movement proceeded better as did the third movement, which brims with humor. CSO principal trumpet Jim Underwood played the ticklish solo part with grace.102

May 30, 1998 – Gershwin, Piano Concerto in F

Glaser's playing emphasized elegance and virtuosity and underplayed pizzazz. Still, he easily outplayed the sluggish symphony, with the exception of principal trumpet Jim Underwood, whose evocative playing of one of the greatest of all trumpet solos was the musical highpoint of the orchestra's contribution.103

100 Zuck, Barbara. CSO Takes Mahler's 5th Symphony by Storm. "Columbus Dispatch May 11, 1996, Home Final: 04H.

101 Zuck, Barbara. CSO Pops Opener Brash, Satisfying. "Columbus Dispatch September 14, 1996, Home Final: 05H.


December 14, 1999 - Anderson/Sleigh Ride

The trumpets distinguished themselves repeatedly, notably in the fanfares in the Willcocks settings of the carols. A particularly nice whinny from principal trumpet James Underwood brought Sleigh Ride to an end.104

October 4, 2000 - Adams, Tromba Lontana

The Adams, which began the concert last night, proved a short shock, and I suspect not an unpleasant one for most. The piece highlighted the admirably clean and focused playing of principal trumpet James Underwood and second trumpet Jeffrey Korak, floating over soft, repetitive gestures in the rest of the orchestra.105

January 27, 2001 - Mahler, Symphony No. 3

Top billing must go to principal trombone Andrew Millat and principal trumpet James Underwood, Millat’s numerous solo moments in the first movement heralded each change of mood, however subtle, at times imbuing the proceedings with the utmost nastiness and sarcasm, at others, a sagging world-weariness.

Underwood, supported by fine playing from his section, was the star of the third movement. Offstage for the famous “post-horn” solo, he created a heavenly voice, spreading calm and peace throughout the hall. These were time-stopping moments.106

**CSO in NYC at Carnegie Hall**

The orchestra’s 50th anniversary year was marked in 2001. The Columbus Symphony Orchestra lead by conductor Alessandro Siciliani, celebrated with a Carnegie Hall debut on April 18, 2001. The program included Boito’s Prologue from Mefistofele, Wieniawski’s Faust Fantasy and Brahms’ Symphony No. 2. The success of the debut

104 Zuck, Barbara. CSO and Guests Strike Festive Seasonal Chord." Columbus Dispatch December 4, 1999, Home Final: 04E.

105 Zuck, Barbara. Symphony Continues Taking Risks." Columbus Dispatch October 14, 2000, Home Final: 03G.

contributed to the overall success of the orchestra. The 2000-2001 season concluded as most successful season of all time, artistically and financially. The New York Times commented on the quality of the winds and brass. Allan Kozinn wrote this excerpt from the review:

The balances and coordination between the onstage and offstage brass (the latter were in the third balcony) was perfect, as was the intonation.  

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**Ballet Met and Opera Columbus**

The orchestra’s performances were not only limited to the concert season series. The Columbus Symphony Orchestra has traditionally been the heart of the musical community in Columbus. Cooperative agreements between Opera Columbus and Ballet Met contributed to the schedule of the orchestra, creating a rich musical atmosphere that benefited the Greater Columbus metropolitan area. There were three to four operas scheduled in addition to services for Ballet Met.

Every year during the holiday season, Ballet Met and the Columbus Symphony Orchestra collaborate to produce Tchaikovsky’s Nutcracker. The author has been an associate member of the Columbus Symphony Orchestra, enjoying the opportunity of performing with the ensemble. On a few occasions, the author was fortunate enough to have the opportunity to play 2nd trumpet to James Underwood for a few of the Nutcracker performances. Underwood had performed that ballet countless times, in Detroit and in Columbus. He was so comfortable with the Nutcracker music that he could play the

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entire performance from memory. He performed from memory the last time the author and Underwood played the piece together. He never missed a note.
CHAPTER 6

SALIVARY GLAND CANCER: 2002-2006

The Struggle

One can never completely understand another’s struggle. James Underwood’s struggle was monumental. He had spent most of his professional life progressively improving his musical and technical skills year after year. He was truly a world-class trumpeter who valued every performance he played, giving his all for the sake of the music, the composer, the audience and the musicians around him. The author was always aware of Underwood’s complete enjoyment for his work. His normal way of life and trumpet playing was interrupted in 2002 when he was diagnosed with salivary gland cancer.

Pain While Playing

Underwood had performed most of the 2001-2002 season with great success, even though he had begun to feel some pain in the right side of his face. As the pain persisted, he tried to ignore it but he gradually began to realize that it was not subsiding. To understand the cause of his discomfort, Underwood visited his dentist and his doctor. He had noticed that the right side of his face was larger than normal but it was not obvious to others. TMJ (Temporomandibular Joint Disease) was the first diagnosis. The dentist
thought a tooth was possibly causing the pain. The doctor suggested that it might be an infected parotid gland. He was prescribed antibiotics but Underwood experienced no improvement.108

Underwood continued to work with the orchestra. The demanding performance schedule included J. S. Bach’s B Minor Mass. It was during that performance that he first felt the significant pain. Jeff Korak, 2nd trumpet in the Columbus Symphony Orchestra, recalled his colleague’s concern:

The first time he noticed something was wrong, at least as far as I knew, was when we were playing B-Minor Mass with Helmut – he liked to call him Helmet – and he was complaining about pain in the right side of his jaw area. He told me it had been bugging him for a little while, but it was especially bugging him playing the high notes on the piccolo (trumpet). After that was when he was diagnosed.109

Underwood’s concern heightened when the doctor suggested that he needed an MRI and then a CT scan. The doctors found a large tumor in his salivary gland, and the news came as a great shock to Underwood. In a press release from the Ohio State University Medical Center, Underwood was interviewed and recalled the moment he received the difficult news. He expressed these words in the interview:

I didn't know what to do. The first specialist who consulted with us told me he'd have to take a couple of inches out of my jawbone and pretty much said my case was hopeless if the cancer had spread. I just couldn't bear that. I just wasn't ready to hear that. I came back to Columbus and found out my doctor's friends and


109 Korak, Jeff. Personal interview. April 18, 2008.
associates had been doing some research for me. They told me to see Dr. Schuller, and I am forever grateful that I did.\textsuperscript{110}

Underwood traveled to the Philadelphia area for a second opinion while his doctor in Columbus was spending a great deal of time researching Underwood’s case. Dr. David Schuller, director of the James Cancer Hospital and Richard J. Solove Research Institute, met with Underwood when he returned and explained what the surgery and subsequent radiation would entail. Schuller was an expert in head and neck cancer and understood Underwood’s concerns regarding his trumpet playing. A team of doctors led by Schuller, assured Underwood that they would do everything possible to prevent nerve damage and preserve his jaw.\textsuperscript{111}

Underwood had only two weeks to mentally prepare for the surgery. He continued to perform with the orchestra, knowing that his time as a trumpet player could be limited. This was an extremely difficult time for him. Akins recalled the last performance before his surgery:

\begin{quote}
We played a Young People’s Concert that had the Entrance from Tannhauser. It was amazing. You could tell he was really worried that that might be the last thing he played.
\end{quote}

In those two weeks before surgery, Akins was acutely aware that Underwood was striving to play his best of his ability. Underwood seemed to be expressing his concerns as he performed, an aspect that did not go unnoticed by his colleagues.


The First Surgery

Salivary gland cancer is uncommon. It can occur in the neck, throat or mouth. A facial nerve controlling various facial functions runs through the parotid gland (the salivary gland located on both sides of the neck in front of the ears). When Dr. Schuller performed the first surgery on April of 2002, the procedure resulted in tissue and bone removal and, most unfortunately, nerve damage as well.\(^{112}\)

The surgery was much more extensive than anyone expected, involving the removal of more tissue and bone than had originally been projected. However, Dr. Schuller “chose the precise radiation”\(^{113}\) for Underwood’s procedure, resulting in less actual damage to nerve and muscle tissue, giving Underwood a less taxing journey through his recovery. Nevertheless, the surgery had a devastating effect on Underwood.

In the author’s interview with Akins, he recalled Underwood’s reaction to the results:

He was hit by the quantity of removal. He thought they were going to nip and tuck, take something out and put everything back together. As you well know, it was like someone took an ice cream scoop and took a huge chunk out. So that gave such a drop to his face, nerve damage.\(^{114}\)

Jeff Korak, who played alongside Underwood in the Columbus Symphony Orchestra, was also a close friend. He had been a member of the orchestra for only four years and had spent all of his professional life in Columbus sitting to the left of

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\(^{113}\) Zuck, Barbara. Return From Surgery Holds Story of Friendship, Determination." Columbus Dispatch April 20, 2003, Home Final: 01B.

\(^{114}\) Akins, James. Personal interview. April 19, 2008.
Underwood. Korak was more specific about the results of the surgery, describing in great
detail the magnitude of the procedure.

You have to understand what they did to him. Basically, they made an incision at
the bottom of his ear, cut it down around the jaw line and even around his neck.
They went in and removed any cancer they saw, radiated the area while he was
open. They also had to remove bone in that area, as I understand. When he was
all done, there was a lot of swelling and scar tissue but it also caused deformity in
his face. He wasn’t going to look exactly the same again. It also caused a
paralysis on the complete right side of his face. He couldn’t feel or move
anything. His lip would hang down.\textsuperscript{115}

\begin{figure}[h]
\centering
\includegraphics[width=0.5\textwidth]{image.png}
\caption{James B. Underwood (left) with Alessandro Siciliani
(\textit{Photo courtesy of Jeff Korak})}
\end{figure}

\section{A Solution}

Korak and many others in the orchestra rallied around Underwood to keep his
spirits high while he underwent post-surgical radiation therapy for six weeks. This was a
long period for Underwood to endure without doing what he loved most, playing his
trumpet. He did not attempt to play until the radiation therapy was almost over. When he

\textsuperscript{115} Korak, Jeff. Personal interview. April 18, 2008.
finally attempted to play, he could vibrate his lips but was limited to only one octave (C4 to C5).

Akins encouraged Underwood to visit him at his home with his trumpet so Akins could observe the mechanics and specifics of his playing problems. They attempted to apply unorthodox ways of playing, in the hope of producing a better sound and additional range. The improvements were minimal, adding more frustration to the session. At this point, a major milestone was reached.

However, Underwood had given his new challenges much thought before visiting Akins and was convinced that there must be some way to modify the mouthpiece in a way that could support the right side of his face. Underwood was good with his hands; in addition to his trumpet playing, he also excelled in woodworking and home improvement. He had an idea and wanted to discuss it with someone who had experience with developing innovative devices for musicians. Akins was also very skilled in woodworking. Intrigued by the opportunity to help Underwood, Akins realized the possibility of a modified mouthpiece.

Underwood and Akins became very creative. They discussed a number of ideas of supporting the right side of Underwood’s face. The first idea was a mask-like contraption that Underwood could wear on that side of his face, supported by a device attached to the mask that would originate from his neck area. That idea was quickly eliminated after they

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reached the conclusion that it would impede the natural movement of Underwood’s jaw while he played the trumpet.\textsuperscript{117}

They then focused on modifying the mouthpiece, instead of creating a prosthesis for Underwood’s face. Akins began by attempting to attach a “foot” that could be clamped onto the mouthpiece. Then Akins suggested bondo, a heat-activated adhesive, as the material to modify the mouthpiece. Akins explained:

We tried a mechanical version that clamped on with this rubber foot. It was too fussy, in order to crank down under pressure. Then I thought I’d just cast something. While we were messing with it, I mixed up some bondo. I told him to give me a mouthpiece that he liked but had another one in case I screw it up. I think he had the Schilke mouthpiece he liked to play on. I put this huge blob of bondo on it. If you looked at the mouthpiece and the shaft, it looked like Herman Munster’s shoe, this clunky thing sticking on it. I made it so that the flushness of the mouthpiece, all the bondo protruded past that, real heavy. Once it quick-dried and hardened, I took a drimmel tool and shaved away from the mouthpiece itself so that the rim didn’t have any effect. We started shaving and shaping it so that when you put the mouthpiece on the horn, from the mouthpiece end to the bell, from the perspective of the player, your slides are perfectly vertical, you put the mouthpiece on perpendicular to it. He put the horn on his face, canted to the right by 30 degrees. As it sat on his sagging face, he turned the horn and it lifted that side up. To make it grab better, I had some super thin neoprene. We glued some of that one so it had a little grip. He played for another hour, hour and a half, just played excerpts, like a kid in a candy shop.\textsuperscript{118}

The following photo was taken after Underwood’s first surgery. The modified mouthpiece, shaped to Underwood’s liking, is visible. The “bondo outrigger” (Figure 27) protrudes to the left from the mouthpiece in the photo.

\textsuperscript{117} Akins, James. Personal interview. April 19, 2008.

\textsuperscript{118} Akins, James. Personal interview. April 19, 2008.
Underwood was able to play much better at this point. The next challenge was to eliminate the air pocket that continued to ‘pop out’ in his cheek when under the pressure of playing. Akins recommended that he ask his dentist for a solution to this problem. The air was getting trapped in a pocket on the right side of his face; whereas, under normal circumstances, the air would be directed through the mouth and lips while playing.

His dentist worked with him until they had a solution that was adequate. Akins had suggested a ‘bitewing’ or an ‘inner wall’ to seal off the right cheek, preventing air from entering when he played.119 After this was accomplished, Underwood’s cheek no longer expanded.

The First Recovery

Underwood’s natural strength as a trumpet player was advantageous to his rejuvenation. Further modifications were made after he began to regain his beautiful sound and endurance. Akins commented on the modifications:

I knew his lip strength was good but the fact was, that corner was gone. We eventually hand tweaked that (mouthpiece) so there was a bracket, a tiny ridge on the center of the outrigger so there would be a definite point of pressure. He could just feel it, see it and go. The only other tweaks we tried were different materials to see if things might work as well, or better. Felts, rubber but the neoprene seemed to work the best; just enough flexibility but enough to grab, lift and hold. There were often times I’d see him play, reset, or he’d play something, he’d get your normal body lyricisms and altered it so it wouldn’t upset anything. Amazingly, after all this happened, there were many things that he did better than before because of the focus that his brain was going through to make this happen.120

Underwood’s colleagues were amazed by his progress. By December of 2002, he began to sit in on rehearsals with the orchestra. Later that month, he played a few services in the pit for Ballet Met’s production of the Nutcracker. He doubled the part as Korak and Battenberg performed beside him.

Underwood continued to come to the rehearsals and concerts in January of 2003. Battenberg, Korak and others were contracted to play what was needed and Underwood to double the parts to regain his stamina and confidence. Underwood’s goal was to return as principal trumpet on February 2, 2003, the ninth concert of the 2002-2003 Classical series. The concert was programmed to include Bach/Webern’s, Ricecar No. 2, Harrison’s Symphony No. 2 and Stravinsky’s Petrouchka, one of the most difficult orchestral works for the trumpet.

**Petrouchka**

His colleagues were awestruck by the performance Underwood gave on February 2, 2003. His first performance since his surgery included Stravinsky’s Petrouchka and it was brilliant. Many of the interviews and articles the author collected mentioned this
milestone in his career. Battenberg had these words to say about the Petrouchka,

highlighting the performance as a particularly miraculous one by Underwood:

But then we did Petrouchka, I think in January or February, and he said he wanted
to play the first part to Petrouchka by himself. I said, ‘You go for it.’ …. he just
wailed. It was almost an out-of-body experience where he just made up his mind
to focus and was able to do it.121

Barbara Zuck of the Columbus Dispatch interviewed Underwood, Akins and

Schuller almost a year after Underwood’s first surgery. She and many others praised

Underwood for what he had accomplished, knowing that cancer survivors like

Underwood might benefit from his example. Dr. Schuller made the following comment in

the April 20, 2003 article:

It’s a truly remarkable story, the precision this man has achieved. It’s a testament
to Jim Underwood. And I hope it will be an up lifter to others with cancer or other
health problems…. It is the kind of bravery we see here on a daily basis. The
human spirit can achieve great heights.122

The anniversary of his first surgery was in April of 2003. His colleagues were

exceptionally supportive and patient with his progress, leading him back to his old

confidence. His friend, James Akins, helped him build a bridge that was a vital factor in

Underwood’s return to trumpet playing. He had triumphed over surgery, six weeks of

radiation therapy, a year of relearning his instrument, and the uncertainty he felt about his

future in orchestral trumpet performance. No one could doubt the fearless self-
determination that he demonstrated and realize the ferocious musical talent he possessed.

His recovery between May 2002 through February 2003, in the author’s opinion, is part

121 Battenberg, Thomas. Personal interview. April 15, 2008.

122 Zuck, Barbara. Return From Surgery Holds Story of Friendship, Determination." 
Columbus Dispatch April 20, 2003, Home Final: 01B.
m miracle and part testament to the power of “mind over matter,” Underwood’s intelligence and the gift he had for music. He heard the sound of music and his trumpet in his mind and proceeded to recreate it through tenacity, desire and sheer will.

Figure 28: Underwood and his copy of Mahler’s Symphony No. 7 (Photo courtesy of Jeff Korak)

**Continued Recovery and Development**

Underwood continued to work on his instrument. He was not afraid to try something new or something unusual. Akins recognized the natural strength of his embouchure. The right corner of his embouchure was obviously weak and needed extra attention as he regained his skills. Underwood admitted to the author that he could compensate for the balance in strength by moving the mouthpiece to a different position on his mouth or move the angle of the instrument. Underwood and Akins created a ridge on the “bondo outrigger.” Underwood and Akins’ collaborative work produced and developed few more aids for his playing as Underwood improved. Akins commented:
He could hand-tweak, in addition to the lifting of his face. He could tip the bell to the right and that would put more pressure. Depending on the fatigue factor, he could simulate strength by canting his bell or looking slightly to the left.123

The collaboration continued to evolve as Underwood gained even more strength and confidence. At one point, Underwood was able to remove the “bondo outrigger” all together, revealing his miraculous determination and tenacity.

From time to time, Gordon Mathie, one of Underwood’s first teachers, received a call from Underwood. Mathie had been somewhat aware of Underwood’s struggle and was always willing to help him with some of his questions. Mathie recalled a telephone conversation in his interview with the author. Underwood would always start the conversation by saying, “I have this problem,” never revealing the true nature of his struggle with the cancer. After the first surgery, Underwood was concerned about the lack of saliva in his mouth. The salivary gland on the right side was removed in the surgery thereby leaving him without the natural wetness in his mouth. Mathie had noticed that Underwood was drinking too much water to compensate for the lack of saliva.

Mathie suggested:

You’re getting overloaded. You should wash your mouth out before the program and then an occasional sip. Find another way of doing that. Try to develop the saliva by gently biting the cheek, or running your tongue in the mouthpiece and roll it around.124

Underwood wanted to know as much as he could design a way of conquering his illness and progress to the next level. Mathie spoke to him many times. Each call covered

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a different subject. The following comments from Mathie’s interview by the author outlines the concerns Underwood had with his playing:

The first was, ‘I have this problem keeping saliva going.’ The second one was about articulation and the, third or fourth call was about endurance. I said I understood and suggested that he break up his sessions. Don’t do such long sessions. Do short sessions. Take a break come back and do short sessions. Lots of long tones, but not in the upper register. Get the concept of holding the note for a long time comfortably.125

Even Tougher Times Ahead

In the spring of 2004, Underwood visited his doctor to receive the news that he needed more surgery. The cancer was back. The last concert the author performed with Underwood before his second surgery was in May of 2005. Alessandro Siciliani was conducting the final concert of the 2004-2005 season and one of his last as conductor of the Columbus Symphony Orchestra. That particular concert was a rewarding concert for the author. As an off-stage performer, the author was able to witness the incredible musicianship of the Columbus Symphony Orchestra and Underwood’s flare for a Puccini Opera. This was just prior to Underwood undergoing his second surgery.

Akins stayed involved, keeping track of the details of his friend’s struggle daily. The second surgery was even more involved than the first. Akins recalled this time as more difficult for Underwood:

Yeah, the next surgery was double-digit stitches, down his chin, up around his eye, all around his ear. Again, he thought he’d just have a little piece out, but it turned out to be another house-cleaning. It was really, really tough for him. The second one in particular blindsided him because he’d been told that it was just a minor thing to take care of. In many ways, it was much worse, more in-depth than the first surgery. It was that time that he lost his nerve that goes from your

jawbone to control that portion of his face. We just rebuilt the bondo to make it fit better and he was fine. It got to the point where he wouldn’t have to use the mouthpiece all the time. It was enough to give him the practice ability to build strength on his embouchure which was now kind of left-sided.\footnote{Akins, James. Personal interview. April 19, 2008.}

Underwood had the confidence that he could return to the orchestra again. Akins and Mathie were very helpful in discussing his concerns and helping him find solutions to the problems he was faced with in his playing. Radiation continued and he waited patiently to get back to the instrument.

He began sitting in on the Ballet Met’s Nutcracker production again to regain his performance confidence yet again under his most recent circumstances. He returned to the orchestra doubling parts and playing assistant first trumpet for the first four months of that year.\footnote{Korak, Jeff. Personal interview. April 18, 2008.}

On May 7-8, 2005, Stefan Sanderling conducted the Columbus Symphony Orchestra in a performance that include Shostakovich’s Symphony #8. In many of the author’s interviews with Underwood’s colleagues, this concert was often mentioned as a high point in Underwood’s performances. Underwood returned as principal concert for this concert. In Barbara Zuck’s review of the concert, she commented:

Symphony watchers might have noticed last week’s welcome return of principal trumpet James Underwood, who last night absolutely nailed the solo in the third movement.\footnote{Zuck, Barbara. Beethoven, Shostakovich Blend in a Program of Joy, Desolation.” Columbus Dispatch MAY 8, 2005, Home Final: 0G3.}
Gordon Mathie was in the audience and was surprised to see Underwood in the principal seat that night. Gordon shared these comments with the author in his interview:

I had a weekend with my wife and I went to Cincinnati to hear a former student Phil Collins play, and then to Columbus to hear the CSO. They did the Shostakovich #8th I think. We sat down and I said to my wife, “That’s Jim Underwood. He’s not supposed to be there.” That was in the middle of his illness, and there was no doubt as to who was in charge. Not only the section, but the brass.129

Underwood completed the season and performed with the orchestra for the Pops concerts during the summer. Although he constantly adjusted his playing and gain more flexibility and endurance, Underwood continued to be challenged by articulation problems which did not improve, in spite of his relentless determination. Multiple tonguing was easier to accomplish. He often adjusted his fast single tonguing to multiple tonguing for better production.

A Gentle Giant

In the author’s interview with the former conductor of the Columbus Symphony Orchestra, Alessandro Siciliani complimented the orchestra for the kindness and compassion the ensemble displayed during Underwood’s struggle. Even though they may not have always been so patient, the orchestra was generally amazed at what Underwood was able to accomplish.

Underwood’s recovery and his return to the orchestra was not flawless. There were performances that could have gone better for Underwood. Both Battenberg and Korak are world-class trumpeters in their own right, providing the orchestra with

excellent leadership and musicianship throughout this period. David Duro, Alan
Campbell, Timothy Leasure, the author and many others filled the positions in the
trumpet sections in anticipation of Underwood’s return.

When he did return, the orchestra was supportive and Underwood was productive.
The fall 2005-2006 schedule included Orff’s Carmina Burana, Mahler’s Symphony No.
4, and many more demanding works (Appendix J). Underwood continued to pursue his
goals during this season. The spring schedule included two Shostakovich, Symphonies,
No. 5 and 9, Strauss, Don Juan, and Mahler, Symphony No. 5 (Appendix J).

As the Mahler concert approached, Underwood was once again re-setting his
goals. With each rehearsal and performance, better information coupled with his natural
instincts, enable him to improve each time. He studied the piece copiously. In a
conversation with James Akins in the spring of 2006 after inquiring about Underwood’s
interpretation, the author learned that Underwood had studied the piano roll recordings of
Gustav Mahler performing his own work. The stylistic approach to the music was
paramount to Underwood. The Mahler piano roll recording reveals stylistic aspects that
are often lost in the interpretation. Underwood strived to perform it as close to the
composer’s intentions as possible.

Underwood was magnificent. Ilan Volkov conducted the concert and led the
orchestra to execute one of the finest performances the orchestra had ever given.
Underwood’s miraculous ability went beyond his normal greatness. There were moments
in the piece when he played better than he had ever played before, even before his
surgery. The second night performance on Saturday was even better than the previous
night. The orchestra was stunned by his performance. Barbara Zuck said it best in the Columbus Dispatch:

The orchestra hasn’t played Mahler’s Fifth in ten years, but you would never have guessed it by last night’s performance, which featured, among other wonderful things, extraordinarily powerful playing from principal trumpet James Underwood and principal horn Gene Standley.130

Underwood finished the 2005-2006 Classical Season performing three concerts that included Richard Strauss’s Don Juan, Rachmaninoff’s Symphonic Dances, and Shostakovich’s Symphony No. 5. Additional services were shared with both Battenberg and Korak as principal trumpet. His participation in the summer ‘pops’ concerts was sparse. Underwood’s final telephone call to Mathie was during the last week of his life. He was still striving to play even better. Mathie recalled Underwood’s comments, starting with his usual statement:

‘I have this problem.’ Jim called and said, ‘I feel awful. I’m still having this articulation problem.’ We talked about it and a week later he passed away.

James B. Underwood would not play the next season. He passed away on August 4, 2006. His memorial service attracted family, friends and colleagues from every community in which he lived and worked during his lifetime. The brass choir performed powerfully moving brass works and the Columbus Symphony Orchestra, led by their new conductor, Junichi Hirokami, contributed even more beauty to the moment. It was Underwood’s conductor, Alessandro Siciliani, who eloquently expressed his admiration for the trumpeter in the Columbus Dispatch article on August 6, 2006:

130 Zuck, Barbara. Challenging program is pure joy Selections include works of Mahler, Stravinsky, others. "Columbus Dispatch April 23, 2006, Home Final: 06D.
His talent was so high that even with a big handicap he played better and more beautiful than anyone else. He was a “gigante buono” (gentle giant), generous, tenderhearted, kind.131

James B. Underwood gave those around him new meaning in life through the example he set with his struggle with cancer. He assumed a profound responsibility as the principal trumpeter of the Columbus Symphony Orchestra, and he presented his work with a depth of experience and artistic command. He robustly contributed to the unique sound of the orchestra. Underwood’s innocent attitude permeated his career, energizing his music with numerous exciting performances that his colleagues and critics continue to praise today.

Underwood’s contribution to his musical community is immeasurable. He loved his family at home and on stage. His career stands as a unique example that will continue to be reflected upon in the future. He will continue to influence musical imaginations forever.

131 Zuck, Barbara. Trumpet soloist dies of cancer.” Columbus Dispatch Sunday, August 6, 2006, Home Final: Features - Arts O6C.
APPENDIX: A

PERSONAL INTERVIEW WITH JAMES AKINS

James Akins: Principal Tuba of the Columbus Symphony Orchestra

JS: Thank you for agreeing to help with the historical details of this project. Let’s start with the second section.

JS: Which side of Jim’s face was affected by the cancer?

JA: The right side.

JS: Do you know of any photos that might be able to show an illustration?

JA: I have some at home. We had a party for Jim after his first comeback, after he played Petrushka amazingly well. A bunch of people came; we had a blast. There are some really touching pictures from that. You’re welcome to take them and scan them; I’d like to have them back. It’s of the brass quintet, I think just prior to the first surgery. It will give you a good timeline for just before, during, after.

JS: What was the overall effect of the surgery?

JA: The first one was pretty devastating. It was such a rush going in there. I remember when he realized what he was dealing with, he was obviously very shaken with what was going on. For a long time, they thought it was TMJ or some similar problem. Then they realized, ‘uh oh’, so they took a biopsy to find out what was going on. Within a very short time, he was going in for surgery. We played a Young People’s Concert that had an entrance from Tannhauser, it was amazing. You could tell he was really worried that that might be the last thing he played. When he went in, they said, I believe they told him – he was hit by the quantity of removal – he thought they were going to nip and tuck, take something out and put everything back together. As you well know, it was like someone took an ice cream scoop and took a huge chunk out. So that gave such a drop to his face, nerve damage. He tried to do some practicing, some playing. He could get a buzz but couldn’t do much more than that, not much more than an octave distance. In his frustration, I said, ‘why don’t you just bring the horn over and let me see if I can give you
a lesson and see if I can see some physical thing.’ When I teach tuba, I don’t just listen, I look at the mechanical stuff, finger, set-up, that sort of thing. It was getting frustrating for both of us. Having him do some strange things and getting some results but not what he needed. So, we were sitting at the kitchen table, he was leaning on his right arm, just holding his head up. And while he did that, the way he was pushing his face up, it got rid of the sag. I told him, ‘just leave your hand there, pick up your horn and play it left-handed if you can.’ He played it, two octaves coming out, clean, clear and it was gone. I thought all we had to do was come up with a prosthetic hand, something to hold your face in place. So I said if you don’t mind, just play your horn and I’ll hold your face up. Pictures came out. Tune after tune, amazing, it sounded great. The first thing that came up was some kind of splint, Phantom of the Opera-ish, where it would come up from the neck and held his face in place. But then I thought it would impede his jaw — that might not be the way. As luck would have it in any invention, you just glance around and it was one of those stupid Hawaiian Punch commercials with the catamaran, and I figured that I’d just build some outrigger for his mouthpiece. We tried a mechanical version that clamped on with this rubber foot. Too fussy, in order to crank down under pressure. Then I thought we’ll just cast something. While we’re messing with it, I’ll mix up some bondo. I told him to give me a mouthpiece that he liked but had another one in case I screw it up. I think he had a Schilke mouthpiece he liked to play on. I put this huge blob of bondo on it. If you looked at the mouthpiece and the shaft, it looked like Herman Munster’s shoe, this clunky thing sticking on it. I made it so that the flushness of the mouthpiece, all the bondo protruded past that, real heavy. Once it quick-dried and hardened, I took this dremmel tool and shaved away from the mouthpiece itself so that the rim didn’t have any effect. We started shaving and shaping it so that when you put the mouthpiece on the horn, from the mouthpiece end to the bell, from the perspective of the player, your slides are perfectly vertical, you put the mouthpiece on perpendicular to it. As you put the horn on your face, canted to the right by 30 degrees. As it seats on his sagging face and he turns the horn, it would lift that side up. To make it grab better, I had some super thin neoprene. We glued some of that on so it had a little grip. He played for another hour, hour and a half, just played excerpts, like a kid in a candy shop.

JS: So it was like night and day?

JA: It went from completely turned off, not workable whatsoever to instantly turned on. We did tweak the mouthpiece and got it to work. It was completely comfortable. Then we had another issue where inside there was no facial control. There was an air pocket that would occur in that cheek. I recommended that he see his dentist to come up with some sort of bitewing or inner wall for his teeth to fit just enough to seal the right side of his face. Some potentially could but it would be channeled better. They got that done, he put it in, put the mouthpiece on and Firebird was next on the chart. What a comeback — that’s a hell of a piece anyway, with the extended trumpet duet at the end. That’s a scary piece to play, let alone all the mechanics. He could hand-tweak, in addition to the lifting of his face, he could tip the bell to the right and that would put more pressure. Depending on the fatigue factor, he could simulate strength by canting his bell or looking slightly to the left.
JS: What did you need to solve this problem?

JA: Something that would not only lift his face but give him pressure on that weakened side. His embouchure was like a tank anyway, he had a strong embouchure, play as loud as anyone I’ve heard. I knew his lip strength was good but the fact that that corner was gone. We eventually hand tweaked that so there was a bracket, a tiny ridge on the center of the outrigger so there would be a definite point of pressure. He could just feel it, see it and go. The only other tweaks we tried were different materials to see if things might work as well, or better. Felts, rubber but the neoprene seemed to work the best. Just enough flexibility but enough to grab, lift and hold. There were often times I’d see him play, reset, or he’d play something, he’d get your normal body lyricisms and altered it so it wouldn’t upset anything. Amazingly, after all this happened, there were many things that he did better than before because of the focus that his brain was going through to make this happen.

JS: You’re the fourth person to say that.

JA: Yeah, his Mahler #5 a few months before he passed away was incredible. Incredible playing. I personally know – I’ve played concerts with a neck brace or back brace two days after a car wreck – and those are some of the best performances because you have to focus past that pain so much to what you’re trying to accomplish musically so that nothing else matters. That’s what he had to do every note of his life after this change. The returns of surgeries were also very devastating to him. More so mentally then even the first because he had already been through hell once. When it traveled up around his eye, he had to have weights in his eyelids to make it work. But the guy never stopped fighting. There was no final bell as far as he was concerned. It was an ongoing fight, round after round, up to infinity. We had this kind of sixth sense about each other. There’s this place called Vaquero’s. Any given day, I’d go up there and within 5 minutes, he’d arrive. If he got there first, I’d show up 5 minutes later. We never went there when either one of us wouldn’t show up. We’d sit there and talk about whatever. For awhile, he’d enjoy a margarita but as things traveled, his medicines were changing, we’d work them down to cokes but still went up there and had a great time. We talked about all the concepts, what was working or not. We tried to come up with other ideas, especially as the neck surgeries came along.

JS: So you guys were discussing things ahead of the game?

JA: Yeah, the next surgery was double-dig stitches, down his chin, up around his eye, all around his ear. Again, he thought he’d just have a little piece out, but it turned out to be another house-cleaning. It was really, really tough for him. The second one in particular blindsided him because he’d been told that it was just a minor thing to take care of. In many ways, it was much worse, more in-depth than the first surgery. It was that time that he lost his nerve that goes from your jaw bone to control that portion of his face. We just rebuilt the bondo to make it fit better and he was fine. It got to the point where he
wouldn’t have to use the mouthpiece all the time. It was enough to give him the practice ability to build strength on his embouchure which was now kind of left-sided.

JS: Jim mentioned to me once that he changed his embouchure to win an audition. I think it was just before he came to Columbus. Do you think Jim’s previous experience of moving the mouthpiece gave him some confidence after the surgeries?

JA: Right. That’s one of the things, when you get rid of the oxbow point on your upper lip, he was playing more off to the side where it was more of a pure embouchure. Once he got used to that, it was really impressive. Mahler #5 was a state-of-the-art performance. The mouthpiece, though, got to the point where he’d use it as a practice piece. Then he’d use the same mouthpiece without the bondo. It wasn’t a regular thing. Kind of like the good and bad days that all brass players have. On a bad day, he’d use the bondo-mouthpiece. On a good day, he’d try it without it. He’d have them both there. Before, one performance he said, ‘I dropped it and it broke’. We rebuilt it quickly and got it going.

JS: Do you know more about the process of his illness and recovery?

JA: The stitches were completely around his ear. I don’t know if they took that off. All sorts of places. Literally, like you’re opening up a book – they opened up his face. Like pulling off a rubber mask half-way and you put it back. A pretty traumatic thing to go through. They took out bone, muscle, tumors.

JS: He struggled with articulation. He also had difficulty keeping saliva going. What were you able to help him with?

JA: The salivary gland is what controls your saliva. When that’s gone, you have no control of that. But he had water all the time. He also didn’t like to play with a wet mouthpiece. So he had to work around that. There was never an obstacle that was a wall to him – he’d figure out a way to get around it. Whether it was equipment issues, or a musical issue or ‘I’m tired of this’ – a day later he’s ready to go again. I can’t think of three or four times after he came back where he started to doubt what he could do. Usually a trip to El Vaquero took care of that.

JS: When I hear the greatest trumpet players in the world, it’s mind over matter. The sound is in the trumpet player’s head – was that a skill that Jim had?

JA: Absolutely. I know what you’re saying – he and I were both similar in that respect. Neither of us consider ourselves to be great players, but we consider ourselves great musicians. That’s what overcomes everything. Look at what Jim’s done every time he has played. He never thought was he was doing. That musician inside of him was coming out, no matter what it had to come through. He always came out on an artist’s level.
JS: Do you remember his audition?

JA: Sure. I’m not sure of the date but I think it was around 1988-ish.

JS: I’m getting conflicting information and the years don’t add up.

JA: He was already here – he came as an appointment initially. He played as an appointment – not sure of the year but it was when Steve Emery was in/out trying for Boston. Jim was brought in by recommendation from Detroit. He was a monster. Solo cornetist. Played like a champ. Was a great friend. The first year was Strauss, Parsifal, week after week of massive trumpet pieces. I think his audition was in 1988 but I’ll double-check for you or you can check with Pavana @ the orchestra. His audition was at Battelle Auditorium. Badea’s finals were notorious – 45 minutes per player. Playing everything the man could think of. He would always end on Bruckner #7’s last page. From some Wagnerian blast-fest to the Magnificat. I think he was trying to see who could hold up under this intense fire. Jim paced himself beautifully. I remember that all through the 80s – was it Mark Ridenour? – he auditioned here three times. Played great but not one note would come out after Bruckner #7. Apparently it worked for him – he had to work on endurance – and he went out and got the Chicago gig. Jim had the strength and endurance to go through the whole thing. There was another close competitor who did a good job – some guy I think from Phoenix. Played a fine audition but hands down, Jim had the best audition. There was one early excerpt that Jim chipped on but the overall style and how he played was the highest caliber.

JS: We’ve talked about the Mahler V concert – there were two others. Petrushka and Shostakovich #8. Do you remember anything about those performances?

JA: The funny thing about Petrushka – the tuba has the bear solo. I was backstage warming up, playing some of that. Then I realized that Jim was 15 feet in front of me, just pacing back and forth. Just like a bear at the zoo. I started laughing. He said, ‘I’m so nervous, I’m scared to death of this.’ But then I said, ‘I’m playing the bear and you’re pacing around like one.’ He started laughing too, that high-pitched laugh of his and he realized how silly it looked. Like someone mocking my solo. But it was a good thing to happen. Because sometimes when you have those amazing nerves, a good laugh is what it takes to clear that out. From then on, he was focused and relaxed and did an amazing job. I told him later, ‘Jim, look at what we accomplished.’ This was I think Feb. We started doing the mouthpiece maybe in Nov and we tested it out, played a few Nutcrackers, coming to rehearsals, sitting in on different parts – not on the payroll or anything – and I said, ‘man, you’re ready. There’s no reason not to try.’ He got there and he was very afraid, but he went out there and played amazingly. That piccolo stuff at the end, hanging out. He didn’t miss a note. Sometimes you heard the air whooshing but no one in the hall heard it. He’d just lean into the mouthpiece a little bit more. Nailed it with a laser tongue. He got it done – we gave him a special bow after that. George Manahan was the conductor from NY. As the week progressed, he realized what was
going on and what a special event this was. We made sure Jim got his solo bow. And then we stood and applauded from the stage – many of us gave HIM a standing ovation. And as usual, per Jim, he said, “OK, let’s go to Derby’s.’

JS: Is there any ending comment that you want to say specifically about Jim in general?

JA: I think the most amazing thing about him, from the first moment of seeing him, was that he was your best friend. And he wasn’t just my best friend but many people’s best friend. He had that sparkle in his playing in his life too. He enjoyed things to the max. Everything had to be larger than life. If people were getting a 20-inch TV, he was getting the 60-inch TV. He was always a great friend to anyone; he’d be there for you. And he never asked for anything through all of this. He never once asked for help. Pretty amazing guy. Big loss. Musically, tremendous loss. As a friend, immeasurable.
APPENDIX: B

PERSONAL INTERVIEW WITH THOMAS BATTENBERG

Third /Associate First Trumpet of the Columbus Symphony Orchestra

JS: Thank you for agreeing to help with the historical details of this project.

JS: When did you first meet Jim?

TB: When he came to Columbus to play in the symphony. That would have been around 1991.

JS: Do you know anything about his education at University of Michigan? Do you remember him talking about anything in particular?

TB: I think that he studied trumpet with Byron Autrey and played in the band under William Revelle, but other than that, I don’t know much else. I know that he didn’t finish at Michigan; he didn’t graduate. I’m not sure how many years he was there, probably at least 2 and then he went into the Marine Band. He does not have an undergraduate degree at all.

JS: Bill Dederer mentioned that he was in Cliff Lyllia’s studio.

TB: Yes, Cliff Lyllia, right. I think Autrey may have been there at the same time.

JS: I don’t know that fact but I’ll ask his buddies from Michigan to see which one, or if he studied with both.

TB: He might have studied with both but I’m not really sure.

JS: What about the Marine Band?

TB: Once in a awhile, he might come up with a story about a parade he had to play or a function he had to play or the weather was crummy and he had to play outside or something like that.
JS: He was the cornet soloist in the band, correct?

TB: I think so. Again, he didn’t really talk too much about the marine band. I did ask him if he knew a colleague of mine who played in the band, Eddie Simmons. And he did. Eddie is a tuba player and was a career Marine Band member who went to Ohio State when I was a student. And Jim was in the band at the same time that he was.

JS: Do you know anything about his Detroit years?

TB: I don’t think he played fulltime with the Detroit Symphony but just played extra. I know he played with Leonard Smith’s concert band and was the featured soloist and made recordings with them. I know Marti must have some of them. Jim loaned me a CD once that had some of the recordings from those days. His playing was very impressive and I wish I had made a copy of that CD.

JS: Were you on the Columbus Symphony audition committee?

TB: No, I wasn’t. In fact, I know that was when Badea was the conductor and I don’t know if he actually played a real audition or just played for Badea. I don’t recall. I was not on any committee.

JS: Did he play more than one audition? I seem to remember a number of CSO auditions at that time for principal trumpet.

TB: That sounds familiar. It might have been that Jim came to the first cattle call and the orchestra didn’t hire anyone. I think Al (Al Campbell) might remember some of this because Al was in the orchestra at the time and might actually have been on the committee. He was a full-time member and I was a per-service musician. He would be a good source there. That’s why I say in the back of my mind that I think Jim might have come back to play for Badea by himself without having to go through another full audition process with other players. It might have been that they didn’t hire anybody and then Badea asked him to return to play a solo audition and that’s when he won the job. That’s what sort of vaguely sticks in my mind. Al can probably be helpful and so might any other brass player who was in the orchestra at the time.

JS: Who do you recommend that I talk to?

TB: Definitely Rick (Rick Howenstine). I’m not sure if Andy (Andy Millat) was there yet. I’m not sure Jim Akins was there yet, either. Jim Akins, however, would be a good person to talk to because he and Jim were very close the last few years of Jim’s life.

JS: Do you know when he received tenure for his position?
TB: I’m sure he got it at the earliest possible time. I don’t think it was extended or anything like that.

JS: Are there any particular performances that you remember that stood out?

TB: Yes, I remember when he was the featured soloist on the Tomasi Trumpet Concerto and he just played the heck out of it. I think it was because Jim had performed so many solos in concert band situations, at Blossom and in Detroit. He was used to standing out front and being a soloist. To play that piece on the stage at the Ohio Theatre in an orchestra situation is very challenging but Jim played it very, very well.

JS: How many nights did he do that?

TB: I believe it was two.

TB: And I also remember him playing La Virgin de la Macarena at a Picnic with the Pops concert one summer. And with that flair and style that Jim had – he could really interpret the Mexican, Rafael Mendez kind of style. It was great!

JS: As a member of the orchestra, are there particular performances that you remember him being well-received or that you enjoyed playing with him in the section?

TB: Yes, in fact what’s special about it is that his very last subscription concert was when we did Mahler #5. This was after Jim had had two operations, been out, came back for most of a season, was out again, and then came back again. We performed it twice and the first night he was very tentative and made some mistakes. It was a good performance but not a great one. The next day, it was like he had made up his mind that he knew this was going to be his last shot and he let everything go and it was incredible. After his first operation, which took place in April, he came back the following December and just started playing in the section. He didn’t want to play principal yet. I was still playing the first parts and he would sit next to me and double things here and there. He didn’t really feel comfortable yet. But then we did Petrouchka, I think in January or February, and he said he wanted to play the first part to Petrouchka by himself. So I said “you go for it” and again, he just wailed. It was almost an out-of-body experience where he just made up his mind to focus and be able to do it. Those two performances really stand out in my mind and they were both after his operations. Before the operations, I remember Sibelius #2 which was thrilling. We did other Mahler symphonies and big pieces over the years and he nailed them. He was a solid player.

JS: Do you remember any particular composer that he enjoyed more than others?

TB: I think he enjoyed the big romantic composers, Mahler, Strauss, Sibelius. I remember we did Don Juan and pieces like that. I think most trumpet players – I’m the same way – like that. It’s nice to play Beethoven and Mozart; there’s a certain challenge of trying to pick off all those tonics and dominants and try to be as accurate as possible
and never miss anything. But when it comes to being really expressive, you want to play those romantic pieces.

JS: When the orchestra performed in New York, who was the composer you were featuring?

TB: We performed a piece by Arrigo Boito called “Prologue in Heaven” from Mefistofele and the Brahms 2nd Symphony.

JS: Is that something he enjoyed?

TB: I think so. The Boito had off-stage trumpet fanfares. I was in that group. It was pretty heroic type playing.

JS: Any other 20th century music?

TB: I know we did Bartok’s Concerto for Orchestra. I remember Jim came in a measure early right before the big high register section. That flustered him for a few seconds but he was cool about it and made it work.

JS: How was Jim as a leader in the section? How did he do it?

TB: Jim wasn’t the kind of player to tell us to do this or that. He would just play and we would have a sense of what he had in mind for the rest of the section. He was leading more by example than verbally as to how he wanted us to do things. He might say to make this note a little longer here or there but there wasn’t a lot of that sort of thing.

JS: When he played, you knew what you were supposed to do?

TB: Yes.

JS: Did you find that performances were different than what you had rehearsed?

TB: When it came to performing rather than rehearsing, he just basically stepped it up a notch and put everything into it 100% and if he fracked a note, so be it. And he did miss notes from time to time but it was always more aggressive playing in a concert than in a rehearsal?

JS: Did you feel that he was playing what the conductor wanted or did he sometimes have to take control?

TB: I think, both. There definitely were times when Alessandro would want more and we could give it. That was never a problem for Jim; he was a powerful player. But there might be other times when Alessandro would be giving us the quiet-sign and we thought, “Nah, we’re not going to do it” and Jim would just go for it.
JS: When he was working with Badea, was it similar?

TB: I think so, yes. Badea tended to be more controlling over the orchestra and the brass than Alessandro. When we had guest conductors Jim was probably even more sensitive to them.

JS: More sensitive as in more conservative?

TB: He would do what the guest conductor would indicate whereas with Badea or Alessandro, it wouldn’t matter what the conductor wanted. He’d still do it the way he thought it should be done.

JS: Do you remember the Brandenburg at the Southern?

TB: Yes, that’s right. I vaguely recall that. I heard it. As I recall, he played it very well.

JS: Did he ever play the Haydn?

TB: No. I know he did L’Histoire du Soldat – not in an orchestra concert – but a small ensemble setting. I didn’t hear it.

JS: All of these solo performances were before the surgery. Do you recall any after surgery?

TB: He didn’t. He might have done a solo on a pops summer concert, something not as challenging as the Tomasi or Brandenburg.

JS: Are there any pieces – chamber – or others that you remember?

TB: I remember when we did Shostakovich #1 with Jim playing principal. We did it his last year and it has that big solo in the slow movement that he played really well.

JS: Do you remember – outside of the orchestra – other gigs that you enjoyed doing?

TB: We did several First Community choir recordings. When we did those, I was usually playing the first part, because I was the first player in the First Community Church. Jim would ask to play third; he didn’t even want to play second. This was fine with him and he did it very well. Although, as a first trumpet player, Jim had an incredible high-register. His low-register was probably his weakest area as a player. It always surprised me when he wanted to play third on these recordings because typically those are the lower parts. He would do them just fine.

JS: Jim mentioned to me that he had moved his embouchure around before he came to Columbus. Do you remember him talking about that?
TB: I remember him saying that he would move his mouthpiece around during concerts or rehearsal, that he’d put it a little bit off to one side or the other as needed.

JS: This was after the surgery?

TB: No, before. He was always fussing around with moving the mouthpiece around. For me, I always feel like it’s in the same place. He had the ability to change position with the mouthpiece and the embouchure depending on how he felt that day or felt that this would work better than that. I remember him saying those things.

JS: Did Jim talk about the literature that he played at the Blossom Festival? Any cornet solos?

TB: I remember that he said he played this or that. I know he played Clarke’s Sounds from the Hudson, some of the other Herbert Clarke’s solos but I don’t recall off the top of my head other specific pieces.

JS: Do you recall if they did any recordings at Blossom?

TB: I think so but I’m not sure whom you’d ask. You might try Dave Duro.

JS: Did David play at Blossom with him?

TB: Yes, and I think he still plays at Blossom on occasion. Dave subs with the Cleveland Orchestra so he might know.

JS: There was a third or fourth player in the orchestra, who retired within the last 10 years.

TB: Was it Dave Zauder?

JS: He had a cornet with a shepherd’s crook?

TB: I think so. I know we did some pieces – Berlioz – and he’d actually play a cornet but I don’t remember which one. Marti might know. She might still have some of his horns – she sold some of them.

JS: Do you know if she has the horns he played in the orchestra?

TB: I don’t know for sure. I think she was going to sell them or trade them to a former friend of Jim’s who lives in Texas. That sticks in my head. But I don’t know for certain.
JS: I remember Jeff (Jeff Korak) had them for awhile. I know he had them altered; they were different, especially the one he sat on a couple of times. But the lead pipe was altered in some way. Do you know who did that work?

TB: I don’t know if it was a Blackburn lead pipe or not. I don’t remember exactly what he had done.

JS: He mentioned a performance when a soprano or tenor was ill for the Messiah. He had to play that singer’s solo part. Ron Jenkins made him play that. Were you there for that performance?

TB: I never did the Messiah performances because there were only two parts, so it was Jim and Al.

JS: Did you play the Sousa Band wind ensemble? It was something at OSU with Keith Byron?

TB: I played the concerts when Keith conducted the symphony and we played Sousa pieces but I didn’t do the band concerts. Jim, Al and I were featured on a couple of trumpet trios on the CSO concerts.

JS: Which side of Jim’s face was affected by the cancer?

TB: The right side.

JS: Was there anything on the left side?

TB: No, it was all on the right.

JS: Salivary gland cancer, correct? That was what was written in both Dispatch and ITG articles.

TB: Jim Akins might be able to clarify that. But it sounds right. It was definitely the salivary gland that gave him problems. He couldn’t salivate so it was difficult – after the operation – because as trumpet players, we need moisture. It was difficult for him to do that at first.

JS: Is that something he noticed deteriorating before?

TB: I don’t remember him talking about that, but I do remember, before his diagnosis, that he thought he had a tooth problem. He thought maybe he had an abscessed tooth. He’d go to the dentist and they couldn’t find anything wrong. It was maybe months before they figured out what was really wrong. And all along, he thought it was a problem with his tooth. Then they discovered this tumor and he had the operation. I remember seeing him right afterwards – I couldn’t believe the scar that went from his ear
to his jaw, around here. After the operation, it was all caved in. His face was totally deformed, which made it even more incredible for him to come back and play.

JS: In general, what did you feel was the overall effect of the surgery on his playing?

TB: The first thing I noticed was his inability to tongue as he did before. He just could not get comfortable – he had the mouthpiece in a different place than he did originally – and he’d put the tongue on the side of his mouth. Part of the problem was his tongue would catch on his teeth and they would literally cut his tongue, so he had to move his tongue off to the side to avoid the teeth problem. He couldn’t single-tongue very fast. He’d almost have to double or triple-tongue the single-tongue passages. He re-learned how to tongue in a way that he could get by. That was his weakest area at first. He also had problems with the low-register, which was always a problem. It was more evident afterwards, from low-C down to low-F#.

JS: What about the sound, in general?

TB: When he would play forte or more, it was the same old sound, pretty much – when he played at a full volume. When he played softly, the sound may have been thinner, not as well supported; a bit breathy at times. He always had the ability to play loud. Most of the time, it was a really centered sound, even after the surgery. It was his forte. (laughter)

JS: When did Jim reveal his concerns about his playing difficulties, before the surgery?

TB: I remember him complaining that there was something bothering him and it was affecting his playing because of the pain. He’d get headaches too and complain about those. I don’t remember exactly when it was that they discovered the tumor and he knew had to have the operation. He probably went beyond the point when he should have quit and had the operation. He just wanted to keep going. I remember him being in pain; he wasn’t sure what the whole situation was going to end up being. He was always a great player under performance circumstances.

JS: When did Jim finally decide to look into it? Did he need convincing?

TB: I’m not sure if it was Marti or Jeff but they knew something was wrong. Marti probably encouraged him to keep checking it out until he knew what was wrong and then take care of it.

JS: How did he improve? Quickly or was it a slow process?

TB: The first time he came back, he had the operation in April ’02 or ’03 I think, and he came back in December of that year. He wasn’t playing fulltime yet. If we had three trumpets, he’d be the fourth and play what he could. It wasn’t until 6 to 8 week later that he assumed first chair again. Roughly a two-month period. The second time around may have taken longer. He was realizing that this might be really serious and he didn’t know
how long he was going to have. It took him longer to come back, – not much more before the Mahler #5. It wasn’t his last performance, but it was his last serious concert. We had these summer concerts – picnic at the pops – and he started out playing those. There were about 2 weeks left and he had to miss a rehearsal one night because he wasn’t feeling well. Then he ended up coming back the next day, I think, and he couldn’t play the weekend concerts. This would have been in late-July. He didn’t finish the last week of the summer. He died less than a month later. My wife and I were in New Mexico on vacation when Jim Akins called us to let us know.

JS: Were there any aspects of his playing that were actually better?

TB: The thing that always stands out is the Mahler #5. I think he played it better the last time then the first time we played it several years before. I think he did it better the last time because somehow he knew it was going to be the last time he was ever going to play it.

JS: Were there some things he never regained?

TB: I think the tonguing was never what it was before. He was able to compensate by double or triple-tonguing the single-tongue passage, but it wasn’t as clear or sharp or accurate as before. That and the low-register range.

JS: I know he was always persistent about trying to make the tonguing work – is that something he continued to do?

TB: When he first came back, and Jim Akins had created the mouthpiece with the extension around the side for support, that was because without that, he had no control over the muscles on the right side of his face and his lips would open up and air would leak out. His right side would give way. That was to keep the lips together and the air from leaking out. Then he got to the point where he didn’t use it anymore and went back to his old mouthpiece. This was after the second surgery. I think he used Jim’s mouthpiece for the most part after the first surgery.

JS: He mentioned to me, before the Mahler, that they were concerned what they had seen and were talking about more surgery and that they might have to take his eye.

TB: He said the same thing to me but they didn’t. It never got to that point, I guess because he died. I don’t know if you remember that one of his eyelids wouldn’t close all the way. He had to have an operation to somehow cut the muscles so that his lid would come all the way down. But he had terrible trouble with his eyes because the eyelid functions as a moistening agent.

JS: Is that tied to the salivary gland somehow?
TB: It must have been somehow because he would always be very dry in his eyes, especially the right eye. He had at least one operation – a minor one – to help his eyelid. But he did say he was afraid he might have to lose his right eye.

JS: After the first surgery, did he have a starting point? Blowing a mouthpiece, a long-tone?

TB: No, I don’t remember. But he probably went to Jim Akins – because Jim Akins went to Jim Underwood and said I want to help you in some way. Jim Akins is an inventor and very creative.

JS: Do you remember his state of mind after the operation?

TB: I vaguely remember going to see him in the hospital after the operation. He was very discouraged and never thought he’d be able to play again, based on what happened during the operation and from what he saw in the mirror. Wondering whether he’d ever be able to do it. He made up his mind that he wanted to try. He didn’t actually say he was concerned about ever playing again, but he decided to do whatever he had to do to make it work.

JS: Did you have any input on the design of the mouthpiece?

TB: No. It was a regular mouthpiece that Jim used – it was one he used on a regular basis. Jim Akins put the special attachment on it.

JS: Did you get together and play when he got going again?

TB: I do remember him and Jeff coming over here – we’d go in the basement and play some orchestral things. Jim also came over once and we played some duets after his operation. And it wasn’t just orchestra duets but regular duet books.

JS: I saw the special mouthpiece and later the mouthpiece in its original form.

TB: I think Jim Akins was able to, little by little, remove some of the original attachment and got him down to the point where there was not much left. Jim started using the regular mouthpiece again with nothing added to it.

JS: What were some of the excerpts you guys chose to work on?

TB: Probably the stuff we had to get ready for the next concert, whatever that may have been.

JS: What was his general attitude after the surgery?
TB: I think he was wary at first, whether he was going to be able to do it. But after using the attachment, and he realized he could start to get a sound, he gained confidence. It was more determination than anything else. He made up his mind that he wasn’t ready to quit. If that happened to me today, I’d say, I’ve had a good career and I’m done. He was 57 or 58 when he died. He was only in his early 50s during the first operation. He knew he was too young. He didn’t have a college education. So he couldn’t get a college job. Playing the trumpet was the only way for him to make a living.

JS: Gordon Mathie mentioned a performance of Shostakovich #8 – do you remember that?

TB: No, I can’t say I do. That may have been one of the first ones after he started playing first chair permanently.

JS: Any additional comments that I may have missed that would be important to the project, on a personal level, technically, anything?

TB: I just remember he was a fun guy with a great sense of humor. He really enjoyed playing the trumpet. He loved it. That, and watching TV.

JS: Thanks very much.
PERSONAL INTERVIEW WITH JEFF KORAK

Second Trumpet with the Columbus Symphony Orchestra

JS: Thank you for agreeing to help with the historical details of this project.

JS: In what capacity did you know and/or work with Jim Underwood?

JK: I through performing with the Columbus Symphony Orchestra which I was appointed to 2nd trumpet with the orchestra in Sept 1999. That’s why I started working with Jim. Before that I never worked with Jim prior to that. The main capacity is through my job with the symphony.

JS: When did you guys meet for the first time?

JK: At my audition in the spring, we briefly met. That would have been in 1999, just a hello after my audition. We officially met, I think when we came up to look for a place to live I may have called Jim. Actually when I moved here in August, we got together before the season started so that would have been in Aug 1999.

JS: Overall, how long did you work with Jim?

JK: From Sept 1999 until he passed.

JS: You worked in the summertime – well you worked out west, right?

JK: Except for my first year here which would have been the summer of 2000, I played in the CSO in the summer season. I think what you’re asking is when we worked at Blossom?

JS: No, what I was thinking was the summer Chemical Abstracts gigs, you were out west?
JK: Since I’ve been here, I’ve only done one of the summer Picnic with the Pops, in the summer of 2000.

JS: So the last gig you did with Jim, was that Mahler #5?

JK: Um, I don’t believe that was his absolute last… there were things after that.

JS: For me, that was the last thing I remember because I was playing with you guys.

JK: Yeah, we had some other performances, several after that, including the season finale concert that Herbig which was Brahms #2 or #4 – I don’t remember which – and Shostakovich #5. If my memory serves me correctly, I remember Jim not able to show up at rehearsal and Tom having to step up to play. I remember Herbig conducting and waiting for Jim to show up; he had been at the doctor’s or something. He showed up backstage, I went back there I think along with Jim Akins just telling him not to worry about it, we got it covered. He was worried that he was dumping this on Tom, with Herbig conducting he was concerned and bringing the music. Shortly after that week, literally, I got in the car and went out to Santa Fe where I played in the summer with the Santa Fe Opera. I remember that was the last time I saw Jim by the water bottles, he came in. I remember giving him a big hug and just saying, ‘we got it, you take care’ and then I went away for the summer and he passed in August. I think that was the last time I saw him.

JS: The questions I have next are about the audition. Did he ever talk to you about his audition?

JK: Yeah. We would talk about – it initially came up when we talked about – my audition. That was kind of a debacle. I won’t go into that long story. He would always talk about his audition, and some of the things I recall are when he was appointed to – I think – a one-year position and I believe he had to come down and audition for that with Christian Badea.

JS: What year was that?

JK: I don’t know.

JS: Anymore comments about the audition?

JK: He would talk about that audition; he had to play and I guess he showed up and they just called out excerpts. He played everything from memory. Knowing Jim, I don’t know what was true or wasn’t but I suspect it was and it’s totally believable. I think he got called in last-minute and he drove down here and that’s how it went. They gave him a year appointment. Throughout that whole year, he talked about all the pieces they played. I guess when Christian Badea was here, the repertoire was quite large demanding pieces throughout the year, including Zarathustra. He talked about playing that under this
trial-type period. I think they played Salome with the opera and these kind of hard pieces. He also played the Tomasi with the orchestra; I don’t know if that was in the first year or later. He would talk about what he had to go through. He played everything on Bb trumpet the first year. And then at the end of the year, sometime during that season, they had I guess an audition – I don’t know if it was local or national – I assume probably national, he had to play from behind the screen. I don’t know if he was advanced at all but I think the screen stayed up all the way. After playing all year and doing those things, he played the audition again and given the job. He always enjoyed telling me that story.

JS: Do you know when he received tenure, during that first year?

JK: I don’t know. The orchestra’s policy now – I don’t know what it was back then – is a 6-month probation period and it can be extended up to 2 years. I assume it was probably during that year or maybe even after that trial.

JS: What position did you play when you worked with him?

JK: Second trumpet.

JS: What did you find most enjoyable about his playing? His sound, technique, personality?

JK: I think for me I’d been playing in the St. Louis Symphony for most of the season and when I came here and played with Jim. St. Louis was a fine orchestra with fine players but the one thing I felt was lacking was this connection musically between the players in that orchestra and the section. Just knowing instinctually what someone is going to do or how they can help play with each other. I remember the first rehearsal when I sat down with Jim at the Southern Theater. We used to do these festivals and Alessandro was conducting. We were rehearsing a bunch of things; the first thing we did was Beethoven #7 which was the first piece I played with the St. Louis Symphony. We played these octave-A’s in the third movement in the fanfare. It was like he was my teacher. It felt like we thought the same, played the same, with excitement in playing. It just matched right away. I remember saying, “man, this is fun.” Because of the way he played, first and foremost, the way he wanted to sound, musically, wasn’t so much about the trumpet. It was always about sounding special; he took great care in sounding special.

JS: What do you mean by that?

JK: Everything on the page, he would take as a guideline. You know, with dynamics but he rarely wrote things in. He spent most of his time practicing and listening and achieving where the trumpet should come out or blend in. Where the trumpet should mark the high point of the piece. Where do you want the hair on the back of your neck to stand up? Jim would gauge almost everything we played that way. He instinctually knew where, and where not, to do that. He spent a great amount of that time thinking about how the performance could be special. I was taught that same kind of way.
sound special. Just these little details came out. When to really pop a note. Even though it may say only one forte, but it’s a certain way you attack the note, a certain way to color the front of the note and let it go. The icing on the cake. Jim often said, “we’re special effects.” He liked to relate things to movies. He loved movies. Film scores, everything about it, was some of his favorite stuff to listen to. And it was because they wrote so well for the brass, the trumpet. Jim rarely spent time being finicky over things. I used to drive him a little bit nuts. I came from a background, working on details, the cutoffs, how long/short. He used to say, “you’re so picky” to me. I said, “so what, I want to get it right.” It used to bug him but then I learned it’s not because he’s not paying attention to these things. He heard things in more of a musical context, the big picture.

JS: Almost distracting?

JK: Yeah, but I learned to mellow out and learned a lot from him in those respects. He looked at his parts and he hardly wrote stuff in because he had a clear picture in his mind how he wanted it to sound. He was fairly consistent with his playing. I always kinda knew what he was going to do. When he was getting ready to pop a note, goose a phrase, I just knew it. It was like we were one. I think also we became such good friends, even though there was an age difference of maybe 15 years. He and I were great friends in the orchestra. Often, we spent a lot of time goofing off, talking. Maybe it was distracting to our colleagues but our music director loved it. He loved to see us happy; he was always paying attention to the trumpets because he knew were going to give him what he wants. It was very exciting, that period of time in my career with Alessandro Siciliani. Before I got there, things with Jim was not so good. Somehow the way we melded together musically seemed to put it all at ease. Out of it blossomed this great friendship, not only with Jim & I but with the two of us and Siciliani. I hope that answers your question.

JS: How was Jim as a leader in the section? How did he lead musically, communication, in rehearsals, etc. Did he lead differently during performances? That can be different sometimes.

JK: As a leader in rehearsals, he mostly did it through his playing. He would not be afraid to speak to his colleagues not only in the trumpet section but also the brass section. There seemed to be an open line of communication – when Jim was here during that period – throughout the section. We all kinda talked. Jim wouldn’t say much; he’d be polite and always asked things in a concerned way. He would never dictate it should be that way or that way. He was a gentle person. Sometimes it drove me nuts because I wish he would just raise his hand. That’s how I am but not how he was. What would happen is that he’d pick up his horn and you knew how it was going to go. He led that way so clearly without saying a whole lot. In performances, it goes how it goes. But we would always have this heightened awareness of things. It was very exciting to play with him. I just knew by the way he was getting ready to play, take a breath. We’re not going to play it the way we did in rehearsal, we’re going to play it bigger or softer. The body language told me what he was going to do.

JS: What solo performances did he play?
JK: When I started, of course we did Bugler’s Holiday w/ Doc Severinsen. That was a blast. Him and Doc were talking during the rest of the pop concert, to each other. Right in front of the stage, they were just yakkin’. I remember that. “What are you guys talking about?” They were goofing off. When I started, we did a few things together. First, we played on the chamber series – the Vivaldi 2-trumpet piece. That went well, no-brainer.

JS: Did he perform the Brandenburg with the orchestra?

JK: Yeah, we did that. On that same series of concerts at the Southern, we played the Brandenburg – 3 concerts that weekend – there was Bach’s Second or Third Suite. The Magnificat was on another concert. And something else, I can’t remember. It was like Third Suite Fri night, Brandenburg Saturday night, Magnificat Sunday – and Jim insisted on playing on all of them. He didn’t just want to do the Brandenburg. Sounded fantastic. Light playing, very good. I can’t do that. I hate that piece, wish I could play it.

JS: You consider Brandenburg to be his most noteworthy, of solo performances?

JK: That I’ve heard him live? Well, that but there’s others. We did one together on a subscription concert, a John Adams’ piece, Tromba Lantana, a short ethereal piece. No big deal. I think what I was most impressed with was not with the symphony but my first summer here, we went up to the Blossom Festival where Jim played with the concert band up there for years as their solo trumpeter. He came out in the middle of this concert and played Sigunderweisen, transcription for cornet. He played that and I thought, “holy shit, this guy can really play, he’s a real artist, a soloist.” I had heard some of the CDs he’d made with the Leonard Smith and it was exciting to hear.

JS: I would like to find some of the recordings.

JK: I know Marti has them. I think Gene D’Angelo may have a copy too. You can still buy those. I think the label is Frog or something like that. Jewels of something – a box set. That was what I was most blown away. I also heard a recording, prior to me joining the symphony, of him playing the Jolivet Concertino; that was just spectacular.

JS: He was playing that when?

JK: A CSO subscription concert. Kenneth Jean was the guest conductor. I don’t know when it was – in the 90s, I think. He played a recording for me; it was just exquisite. His name was on the marquee of the theater.

JS: I heard him play the Tomasi, on a Fri night.

JK: I’m fairly sure it was the Jolivet, but maybe it was the Tomasi.
JS: As a soloist within the orchestra, can you tell me about his orchestral solo playing? Herseth used to talk about the roles within the orchestra, within the section, playing a chamber music role, etc.

JK: I think in all those areas within the section, with other sections, he was always aware who he was playing with. Trying to color his sound, either match or lead. As a soloist, first trumpets are solos all the time. He knew what the solos were, their roles and how to play ‘em. I never heard any complaints.

JS: Did he have a particular composer that he looked forward to playing?

JK: My first instinct is Mahler. Trying to think if there were others he liked. As far as I can remember, there was Mahler.

JS: He enjoyed the Pops concerts a lot.

JK: Oh yeah. Trumpet players get to play a lot. It’s like being back in jazz band. All the different styles we had to play in pops concerts. I remember one where we played Irish music; he really seemed to enjoy that. He got into that style, all those different styles come through in his playing. That’s the main thing – he enjoyed music so much. You could hear it in his playing.


JK: There was the live recording at Carnegie Hall. There was another we made at the Athenaeum with Alessandro conducting with several pieces. A lot of opera overtures, Cosi Fan Tutti, Wagner, a whole bunch of different things. I think those were the only two releases since I was there because the orchestra didn’t record a lot. But all the performances were recording for the radio series. We would often get copies of the recordings and listen to them.

JS: You mentioned Blossom – is that the only concert you heard him play?

JK: I think so. When we were playing with the orchestra, he didn’t play much outside. He didn’t do many gigs, a few here and there. His allegiance was to the orchestra. He never missed a day. He would never use his personal days. He had such a strong work ethic, coming from his blue-collar upbringing. If I ever missed a day, it would be like, ‘where the hell were you?’ So I wasn’t worried what the management would think, but more what Jim would say to me. Couple things were funny about him because we got along so well. When I first joined the orchestra, I was still taking a bunch of auditions. He’d give me such a hard time about going somewhere to audition. Now I know he’d wish well for me. He’d say, ‘why do you want to go to Boston? You’re going to be under the gun for every concert, so much pressure. You should just stay here.’ It used to
piss me off so bad, but it was kind of endearing. Then I got my job in Santa Fe and he wasn’t happy about that. He didn’t understand it. The bottom line was he wanted me to be here. We played well together. Maybe it was selfish that way but after I realized that, I took it as a compliment.

JS: We talked about the Detroit Band he played in; did he talk about any other work in the Detroit area?

JK: He played the Michigan City Opera Theater as principal trumpet. Every time we did an opera here, he’d be like we did this one here up in MI; he seemed to know the Opera rep pretty well. Other performances, at Easter, he’d drive up and do a gig with the quintet that he’d always done for years. Except for the last few years he didn’t do it with some of the guys up there.

JS: Anything in town you recall, like playing for First Community, or anything else?

JK: Nothing that I witnessed firsthand. Ron Jenkins would often talk about how in the Messiah once, there’s some movement with a singer, and someone didn’t show up. They were stuck; and he asked Jim if he could play that. Jim just kind of played it and apparently it was quite spectacular.

JS: The second part of the document is about his miraculous come back while dealing with the cancer. Let’s start with a basic question. Which side of the face was affected?

JK: It was the right side of his face.

JS: Do you know of any photos that may be available? In the document, people have to see…

JK: I may have on my computer when he came back to work. I think it may show a little bit of that but nothing up close.

JS: Can you talk about the mouthpiece he had adapted to help him play? But first, what was the overall effect of this type of surgery at the very beginning?

JK: Devastating. I think the procedure they had to do on him to stop the disease or prevent it from going further. You have to understand what they did to him. Basically, they made an incision where the bottom of your ear is, cut it down around the jaw line and even around his neck. They went in there and remove any cancer they saw, radiate the area while he was open. And they also had to remove bone in that area, as I understand. When he was all done, there was a lot of swelling and scar tissue but it also caused deformity in his face. He wasn’t going to look exactly the same again. It also caused a paralysis on the complete right side of his face. He couldn’t feel or move anything. His lip would hang down, kind of like a stroke victim almost. He didn’t know
if he would regain feeling from those nerves, whether they would regenerate, whether it was going to happen or not. I can only imagine when he came out the first time, how he must have felt, how he must have looked. As far as trumpet playing, trying to play, he said it was impossible. On the right side of his face, he didn’t have any muscle so he couldn’t make an embouchure but he tried and tried. For a long time. He was out for over a year. In order to help his face keep up and back, he’d experiment by holding it and trying to play. Then Jim Akins made a device that attached to the mouthpiece out of Bondo, then I assume by sanding it or something, it was like an arm on the mouthpiece so when you put the mouthpiece, it would your face up. By using that and practicing on that, it allowed Jim to get some sound going, some lips buzzing and started that side of the face to be used. He came back to work after quite a period of time. He didn’t come back playing right away, but in the pit. In the winter, we did Nutcrackers. Then he played 3rd on a pop concert, then in Jan, he played Asst. I was playing principle. We did Sibelius #1, and Til. He played Asst which I know he didn’t like. He never liked using an Asst. But it was just a way to get back into the job. His first concert back, I think was in Feb, was Petrouchka. I thought, “why are you doing this to yourself?” But his point of view, by setting that goal for himself, it helped his ability to figure out how to play. To let his body adapt physically. Mentally, it was good for him because it gave him hope. It gave him something to work on and keep his mind busy. Jim hated not working. He hated weeks off. On vacations, I’d say, ‘where are you going to go?’ He’d say, ‘I’m not going anywhere. I wish we could just keep working.’ He got back in the orchestra, played Petrouchka. I don’t know how he got through that. It was rough but his personality came through. From there, it continued on.

JS: Did he ever reveal his concerns to you? Were there moments where he may have felt he needed to talk about his struggle?

JK: Jim would try to keep stuff to himself. I know he thought about these things a lot but he didn’t want to bother people with his problems. I knew it was on his mind. As things went on, he started feeling more confident but then what would happen is that he would go in for a check-up and they would give him a scan and he’d have to go back and have surgery again. That kind of knocked the wind out of him. That happened a few times. He started becoming less hopeful and I’d start hearing pessimistic things coming out of him as this went on over the next few years. When we hired a new music director, he’d say ‘well, too bad I won’t be around to enjoy him next year.’ It was heart-wrenching to hear him say those things. We did Mahler #5 which was one of the last big things we did and he kinda knew that he wasn’t going to be around much longer. It’s hard to be around that because you try to cheer someone hope, give them hope and optimism. A few of us close to Jim, myself, Jim Akins, Andy – we spent a long time with him away from work. It was like our job, our responsibility to keep him in the swing of things. We’d go take him out for drinks, we’d hang out. I’d go over to his house, mow grass with him, watch movies, whatever. I think that was pretty tough. I’d like to interject here, because you probably won’t hear this from anyone – the first time he noticed something was wrong, at least as far as I knew, was when we were playing b-minor Mass with Helmet – he liked to call him Helmet – we were playing and he was
complaining about pain in the right side of his jaw area. He told me it had been bugging him for a little while, but it was especially bugging him playing the high notes on the piccolo. After that was when he was diagnosed.

JS: Did you have to convince him to get it checked out or did he just do it himself?

JK: I don’t remember too much but I remember saying, ‘you should go get that looked at’ or something.

JS: When he began to play again, how did he sound?

JK: It was rough. But there was his sound. His sound was there. Control. He didn’t have the control.

JS: How did he improve?

JK: He spent a lot of time practicing, trying things. He’d invent ways and was smart about it. There was no way that you could achieve what he achieved without being smart about it. One thing about Jim; he was incredibly intelligent. He’s very passionate about things. I think when you spend a lot of time with Jim, his passions come off as very emotional about things. But then you realize when he talks about issues, no matter what it is, whether religion or politics or history, he knows a lot. He can speak quite well when he wants to. He basically taught himself how to play again. He came up with a lot of different methods and trying things. That’s how he got back. He may have had the aid of a piece of equipment but that’s not why he came back. He knew how to teach himself, to come up with ways to get around his problems. There were a few times that I played with him and I saw how methodical he was, even with me. He’d develop exercises to cater to whatever the problem was. He was very resourceful that way. His strong will was the overriding thing. This was what he wanted. This was who he was. He wasn’t going to give up, ever. The only that was going to stop him from playing the trumpet was dying. You know when he went home from surgery, he wasn’t supposed to play for x-amount of time, but you know he’s at home trying. He practiced a lot. We’d have big concerts and he’d go home and put in a practice mute while everyone else was sleeping. He’d say, ‘I didn’t start practicing until 2 in the morning. He said, ‘why, I needed to rest from all the playing we did the day before. He just lived and breathed the trumpet.

JS: Were there things that he did better after the surgery or during this period or are there things he never regained?

JK: I’d say, for me, there were some things he actually sounded better on after coming back from surgery. We were playing Mahler #5, the opening and I thought, ‘Jesus Christ, Jim, listen to your sound.’ He looked over at me, chuckled and he whispered, ‘it’s the equipment; it’s the f----- bondo in the mouthpiece. Don’t tell anyone.’ To a degree, when you put weight, you get more center. But he was able to adapt that and his sound didn’t get bright and edgy like sometimes. This kept his sound dark and powerful. I
swear to god, his high register was amazing before but after, I thought his high register was even better. Maybe it was because he couldn’t feel, but he’d play high-Ds like they were nothing on the C-trumpet. It was amazing how solid his high register was.

JS: Are there things he never really regained?

JK: Yeah, some of his technique…

JS: Tom mentioned articulation.

JK: Yeah, before his articulation was always quite good but there were times when it wasn’t the cleanest. You’d like it to be cleaner. After the surgery, it became even more difficult for him.

JS: Do you know what he was doing to work through that?

JK: I don’t know specifically. Some of the things he shared with me when I was playing were probably things he was working on. I think for him it was physically didn’t allow him to do what he needed to do. He had to figure out a way around the changes physiologically.

JS: Did he mention any things he had to change like lifestyle, diet, rest, etc?

JK: Oh sure, definitely. More exercise. Jim’s diabetic and I guess you could say he could have improved on his lifestyle like they all can. He researched heavily a holistic approach and got into changing his diet, finding supplements to boost his immune system. He was into that for quite awhile.

JS: I noticed in the Mahler concert that he was regaining his endurance. Did that improve over time?

JK: You could say that. Jim always had endurance, chops of steel. He never seemed to really get that tired. He’d get beat up though. Like our colleague Tom. Tom can play literally 15 services a week. It’s because of his approach to the instrument. Our approach has always been a little more physical. Jim was just incredibly strong and I remember we’d play these subscription concerts and Alessandro would program all Respighi and we’d come in Sun at noon to do a rehearsal and family concert. And there would be all this hard stuff to play, Copland, all these big blows. He’d come in, pick up his horn, laugh, play a couple notes and sound as bad as he could. Like his face couldn’t work. Then he’d say, ‘ah feels great, let’s keep going.’ He was always funny, always had a joke. We’d sound rough for a little bit but kind of like getting punched in the face and you can play even higher. He’d say, ‘I gotta go home and soak my chops in some Jim Beam.’

JS: Do you remember approximately when the first surgery was?
JK: I can’t remember, I was thinking about it 2002 maybe.

JS: How about the second?

JK: Maybe a year later? I think there were three total?

JS: He was concerned about his eye. Did he mention that?

JK: I remember him talking about that, being concerned about it. The way the cancer was in that area. They were concerned it was spreading up around his eye. He had to have a weight put in his eyelid to help him close it. That was problematic. Eventually, they didn’t have to do that. I don’t remember all the circumstances about those particular details.

JS: You mentioned his practicing. Were there other things that were more difficult to deal with besides the articulation? Technical? Musical?

JK: I think mentally was the hardest thing. Coming in knowing you have these deficiencies. Knowing that you can’t play the way you once knew how to play. The stress and anxiety within you sitting there. And people around him, you don’t know what someone is going through when they’re going through problems like that. The humility it brings to you, the humility it brought to me – I changed my whole perspective. I was this young player who would get frustrated when I thought people weren’t playing their best. Through this whole experience changed how I looked at that. Much more humble. This very physical things we have to do with our bodies and the anxiety and stress one goes through is probably the hardest thing to deal with. I think it’s a snowball effect. These limitations, not knowing if the cancer is going to spread and kill you or not, but then you have this desire to really play and make this sound. Yet, these things are keeping you from doing it. Just think about all those things, all the stress and the way Jim dealt with it. He came to work like everything was OK. He kept things to himself and was very humble about the whole thing. I couldn’t imagine anyone else I know coming back to work ever and not play anymore.

JS: Did you have any input in the mouthpiece itself? How Jim put it together?

JK: That’s something that Jim Akins put together; he’s very crafty with these things. I gave Jim boxes of mouthpieces to try. He was looking for anything that might work. Being a trumpet player, I’ve got boxes of mouthpieces that I never use. I’ve give him 4 or 5 to try at a time. He ended up using the Schilke 20; he’d open up the hole to a 24-throat. He played a Bach 1-C for awhile. And a Bach 1CW.

JS: He talked about the lack of saliva that made it difficult for him to play.

JK: He talked about being dry; we’d always have water or a mint to suck on.
JS: Was he trying to keep his mouth from drying?

JK: Yeah, it wasn’t producing saliva like you normally would. He also had the problem with his right eye, it would tear up a lot. And it would get blurry and he’d have trouble seeing the music. He had to put drops in his eyes if it dried up. It was another inconvenience, a nuisance that he had to deal with.

JS: Were there any tunes that he was focusing on in recovery? Tom mentioned that you got together at his house and played together. Did you play duets? Did you play as a section?

JK: That’s right. I think we played duets. We got together, the three of us, and played through stuff together as a section.

JS: Do you remember the performance of the Shostakovich? Gordon thought it was spectacular.

JK: In the 3rd movement, there’s a famous trumpet solo. It’s such a great solo. Herseth used to talk about it in sectionals. He said the trumpet player in a Russian orchestra would practice it with his bell up, moving it left to right, because apparently it’s supposed to be a freight train coming through in the middle of winter during wartime. I was so glad to do that piece because I knew Jim would sound good at it. I didn’t know he’d sound as good as he did, though. It starts on a low-Db, goes up the scale and it was just massive. Not like overpoweringly loud, blaring or spread tone but this SOLID sound. That’s what Gordon’s talking about. It was exciting to listen to, raise the hair on the back of your neck.

JS: There was a change in the mouthpiece. At what point did he decide he didn’t need it anymore?

JK: I guess we should call it the mouthpiece prosthetic. At one point, it became more of a nuisance than a help. When he stopped – I don’t know remember when – he’d still use the one with bondo. When someone noticed it, he’d paint it silver because he didn’t want anyone to see it. I’d think to myself, ‘man that sounds good.’ He’d say, ‘yeah, it’s bondo, it works.’ I thought, ‘we should market that and make some money. You know us trumpet players, we’ll buy anything, any gimmick.’ So we talked about that.

JS: Is there anything else you would like to add?

JK: I guess I can say I worked so closely with him, sat next to him everyday for 7 years, and being his closest friend. We were basically best friends, he and I. We were very close friends. There was nothing I wouldn’t have done for him or his family. Or still isn’t. But the determination that he had, we’ve talked about all this, its important to reiterate, what he was able to achieve through his own will, he willed his way back. He
willed to play the trumpet. He imposed himself upon the trumpet. He imposed his will upon playing the trumpet, that’s a better way of putting it. There was no other way it was going to happen, because the odds were against him physically. His intellect is what brought him back, his will and his intellect. I don’t think one of those things would have brought him back, it was both of those things that brought him back to the orchestra and making music. That says so much about him. I don’t think most of our colleagues in the orchestra probably understand or know that about him. How would you? He was so humble about the whole thing. It’s incredible.

JS: Thanks, Jeff.
APPENDIX D

TELEPHONE INTERVIEW WITH RAY RICE

Childhood Friend and Professional Colleague of James B. Underwood

RR: Yes, hopefully I can tell some of them. I’ve known Jim early on, earlier then I’m sure most of the people that you’ve interviewed. We go back all the way back to junior high school together.

JS: ….He lived in Kokomo before he moved to Garden City?

RR: His father was from Kokomo, I believe, and I think Jim was born in Kokomo, if I recall correctly.

JS: …Do you know when he moved to Garden City?

RR: I don’t know when he moved to Garden City. That’s where we first met. Jim and I met in seventh grade, which would have been I think 1960, if I’m counting correctly.

JS: Do you remember anything specific about his parents?

RR: What I know is that his father’s name was Alvin and his mother’s name was Josephine. Everybody called her Jodie. I know his father was instructor at Henry Ford Community College. He was actually an excellent instructor. He taught mathematics. Mathematics was his primary teaching thing. But he was a tremendous teacher. I was having some trouble with mathematics in school and I went over and he walked me through step by step. He could do that…he could walk step by step through the problem and by doing that a couple of times, it all of a sudden makes sense. And because of that Jim was very good in mathematics, too.

JS: Jim was a very bright guy.

RR: He was very, very smart. He loved history. He loved a lot of things, actually. He was always doing things with his hands.
JS: Do you know about brothers and sisters?

RR: Yeah, he had one sister. Her name was Tammy and she was married to a guy named Robert Brown. And I think they had three or four children.

JS: Do you know if they’re still in the Garden City area?

RR: You know, I don’t. Marty would know if Tammy is still in Garden City. And Marty would even know how many kids they had.

JS: Who did Jim listen to growing up?

RR: Well, I know Jim did have a lot of records of all different kinds of trumpet players. He had some Harry James. He had some, Oh Jeez, there was one album you don’t even know about. I’m not sure how old you are. It was called Tutti’s Trumpets.

JS: Oh, yes….

RR: Do you? Jim and I used to sit. We used to go down in his basement and put it on the stereo as loud as we could get it and listen to that album over and over and over again.

JS: …Did his parents supported his trumpet playing?

RR: Both his father and his mother were tremendously supportive. To give an example, in high school, Jim and I followed the same sort of path through junior high school, high school and into college, studying with the same trumpet teacher, and everything, you know. Our first trumpet teacher was a man named Richard Kitzman.

RR: And he was the high school band director. Actually, Richard was a very talented trumpet player, but he got married early. He had a child and had to get a job right away out of college, and when he went into teaching rather than pursue the professional or orchestral path. He was a tremendous trumpet player. And that was our very first trumpet teacher.

RR: Both Jim and I.

RR: Actually, Jim started studying with him in junior high school, I think.

JS: Do you remember the next teacher?

RR: Well, the next teacher after him would have been Clifford Lyllia.

JS: You were actually in school then.
RR: Well, actually, Jim and I both started studying with Cliff when we were in high school.

JS: That must have been a thrill.

RR: That was an unbelievable thrill.

RR: Going back to your question about parents being supportive: another example - because Jim was so talented as a trumpet player, especially when he started studying with Clifford Lyllia, Clifford wanted him to get into C trumpet, D trumpet, and E flat trumpet, and all those different kinds of trumpets, even in high school, because I think Cliff could see how talented he was, you know.

RR: And Jim’s parents, you know, would buy…just go out and purchase… these trumpets for this young high school kid, you know, and those were Schilke trumpets, too. These were professional trumpets.

RR: Jim had the C trumpet, the D, E flat, and he didn’t have a Schilke piccolo because I don’t even think Schilke even made a piccolo back then. I forget what it was called. It was a long, long piccolo trumpet.

JS: Oh, it was. It was a Quesnon piccolo.

RR: I think it was. I think it was. And actually, Jim played that for a long time.

JS: I’ve played one. Do you know if that was B flat or A?

RR: I think it was. I think it was. And actually, Jim played that for a long time.

JS: Did he really?

RR: Yea, he did.

JS: Were you there when he first started to play?

RR: We met in seventh grade, we went in and they started evaluated us as to what instrument we wanted to play and that kind of thing. I wanted to play…They had the instruments there for you to pick up or play around with. I wanted to play trumpet, Jim wanted to play trumpet. And Jim picked up the trumpet I think before I did and he started messing around on it and it sounded good, and the junior high school band director said, “You’re a trumpet player.” Immediately he could tell: You’re a trumpet player. I think it was….I don’t think he had every played before that. I think maybe it was something he fooled around with. I don’t think he ever did.

JS: That’s probably why he chose the trumpet. He just picked it up and there it was..
RR: Just picked it up and there it was and – like you said earlier – his mother liked Harry James and maybe there was some kind of influence for him, you know, going towards the trumpet.

JS: He knew what it was supposed to sound like.

RR: Could be, too.

JS: What schools did the two of you attend?

RR: Well, in junior high in Garden City. It was Vogel Junior High and then in high school we attended Garden City High School but when we first started in high school, they were building a brand new high school, because they were getting too many students in the high school. So Jim lived on the west side of Garden City and I lived on the east side of Garden City, so after our first year after the fifth grade they had completed the new high school. Jim went over to the new high school. And it was called Garden City West. And I stayed on the east side ‘cause that’s where I lived and so we were split up. But even though we were split up we still – of course we were best friends by then – and we still got together at least two or three or four times a week. Probably lived about a mile or a mile and a half apart. We were always playing duets together. We were constantly playing duets.

JS: Did you have ensembles outside of school….

RR: No, we really didn’t have anything. Let me think back. In high school there was a Michigan youth sympathy that had rehearsals at the University of Michigan.

JS: That’s close to the next question I had for you. And I also have that James Levine was one of the first conductors of that group.

RR: Your facts are sort of right.

JS: I’m glad I called you. You’re going to straighten me out.

RR: James Levine was the conductor of the Meadowbrook Student Orchestra at Oakland University. During the summertime – this would have been – let me think – after the Marine Corps.

JS: Oh wow. So that was much farther in.

RR: No, I take that back. This was before we went into the Marine Corps. Because in the summertime the Detroit Symphony played their concerts at Meadowbrook. And I think the Detroit Symphony and the Oakland University wanted to have a student orchestra for the summer session where the Detroit Symphony principals would be the
instructors to the kids in the orchestra. So at that time we were studying Frank Kaderabek, who was the principal trumpet in Detroit at the time.

JS: Now I get it. I was going to ask you that, too.

RR: And Frank says, “Jim and Ray, come down and play in the Meadowbrook Youth Orchestra.” So okay, sounds good to me. And I think that would have been probably in the late 60’s.

JS: That was after college, or just at the end of college?

RR: That would have been during the summer, because Jim and I both started college in….We graduated from high school in 1966. And so we went to the University of Michigan the fall of ’66 and then started at that time we were both studying with Lyllia. I think Jim was starting with Frank Kaderabek a little bit, but I wasn’t studying with him yet. But then I got to know Kaderabek through Jim and then I started studying with Frank and then Frank - I think it was 67 maybe – when he said come and play in the youth orchestra here at Meadowbrook during the summer. It was the only thing in the summer that they played in the summer at Meadowbrook because it was an outdoor kind of thing.

JS: How many years did you do that?

RR: I think it was just two summers.

JS: You had mentioned a different orchestra that was in the area.

RR: Yes, that was when we were in high school. There was a Michigan Youth Symphony that held rehearsals - The Meadowbrook Youth Orchestra - that was the one that James Levine conducted. And that was the very first year I think that they had done that kind of thing. Jim Levine was the conductor there. And I think he did it for two years; I can’t remember. Then going back earlier in the high school, there was the Michigan Youth Symphony that held rehearsals at the University of Michigan. That’s when we were in high school that they did that. And we did that for a couple of years.

JS: So, you guys were juniors and seniors?

RR: Right. Right.

JS: Did you stay together when the new high school was built? Did you continue to study with Kitzman?

RR: The band director that was at the old Garden City High School went to be the band director at the new high school that Jim went to. – Richard Kitzman. He was the director at the new high school that Jim went to.
JS: Who was your band director?

RR: You know, this is an interesting story. He and I didn’t get along. So, I’m sorry to say I can’t remember his name. (Lots of laughter) It’s a funny story, now that I think about it. I’ll tell it to you real quick. We didn’t get along because – this is really stupid – he wanted us to turn in practice cards every week. And I said, “You gotta be kidding me.” I said, I’m down here in the band room practicing probably two or three hours a day and you KNOW I’m here practicing two or three hours a day and you want me to turn in a practice card. He said Yep. I said I’m not gonna do it. You know I’m down here, so I didn’t turn in a practice card. He gave e a C. I said, OK, that’s it, I quit. And I dropped out of the band. And I regret it now, but I was as bullheaded as he was, I guess.

JS: You’re a trumpet player, so I understand your fire. The next questions I have are related to Michigan. That was 1966 when you guys graduated from high school. So you entered the next fall. I have, I think, every program that you guys have…. The Michigan Library has been really kind to me. I asked them just once “Can you tell me a little bit about James Underwood and she says, “Anything that you want I’ll send you.” So I said, “Can I have programs, any pictures, any of that kind of stuff.” They saved all those programs.

JS: She copied all of that. And I have every performance that he played in from Big Band to some of the…like the Christmas chamber music performances you guys did…

RR: Oh, yea, yea. I forgot about the Big Band stuff we did.

JS: I also have the orchestra, I have the solo things that he did. I see – and you can help me with this – and I’ll let you help me with this – I’ll start with the Tomasi stuff. It didn’t specify who did the Tomasi. Was that him?

RR: Oooh. You know, I don’t remember him playing the Tomasi.

JS: The way it’s listed, he’s the first soloist on the list, and the Tomasi is the first thing on the program. But it doesn’t have his name under that particular piece or anybody else’s name.

RR: Does it give a date and time of when the performance was?

JS: Yes

RR: Why I’m asking is because we used to have lunchtime recitals. And then we would do those lunchtime recitals a lot and I don’t know if that was a program from one of those lunchtime kind of recitals and it would be like three or four trumpet players would play a
solo or a trio would play something or a quintet would play something. I don’t know if that’s what it might have been.

JS: While I’m talking to you I’m gonna flip through these programs.

RR: Can you tell me some of the other pieces listed on that program?

JS: Let me just thumb….Trombone player featured was Arthur Jennings and James Herring was playing piano and then it said……….could be the Tomasi…who knows? Assisted by James Underwood, Eric Rupp, that’s a trumpet player

RR: Yeah, I know Eric…

JS: John Kitzman, trombone

RR: That’s interesting. John was the son of our first trumpet teacher. And John is playing principal trombone in the Dallas symphony. And he’s been playing principal in Dallas ever since probably 1974 or something. He’s been down there for a long time.

JS: Were you in school, too, with Joe Duchi?

RR: That name sounds familiar.

JS: He’s the trombone professor at OSU now.

RR: Oh, the name sounds familiar.

JS: I was misreading this program. Although I do have him as the soloist playing the Brandenburg.

RR: That’s correct. And that’s where he played the Couesnon piccolo.

JS: I don’t remember them….for a recital for him. Did you leave before he did his senior recital?

RR: We both did. Yep. Jim went into the Marine Corps Band. I think in the middle of the third year, and I went into the Army Band at West Point.

JS: Did you guys end up in the Marine Band together?

RR: What happened was: Jim’s enlistment was for four years and mind was supposed to be for three years. But after a little over two I came back from Christmas leave and they said RR, You’re gonna be discharged at the end of the month. As I said Holly Cow. I thought I was going to get out at the end of next summer. I hadn’t made any plans for college. I hadn’t made any plans for anything. So I wrote or called Jim up and said
“They’re kicking me out”. I got nowhere to go. He said Come to Washington and stay with me for a while. So I went to Washington and stayed with Jim at his house down there from New York and went to some of the concerts and met some of the people so while I was there an opening came up. I auditioned and I got it. So I went from the Army Band a couple of years into the Marine Band so Jim and I were in the Marine Band together for a while and then his tour of duty expired and I think that was probably 1975 or late 74 maybe. Then when he got out he started playing with the Detroit Symphony.

JS: So he went from Washington straight back to Detroit?

RR: Right.

JS: What positions was he playing at the time in Detroit?

RR: He was fourth trumpet.

JS: I had them do a search up there. Do you remember Gordon Mathie?

RR: I sure do.

JS: He retired not too far from here. And he’s been really helpful to me and he’s really interested in, he’s always been supported of Jim, especially through the last few years.

RR: Gordon was our teacher up at Interlochen.

JS: He’s has been a huge help with this project. Detroit did a search and Jim wasn’t on any of the rosters. I’m wondering if they only list the first three trumpet players.

RR: The reason he wasn’t on any of the rosters was because he really wasn’t a member of the orchestra. Anytime they needed a fourth trumpet player, they would call Jim. Anytime they needed an extra trumpet player, they would call Jim. But he wasn’t really an employee of the orchestra. That’s why he was never listed on the program.

JS: So it was per service then?

RR: Correct. That’s right. It was a per service type of agreement.

JS: Can you tell me about Jim’s playing in college in the orchestra?

RR: Jim and I went to different ways. He went into the orchestra, I went into the band. He was immediately the principal trumpet. As a freshman, that was almost unheard of. He was head and shoulders above anybody else. Except maybe for one guy who was a graduate student that wasn’t playing in the orchestra, because he was a grad student working on his masters and thesis.
JS: Do you remember who that was?

RR: Yeah, I do. That was Rob Roy McGregor. Rob Roy went out to LA and did some other cool things. It was Rob Roy that was the hotshot in Michigan when Jim and I were first there.

JS: I did see you and he and Jim listed in the same area.

RR: Jim, playing in the orchestra he…. When we were there, when we were freshmen, the symphony band was really more popular I guess than the orchestra because of Revelli. But Jim was an orchestral trumpet player at heart, so that where he went. I really can’t remember any of the programs they played. I know they did Pines of Rome on a concert.

JS: I see that one. I see Miraculous Mandarin. There was a chamber orchestra, too. Is that something regular or was that something that was inside the larger symphony orchestra. Do you know anything about that?

RR: There were two orchestras: there was the symphony orchestra and then there was…I don’t know if they called it the chamber orchestra or not.

JS: I was just curious: When he did the Brandenburg, was that with the main orchestra that he was in or was it in a different orchestra.

RR: I can’t remember if he just gathered up the musicians to play that, or if the professors who got together and said do we want to do the Brandenburg and we want you to do this with the violin…and whatever. I don’t remember how that was put together,. I’m getting confused a little bit. Jim did the Rite of Spring – no we did the Rite of Spring with the Meadowbrook Orchestra under Levine. Jim was head and shoulders above all the symphonic trumpet players, even as a freshman, so he had no trouble becoming immediately principal trumpet.

JS: What do you remember about Jim in Revelli’s band?

RR: After our first year, Jim decided to give band AND orchestra a try. This was really funny: I don’t why Jim wasn’t made the solo cornet in the band, but the gentleman you mentioned earlier – Eric Rup. Eric was solo cornet the second year. Jim was sitting second right next to Eric. Then I think I was third. Because Eric and I were real good friends. As freshmen we had been sitting right next to each other in band with Revelli. I think Eric and I were the only two freshmen to make the symphony band. But then, the second year Eric became solo cornet. Jim was second, I was third. Some funny stories about the symphony band: I don’t know it came about, but I don’t know if Jim was talking to Revelli or Revelli was talking to Lyllia or whatever, but it came that Jim was
going to do the Hummel Trumpet Concerto. You know that the intro to the Hummel Concerto is a mile long, right? I decided – and when we did this with the band – he wanted to cut the band down a little bit. He didn’t want the whole symphony band, he wanted to cut it down a little bit. So we started rehearsing the Hummel Trumpet Concerto. Close to the end of our two-hour rehearsal session Revelli forgot to dismiss everybody that wasn’t involved in the concerto. So we’re sitting there, and he’s rehearsing the intro to death, over and over and over again. And Revelli said “I’m sorry, I’m sorry. Everybody not involved in this piece can leave.” Jim was so fed up that we had been rehearsing for an hour on the intro that he packed his trumpet up and left. Everybody not involved can leave, so Jim left. It comes to a point that Reveli didn’t even notice. There comes to a point where there’s a trumpet solo, and there’s no Jim. Reveli said: What are you going to do with it, what are you going to do with it? So somebody ran out in the hall and got him and he came back in.

Another funny story involving Revelli. Jim and I and Revelli – I don’t know how we got into his office - if Revelli called us in for some reason, I don’t remember – but I was in the U of M marching band both my freshman and sophomore year, but Jim was an orchestral trumpet player. He’s not going to be in the marching band, right? So when Jim finally got into the symphony band, Revelli said: Jim, (he was pretty heavy even in college; he was a pretty big guy) Revelli patted him on the stomach and said, You should come out for marching band. It would do you a lot of good. (And Revelli was pretty big himself, you know, and Jim looked at him and said: Well, Dr. Revelli, it hasn’t done you much good. Jim would laugh and laugh, and Dr. Revelli laughed.

JS: That’s great. I’m glad he got Revelli to laugh.

RR: Oh, yea, he got Revelli to laugh all the time. They became great friends.

JS: That’s beautiful.

JS: So, you mentioned earlier Frank K and when you guys first started working together, when Jim left the Marine band, was it Frank that encouraged him to come back to the Detroit area?

RR: I think he did. I think Jim had some conversations with him, I’m pretty sure, I am almost positive that Frank told him “we’ll get you as much work as we can.” I’m sure he told them he couldn’t promise him anything – about getting him on staff. Frank knew what kind of trumpet player Jim was and they had become good friends and from playing in the summer in the Meadowbrook Summer Orchestra, I’m sure Frank had something to do with Jim going back to Detroit. And when Frank left Detroit and left and went to Philly, Frank needed an extra trumpet for a tour or something, some pieces they were doing.
JS: That was the South America tour, I believe. There was a South American tour in ’88, that’s the one I know about.

RR: That could have been it. I’m not sure what year it was or where they went, but I know Jim went on tour with them. And I’m sure Kaderabek requested that.

JS: At some point I’m going to call Frank. I’ve talked to him once before and he’s always fun to talk to.

RR: He’s a riot.

JS: Can you tell me a little bit about Interlochen?

RR: Oh, sure. I know – and let me think – I was trying to think earlier from the note you said, we couldn’t remember exactly what years or how many years he was there. I know I was there with Jim one year I the high school orchestra, which was a tri-week session. But then I think, I don’t know if that was the summer of 1965. It must have been because we graduated in ’66. And then I think right after that, Jim went to the University Division up at Interlochen and took some University of Michigan courses at Interlochen – before starting at the University of Michigan in the fall. Though I’m pretty sure our first year up there was in 1965 and then ’66. That year he took some university courses up there again.

JS: Oh, that’s helpful because I do have a picture of the orchestra I ’66. It’s called the University Orchestra.

RR: That was Jim, then.

JS: Were you in that orchestra too?

RR: I wasn’t in that summer. I was only in the high school orchestra.

JS: So the summer before, both of you were in the high school division then?

RR: Right

JS: Oh, that’s how, because I asked them to clarify how many years Jim was there. They could only…I can’t remember what they said…

RR: I think it was just two.

JS: Just two?

RR: I think it was just two. Yeah.
JS: This is kind of skipping way ahead again. Do you remember Jim Talking about his Marine Band audition?

RR: No, I don’t.

JS: Did he go to Washington to do that or was it something they came out to do?

RR: No, he had to go to Washington to audition. And you may not know this: another interesting fact is that the solo cornet in the Marine Band, when Jim and I were there, studies trumpet with Clifford Lyllia, when Lyllia was teaching high school.

JS: Wow!

RR: Cliff knew the right guy in the Marine Band very, very well because he was his teacher.

JS: Do you remember his name?

RR: The guy in the Marine Band?

JS: Yes.

RR: Yeah, it was Charlie Erwin.

JS: All right.

RR: He was phenomenal, phenomenal cornet player because he was solo cornet for years and years and years in the Marine Band.

JS: So Jim replaced him…is that what happened?

RR: No, I think Jim was – I’m not sure what he was in his first year, but I know he went into the trumpet section when I was there. And because in the cornet section and in the trumpet section, he played trumpet. But then Jim, I don’t know if he was playing a B flat or a C, I can’t remember, I think he was mainly playing his C trumpet. But then the band director didn’t really care because Jim was so good and so talented that he could play anything on any trumpet and Jim was soloist a number of times with the Marine Band, too.

JS: So during the time – if there was anyone to be called to be soloist – so that was Erwin when Jim was in the band?

RR: Yeah Charles Erwin was the solo cornet but if you wanted to play and play…As a matter of fact in the springtime, the conductor would say, he would just get up and say “I
want you, and you, and you…” to prepare and I want you to play a solo next week in rehearsal.

RR: And again, the guy was a master of intimidation.

JS: Who was? The conductor?

RR: Colonel? I can’t remember his name. He wasn’t there. When I was there, he had just gotten there.

JS: I can look that up. I know Jim was well prepared, because he had Revelli as a band director.

RR: Yeah, and Jim was so confident in his playing, and he got up and played and it didn’t bother him.

JS: So when did he start in the band? That was 1969 – right?

RR: He went into the Marine Band before I went into the Army. And I went in the summer of ’69. It was probably I the winter of ’68 or ’69 – in Jan/Feb time frame of 68-69.

JS: Can you highlight any of your experiences with Jim in the Marine Band?

RR: I’m sorry… (didn’t understand question)

JS: Can you highlight, or are there specific moments that you remember as being extraordinary – whether personal or professional. Somebody was telling me about Jim in a hurricane or rain storm. Something about rain dance. Marty was supposed to… I don’t know who knew that story.

RR: I don’t remember. When I got there, things were cooling down a bit. When Jim first got there, I think the Viet Nam war was still going on, and they had 5 or 6 funerals a day but when I got there, they were calmed down and it was more like a routine kind of thing. We’d go in, we’d have rehearsal in the morning and then if we didn’t have any gigs in the afternoon or in the evening, we were off for the rest of the day.

JS: Oh wow!

RR: So Jim and myself and Luke Spiros - I don’t know if you’ve talked to him –

JS: I haven’t yet. But I have his name.

RR: OK. We were all very good friends and we hung out together all the time.
JS: Are you in touch with Luke?

RR: No, I haven’t talked to Luke in years.

JS: I’ll write that down and see if Marty may have an email.

RR: I’m sure she does because I saw something communicated between you and her that had his email on it I thought.

JS: His name is familiar. I’m sure I have it then.

RR: Yes, you may already have that.

JS: I have pages and pages of things I keep reviewing but I miss things.

RR: I really can’t remember anything extraordinary. Because the time I got there, I think Jim only had maybe a year left on his time there. There wasn’t really much happening, like we go into rehearsal, maybe do a gig in the afternoon, or do a White House thing in the evening…that kind of thing.

JS: It also says Marine Band and Orchestra. So the group broke up into an orchestra and also the wind players?

RR: Oh, yeah. They had a bunch they had a string group. They had an orchestra there and then the trumpet players from the band would be the trumpet players for the orchestra. So Jim and I on a number or occasions we played some of the White House jobs. Which was lots of fun. Which as the little dinner music, you know, we’d get to see a few dignitaries and celebrities and that king of thing.

JS: Was that during the Nixon administration?

RR: It sure was.

JS: Did you play the inauguration?
RR: No, I didn’t do the inauguration. I got there after. I think Jim played the inauguration.

JS: I did have that. I’m trying to get all these dates straight. Did he play any solos when you were in the band…with the Marine band?

RR: He did some solos.

JS: Was it La Virgen de la Macarena?
RR: Yes, that was one of them. There were actually three different solos he played with the band.

JS: If you can remember those, that would be great, or even more significant, were there any recordings of this. Do you know if you guys made records of this?

RR: No, we didn’t do any recordings.

JS: Did you do recordings during that time?

RR: I’m trying to think. We did a recording but I think Jim had left the band. We did a recording after we came back from one of our tours and I think Jim had already left.

JS: When you two were in the band together, do you remember any tours?

RR: No. Actually the first couple of years I didn’t tour. I stayed back and did the White House jobs and that kind of thing, but then my third and fourth years I toured. But actually I think I did Year with Jim and then the fourth year he had already left.

JS: So he basically stayed for his four year and that was it?

RR: Yes. That was it.

JS: So, now let’s see…if he went in ’69, that was ’73?

RR: Yes.

JS: OK. I have a Detroit Concert Band program that he is in and he’s playing a Sousa reenactment concert. I think it was in 1981 and it mentions that he had memorized 50 cornet solos.

RR: It’s probably true. Leonard Smith probably --- I can’t --- at this time in ’81 I was in Memphis, TN so I wasn’t keeping in touch with all the stuff he was doing. I knew he was playing in the Detroit Concert Band, and that’s probably true because Leonard would call on him to play a solo almost at the drop of a hat.

JS: Gordon Mathie said the same thing. It was kind of like the night or the morning before they had to play.

RR: Exactly. He’d give you a call or during the rehearsal that day he’d say “Jim, I want you to play a solo tonight”, and Jim would say “Okay!”

JS: Did he ever talk about the concert Band experience?
RR: Not much really. At that point, he had done so much other stuff. It was like it was a job and he enjoyed doing it.

JS: Sure.

RR: I don’t think he would have traded the experience for anything. I think he enjoyed it. But we really didn’t talk about it.

JS: Did he ever talk about the Michigan Opera Theatre? Ever playing in it?

RR: No. Not really. I know he was playing these and I think he enjoyed it and I’m pretty sure he enjoyed it. I know he enjoyed the conductor.

JS: Do you remember who the conductor was?

RR: I think it was…….?

JS: I can look that up.

RR: I just can’t remember his name.

JS: I don’t remember his name, either, but in some of the reviews, he seemed to be very capable of keeping the public’s interest.

RR: Exactly. I think he was more or less responsible for establishing the organization.

JS: Did he talk to you about going to Columbus?

RR: You know, he did a little bit. And the reason was because, when he auditioned for the Columbus Orchestra, I think he was very low on his number of trumpets. He may have only had a B-flat and a C – I can’t remember – and I don’t know if it was before or after he had gotten the gig that he needed some trumpets. He didn’t have any. I don’t know if he’d sold them because he really needed the money, or …I just don’t know. And so, I still had all of mine and my wife’s a trumpet player, too, so we had two or three of everything around here. I probably had two or three trumpets and she had two C trumpets. I had a Bach D trumpet, she had a Schilke B-flat trumpet. We both had piccolos. So Jim said, “RR, I need trumpets” and I said “Jim, whatever I have, just tell me what you want, and I’ll send them to you.”

JS: Oh, that’s so kind!

RR: And I said, “We’ll figure out the payment scheme later. You pick out the ones you want and we’ll figure out how you are going to pay for them later.” I think we sent him probably six or 8 trumpets and he picked out the ones he wanted. I think he played them – I can’t remember – but I think he played my C most of the time.
JS: Is that the one with the sliding bell?

RR: Oh, no. That was my wife’s C trumpet.

JS: He loved that trumpet.

RR: Sliding bell. Yes, that’s an interesting story, too. That trumpet: when my wife and I were in Memphis, TN she was playing in the Memphis Symphony and the tuba player had a repair shop. He did all kinds of customizations to different instruments.

JS: What was his name.

RR: Joe Sellmansberger, and he’s the one that modified her trumpet to the sliding bell.

JS: Wow!

RR: And she played it for years down in Memphis. And then, when we came up here, she played it a little bit and then we sent it off to Jim, and I guess he got good use of it, too.

JS: He not only got good use out of it, he got good use of it, but whenever I went to hear him pay with the orchestra, nobody could make the same sound that Jim could make because it was so huge…and that was typical of Jim.

RR: Well, it’s interesting that you would say that, because I think it was right after my wife and I came back up here to Michigan, I don’t know if you remember some Pope coming into the United States and he was in Detroit. I’m watching the ceremony on TV and I hear this unbelievably beautiful trumpet and I say to myself “Who in the world could that be? And I say Frank Kaderabek is gone and he’s in Philly, and the only other person that could be is Jim…”…And I’m listening to this trumpet player and it was the most beautiful thing I had ever heard. It was just phenomenal. And it was supposed to be like a changer orchestra, but the trumpet was so prominent that it was so melodic and just carried the whole orchestra. It was just unbelievable. It was. it was Jim.

JS: Really?

RR: It was Jim.

JS: Oh, that’s great. Now do you remember which year that was? I’m sure I can find that in the paper – the Detroit paper.

RR: My wife and I came back to Michigan in ’85. I don’t know if it was ’85 or ’86. It was very, very soon after we came back. I don’t know when the Pope was here.
JS: I’ll check that date.

JS: I remember that visit. That’s a really good story. Thank you for telling me that. I have him down for playing for the Warren Symphony. Did you play in that with him?

RR: I sure did.

JS: I spoke with the conductor today – David Daniels.

RR: Oh, yeah!

JS: He’s a very nice guy and he’s going to try to send me programs and things.

RR: One more of the programs he did was … and the reason I remember this – I know you’ll understand this in a second. We did Handel’s Water Music – of, I think it was Water Music - and Daniels wanted us to play it on natural trumpets.

JS: Yeah! He told me that story.

RR: Did he?

JS: He mentioned it. Go ahead.

RR: Jim and I were both playing those natural trumpets, and after rehearsing for a couple of weeks he actually said it sounded pretty good. So I think Daniels was surprised, we were surprised, and it came out really, really well.

JS: He said you guys were really good sports playing those instruments.

RR: Oh yeah! We were game for anything. Right?

JS: Yeah.

RR: And another interesting little story in high school - that is, when the high school split: We went to solo and ensemble as a duet - I don’t know if they still do that or not – and played the Vivaldi Eb Concerto. Remember that one?

JS: Yes.

RR: Well, Jim had just gotten a new Eb trumpet. I didn’t have an Eb trumpet so I played it on my C. We were both sitting with Lyllia at the time. And it just so happened that Lyllia was one of the judges so he couldn’t judge our performance, so he gave us to one of the other judges. We went and played this concerto for him and the guy just couldn’t believe it – that two high school kids would come in with an Eb and a C trumpet and play this piece. So we went to State Solo and Ensemble and, by that time, I guess everybody
in the state had heard about this: two guys playing on an Eb and a C trumpet and we had this huge crowd come into our room to hear us play this thing.

JS: Oh, that’s great. By chance, do you have any of those judges’ sheets?

RR: Oh, no I don’t. I wish I did.

JS: I was reading an article on Doc Severinsen and he had actually saved his sheet that has Herbert L. Clark’s signature on it.

RR: Oh, wow! That would be something.

JS: Isn’t that cool?

RR: Now that you mention Doc Severinsen, I have another story to tell you. When we were in the symphony band, Doc Severinsen came to be a soloist with the band, in ’68 maybe. While he was there, Jim and I talked to him quite a bit and got to know him a little bit and then, at the end of our school year, we went on a tour and one of our stops was New York City. So we said, “We’re in New York, so what are we going to do? Let’s go to some night club or whatever.” And we looked around and there was a place in the Empire State Building called The Riverboat. So, we said “Let’s go there.” Lo and behold, Doc Severinsen and the Night Show Band were playing at the Riverboat.

JS: Wow! Great!

RR: So Jim and myself and two girls from the symphony band go to The Riverboat. Jim and I go up and Doc recognized us. He said “Oh, Jim and RR, how are you? How are you guys doing? What are you doing in town?” He starts talking to us. We talked for a few minutes and he said for us to stick around after the show. I’ll come back and we’ll just chat for a while. So, we stayed around. We told the girls we couldn’t leave. Doc’s gonna come back and talk to us after the show. The girls didn’t believe us. So, after the show, Severinsen packed up, came right straight to our table, and sat down. The girls didn’t say a word and we talked and talked, probably 30 minutes.

JS: Oh, that’s great.

RR: And Doc said, “I gotta go to work at The Tonight Show.” So we walked out together and he asked us where we were staying, and we told him, and he said, “Well, I’d give you a ride, but I don’t think you’d fit.” His little Corvette was sitting there, parked on the street. He said,” It was great seeing you guys. Have a good time in New York”. And, that was it.

JS: He’s a nice guy, isn’t he?

RR: He was. He was phenomenal. I really, really liked him.
JS: He was good. He’s been good to so many people over the years.

RR: Yes, he was a really good guy.

JS: Did you ever talk about his audition in Columbus?

RR: Not that I recall. No.

JS: I always ask everybody at this point: Is there anything you feel is important that you want to say that I could put in this thing? Realize, too, I’m going to transcribe this, send it to you, and if you want to add that later at the end of it, you can do whatever you want.

RR: The thing that sticks in my mind, through all the years that I knew Jim – you’ve probably heard this from other people, too – is that he always seemed to be happy. He was very, very jovial, like to joke around, like to have fun with anybody. He could have fun with anybody: He would joke with Revelli. It didn’t matter who you were, he would joke with you. He would get them to laugh with him. He was just that kind of person. He could just instantly make you his friend. And they would just have a good time. He was just a joy to be around.

JS: I really thank you.

RR: I look forward to seeing the final result, if that’s possible.

JS: All these things get published and they’re put literally on-line. I wanted to ask if you have any photos of yourself or of the two of you, whether it’s in the military or any other point. Actually, some of your younger photos are the hardest ones to get, so if you have any of those…

RR: I think you mentioned that in one of your emails, and the only picture I can recall is a picture of Jim and I with the trumpet section at Interlochen.

JS: Oh, that would be great.

RR: My mother might have that. That would be like really, really young.

JS: That would be great. And I’m going to try to get a picture of his parents; and if I can get him with the trumpet when he was younger. Anywhere in his college years or Interlochen, that would be good. I’m sure Marty will be able to help me out. That’s going to be hard for her to do, so I’m trying to go as easy as I can. She asked me up front if I could do most of this by email. It’s still pretty difficult for her.

RR: Now, you who might have some photographs from the Marine Band is Luke Spiros. Because Luke was big into photography, taking pictures and developing and printing his
own stuff. He had his own dark room and everything. So Luke might have some photographs.

JS: Okay. Then I will definitely get in touch with him.

RR: I will look around for that picture from Interlochen.

JS: That would be great. Thank you so much for your time.

RR: I appreciate what you are doing, and I look forward to the final result. I really do.

JS: I’ll do my best.

JS: Thanks Ray.
APPENDIX E

COLUMBUS SYMPHONY ORCHESTRA RECORDINGS

James B. Underwood, principal trumpet

Live in New York
Columbus Symphony Orchestra: 50th anniversary concert, live in New York
Recorded live at Carnegie Hall, New York City on April 18, 2001
Alessandro Siciliani, conductor
1 Compact Disc

Program:
Prologue in Heaven from Mefistofele - Arrigo Boito
(Columbus Symphony Orchestra, Columbus Symphony Chorus ; Columbus Children’s Choir ; Stephen West, bass-baritone.)
Symphony no. 2 in D major, op. 73 - Brahms.

CSO showcase
Columbus Symphony Orchestra
Recorded February 12 & 13, 2001 at the Columbus Athenaeum, Columbus, Ohio.
Alessandro Siciliani, music director
1 Compact Disc

Program:
Overture Russlan and Ludmilla - Glinka
Overture to I vespri siciliani (Sicilian vespers) - Verdi
Premiere rhapsodie for clarinet and orchestra - Debussy (David Thomas, clarinet)
Meditation for violin and orchestra from Thiais - Massenet (Charles Wetherbee, violin)
Overture to Semiramide - Rossini
Elegie for cello and orchestra - Faure (Luis Biava, cello)
Prelude to Act I from Lohengrin - Wagner
Prelude to Act III from Lohengrin - Wagner
Overture to Le nozze di Figaro (The marriage of Figaro) - Mozart

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APPENDIX F

WARREN SYMPHONY ORCHESTRA REPERTORIE LIST: 1979-1988

James B. Underwood, principal trumpet

Bach, Cantata No. 142 (12/12/82)
Barber, Adagio for Strings, Op. 11 (4/29/84)
Barber, Knoxville: Summer of 1915 for voice and orchestra (1/27/85)
Barber, Overture to The School for Scandal, op. 5 (3/14/82)
Beethoven, Lenore Overture No. 3 (11/13/83)
Beethoven, Concerto in D Major for Violin and Orchestra,
(Ani Kavafian, Violin (11/77)
Beethoven, Concerto No. 5 in E Flat Major, op. 73,
(Mack McCray, piano) (5/4/80)  
Beethoven, No. 7 in A major, op. 92 (4/24/83)
Beethoven, Symphony No. 3 in E flat major, op 55 "Eroica" (11/15/81)
Beethoven, Symphony No. 4 in B Flat major, op. 60 (1/27/85)
Beethoven, Symphony No. 6 in F Major "Pastoral" (11/23/80)
Beethoven, Symphony No. 9 in D minor, "Choral" op. 125 (4/20/86)
Beethoven, Symphony No. 9 in D minor (5/20/79)
Bennett/Shaw, The Many Moods of Christmas, Suite I (12/12/76)
Berlioz, Harold in Italy, op. 16 (Hart Hollman, Viola (2/25/79)
Berlioz, Love Scene from Romeo and Juliet, op 17 (4/16/78)
Berlioz, Requiem Grande Messe des Morts, op 5 (4/4/82)
Berlioz, Roman Carnival overture, Op. 9 (2/24/85)
Berlioz, Symphonie Fantastique (11/2/80)
Bizet, Carmen Suite No. 1 (3/1/81)
Bizet, Carmen (3/17/84)
Borodin, Polovtsian Dances from Prince Igor (11/15/81)
Brahms, A German Requiem, op. 45 (4/17/88)
Brahms, Academic Festival Overture, op. 80 (5/20/79)
Brahms, Concerto for Piano and Orchestra in B flat major, op. 83
(Brandt Fredriksen, piano) (4/24/83)
Brahms, Symphony No. 1 in C minor, Op. 68 (10/22/78)
Brahms, Symphony No. 3 in F Major, op 90 (5/4/80)
Brahms, Symphony No. 4 in E minor, Op. 98 (3/20/77)
Brahms, Tragic Overture, op 81, (3/5/78)
Brahms, Variations on a Theme by Haydn, op. 56a (11/15/81)
Brahms, Violin Concerto in D major, op 77, (Ida Kavafian, violin) (11/23/80)
Britten, The Young Person's Guide to the Orchestra, op. 35 (11/11/84)
Bruch, Concerto for Violin and Orchestra No. 1 in G minor, op. 26
(Dennis Cleveland, violin) (4/21/85)
Chopin, Concerto for Piano and Orchestra No. 1 in E minor,
(Susan Frances Sobolewski, piano) (2/24/85)
Colgrass, As quiet as… (4/15/83)
Copland, Suite from Rodeo (3/20/83)
Copland, Suite from The Tend Land (3/1/81)
de Falla, Three Dances from "The Three-Cornered Hat" (3/20/77)
Debussy, Prelude a l'apres midi d'un faune (2/25/79)
Debussy, Prelude to the Afternoon of a Faun (11/14/82)
Del Tredici, Final Alice, (Candace Goetz, soprano) (2/17/80)
Dvorak, Concerto for Violoncello and Orchestra (Samuel Mayes, cello, 4/80)
Dvorak, Concerto for Violin and Orchestra in A minor, op. 53,
(Yosef Yankelev, violin) (5/15/83)
Dvorak, Symphony No. 9 in E minor, op. 95 "From the New World" (4/21/85)
Elgar, Sea Pictures, (2/15/87)
Elgar, Variation on an Original Theme Enigma Variations, op. 36 (2/2/86)
Franck, Symphony in D minor, (5/15/83)
Gershwin, Concerto in F for Piano and Orchestra, 
(Flavio Varani, piano) (3/14/82)
Gershwin, Rhapsody in Blue, (Gary Schunk, piano) (5/3/81)
Ginastera, Dances from the ballet Estancia (1/17/88)
Glazunov, Violin Concerto in A minor, op. 82 (5/17/87)
Gliere, Russian Sailor's Dance from The Red Poppy (8/9/87)
Gossec, Christmas Suite (12/13/81)
Grofe, Grand Canyon Suite (3/14/82)
Handel, Messiah, (12/79, 12/80)
Handel, Water Music Suite No. 2 in D major (11/77)
Haydn, Symphony No. 45 in F Sharp Minor (4/80)
Haydn, Symphony No. 83 in G minor (4/16/78)
**Haydn, Trumpet Concerto (James Underwood, trumpet) (8/9/87)**
Holst, From the Planets, op. 32: Jupiter and Saturn (11/17/85)
Humperdinck, Hansel & Gretel Prelude (6/12/77)
Ives, The Unanswered Question, (4/24/83)
Ives, Three Places in New England (4/1/790
Kodaly, Hary Janos Suite (11/77)
Lees, Concerto for String Quartet and Orchestra (10/26/86)
Liszt, Piano Concerto No. 1 in E Flat Major (Rth Burczyk, piano) (11/2/80)
Liszt, Symphonic Poem No. 4 "Orpheus" (11/16/86)
Mahler, Lieder eins fahrenden Gesellen (Elsie Inselmann, mezzo-soprano) (3/5/78)
Mahler, Symphony No. 1 in D Major, "The Titan" (11/11/84)
Mendelssohn, Concerto for Violin and Orchestra in E minor, op. 64
(Joseph, Goldman, violin) (4/29/84)
Mendelssohn, Overture from A Midsummer Night's Dream (11/2/80)
Mendelssohn, Symphony No. 4 in A Major, op. 90 "Italian" (2/15/87)
Milhaud, Suite Francaise (2/25/79)
Milhaud, The Creation of the World, op. 81a (4/21/85)
Mozart, Concerto for Piano and Orchestra in D minor, No. 20, (Christopher Morgan Loy, piano) (11/13/83)
Mozart, Overture to The Magic Flute (5/17/87)
Mozart, Overture to the Marriage of Figaro, K. 492 (11/11/84)
Mozart, Symphony No. 40 in G minor (4/1/79)
Mussorgsky, Night On Bald Mountain (6/12/77)
Mussorgsky-Ravel, Pictures at an Exhibition (11/13/83)
Noskowski, The Steppe, op. 66 (11/14/82)
Offenbach, Overture to "Orpheus in the Underworld" (5/3/81)
Ponce, Concierto del Sur for Guitar and Orchestra (Richard Jaissle, Guitar (3/20/77)
Prokofiev, Lieutenant Kije Suite, Op. 60 (10/22/78)
Rachmaninoff, Concerto No. 2 in C minor (Ralph Votapek, piano) (4/1/79)
Ravel, Bolero (10/22/78)
Ravel, Bolero (11/14/82)
Ravel, Concerto for Piano and Orchestra in G major,
(Flavio Varani, piano (11/16/86)
Ravel, Rapsodie Espagnole (5/3/81)
Rimsky-Korsakoff, Polonaise frm "Christmas Eve" (12/12/76)
Rimsky-Korsakoff, Scheherazade, op 35 (3/5/78)
Rimsky-Korsakov, Capriccio Espagnole, op. 34 (11/16/86)
Rimsky-Korsakov, Russian Easter Overture (11/11/79)
Rossini, Overture to William Tell (11/14/82)
Schoenberg, A Survivor from Warsaw (4/20/86)
Schoenberg, Five Pieces for Orchestra (4/80)
Schubert, Symphony No. 5 in B Flat Major (2/21/88)
Schubert, Symphony No. 8 in B minor (2/17/80)
Schubert, Symphony No. 9 in C major, D. 944, "The Great" (10/26/86)
Schuman, New England Triptych (2/2/86)
Schumann, Concerto for Piano and Orchestra in A minor, op 54
(Wesley Fishwick, piano) (2/2/86)
Sibelius, Symphony No. 2 in D Major, op. 43 (5/17/87)
Smetana, From ma Vlast (My Country), (2/15/87)
Strauss, Don Quixote, op. 35, (5/20/84)
Strauss, Overture to "The Gypsy Baron", (7/12/81)
Strauss, Radetsky March (2/26/84)
Strauss, Tales from the Vienna Woods, (2/26/84)
Strauss, Waltzes from Der Rosenkavalier, (2/26/84)
Stravinsky, Divertimento from "The Fairy's Kiss" (11/11/79)
Stravinsky, Petrouchka, (3/20/83)
Stravinsky, Symphony in Three Movements (2/24/85)
Stravinsky, The Firebird Suite, (1/27/85)
Sullivan, Overture to Iolanthe, (8/9/87)
Tchaikovsky, Concerto for Piano and Orchestra, (Flavio Varani, Piano) (4/16/78)
Tchaikovsky, Nutcracker Suite, Op 71A, (12/12/76)
Tchaikovsky, Overture 1812, op. 49 (11/17/85)
Tchaikovsky, Symphony No. 4 in F minor, (11/11/79)
Tchaikovsky, Symphony No. 5 in E minor, op. 64, (1/17/88)
Tchaikovsky, Symphony No. 6 in B minor, (11/17/85)
Tchaikovsky, Violin Concerto in D major, Op. 35, (12/12/76)
Tchaikowsky, Romeo and Juliet overture-Fantasy (11/14/82)
Tchaikowsky, Suite from the ballet Swan Lake, op. 20 (5/2/82)
Tchaikowsky, Symphony No. 5 in E minor, op. 64 (5/2/82)
Tchaikowsky, Variation on a Rococo theme for Cello and Orchestra
(Italo Babini, cello) (5/2/82)
Traditional, "La Virgen de la Macarena" (James Underwood, trumpet)
(3/26/88, 6/12/77, 8/9/87)
Villa-Lobos, Fantasy for Piano and Orchestra
(Infio Varani, piano) (11/16/86)
Wagner, Dawn and Sigfried's Rhine Journey
from Die Gotterdammerung (3/1/81)
Wagner, Selections from The Ring of the Nibelungen,
(Marcy Chanteaux, cello) (5/20/84)
Wagner, Siegfried Idyll (12/13/81)
Weber, Freischutz Overture (6/12/77)
Wieniawski, Concerto for Violin and Orchestra No. 1
(Eduardo Rahn, Jr., violin) (1/17/88)
APPENDIX G

THE DETROIT CONCERT BAND

Gems of the Concert Band Compact Disc Program
James B. Underwood, principal cornet and soloist**

CD 1 – “Great Performances”
Introduction To Act III Of "Lohengrin"- Richard Wagner
Marche Militaire Francaise - Camille Saint-Saens
Espana Rhapsody – Emmanuel Chabrier
Shepherd's Hey – Percy Grainger
Excerpts From "Andrea Chenier" – Umberto Giodano
Dance Of The Tumblers – Nicholas Rimsky-Korsakov
Flight Of The Bumblebee – Nicholas Rimsky-Korsakov
Theme And Variations From Suite No. III – Peter Tchaikovsky
Marche Hongroise "Rakoczy" – Hector Berlioz
Rhapsodic Dance, "Bamboula – Samuel Coleridge-Taylor
Clear Track Polka –Eduard Strauss
Polka And Fugue – Jaromir Weinberger
Excerpts From "Manzoni Requiem” Giuseppe Verdi

CD 2 – “Magnificent Marches”
Americans We - Henry Filmore
Chicago Tribune – W. Paris Chambers
Mainliner – Leonard B. Smith
Music Festival – Leonard B. Smith
Official West Point March - Philip Egner
Spirit Of Independence - Abraham Holzmann
The Chimes Of Liberty – Edwin Goldman
Valdres – Johannes Hanssen
World Events – J.S. Zamecnik
Barnum And Bailey’s Favorite – Karl King
American Patrol – Frank Meacham
Jurisprudence - - Leonard B. Smith
Bombasto – Orion Farrar
Boston Commandery – Thomas Carter
March Of The Toys – Victor Herbert
On Jersey Shore – Arthur Pryor
Second Regiment, Connecticut National Guard – David Reeves
The Joker – Mayhew Lake
The March King – Leonard B. Smith
Under The Double Eagle – Josef Wagner
Gate City – Alfred Weldon
Lights Out – Earl McCoy
American Red Cross March – Louis Panella
Entry Of The Gladiators – Julius Fucik
National Emblem March – Edwin Bagley

CD 3 – “Music of the Masters”
March And Procession Of Bacchus – Leo Delibes
Bacchanale – Camille Saint-Saëns
Italian Polka – Sergei Rachmaninoff
Slavonic Dance No. 3 – Antonin Dvorak
Farandole – George Bizet
Finlandia – Jean Sibelius
Golliwog's Cake Walk – Claude Debussy
The Kaffir On The Karoo – John Philip Sousa
Fugue A La Gigue – J.S. Bach
Finale from Symphony No. 4 – Peter Tchaikowsky
Two Norwegian Dances – Edvard Grieg
Hungarian Dance No. 5 – Johannes Brahms
Ecossaises – Ludwig Van Beethoven
Second Hungarian Rhapsody – Franz Liszt

CD 4 – “Virtuoso Soloists”
Carnival Of Venice – Herbert L. Clarke
Fantastic Polka – Arthur Pryor
Believe Me, If All Those Endearing Young Charms – Simone Mantia
The Three Soldiers – Victor Herbert
The Bugler – Leroy Anderson
Through The Air – August Damm
Bugler's Holiday - Leroy Anderson
Blue Bells Of Scotland – Arthur Pryor
Columbian Fantasy – Walter Rogers**
An Awkward Complication This – John Philip Sousa
Wood Up Quickstep – John Holloway**
Bella Figlia Del Amore – Giuseppe Verdi
The Southern Cross – Herbert L. Clarke**
Bravura Variations – Adolphe Adam
My Heaven Of Love – Edwin Goldman
Atlantic Zephyrs – Gardell Simons
**Land Of The Free – Walter Rogers**
Chi Mi Frena... – Gaetano Donizetti

CD 5 – “Legendary Overtures”
Zampa Overture – L.J.F.Herold
La Forza Del Destino Overture – Giuseppe Verdi
Light Cavalry Overture – Franz Von Suppe
Oberon Overture – Carl Maria Von Weber
Raymond Overture – Ambroise Thomas
Ruy Blas Overture – Felix Mendelssohn
Egmont Overture – Ludwig Van Beethoven
Roman Carnival Overture – Hector Berlioz
William Tell Overture – Gioacchino Rossini

**James B. Underwood is listed as soloist.**
PHILADELPHIA ORCHESTRA SOUTH AMERICAN TOUR: 1988

James B. Underwood, second trumpet

Two-Week South American Tour (May 22- June 5, 1988)
James Underwood, second trumpet
(replacement for Seymour Rosenfeld)

2 Concerts in Caracas, Venezuela
4 performances in Buenos Aires

2 performances in Sao Paulo, Brazil
1 in Rio de Janeiro

Works Performed
Beethoven Symphony No. 4
Beethoven Symphony No. 5
Brahms Symphony No. 2
Copland Symphony No. 3
Hindemith Concert Music for Strings and Brass
Tchaikovsky Symphony No. 4

Encores
Verdi La Forza del Destino
APPENDIX I

THE UNIVERSITY OF MICHIGAN REPERTORIE LIST: 1966-1966

James B. Underwood, principal trumpet, first cornet, soloist, and historical instruments

University Philharmonia
Summer Session Orchestra
Symphony Orchestra
Chamber Ensemble
Consort (Historical Instruments)
Chamber Music

James B. Underwood, principal trumpet

Bach: Brandenburg Concerto No. 2/Allegro (January 17, 1968)
Bach: Brandenburg Concerto No. 2 in F major (October 13, 1968)
Bach: Cantata No. 131 (November 8, 1968)
Bach: Cantata No. 150 (November 11, 1966)
Bach: Cantata No. 150 (November 8, 1968)
Bach: Cantata No. 191 (November 8, 1968)
Bach: Magnificat (November 22, 1968)
Bach: Mass in B Minor (December 8, 1967)
Barber: Adagio for Strings (October 2, 1968)
Bartók: Concerto for Orchestra (1943) (October 11, 1966)
Bartók: Concerto for Viola/Barrus (March 4, 1969)
Bartók: Miraculous Mandarin Suite (October 2, 1968)
Beethoven: Concerto for Piano and Orchestra No. 2 in B flat/Merena (March 28, 1967)
Beethoven: Leonore Overture No. 3 (October 10, 1967)
Beethoven: Prometheus Overture (October 30, 1968)
Benjamin: Romantic Fantasy for Violin, Viola, and Orchestra (November 20, 1968)
Bernstein: Overture to Candide (April 12, 1969)
Brahms: Academic Festival Overture (March 7, 1968)
Brahms: Symphony No. 2 (November 20, 1968)
Brahms: Symphony No. 4 in E minor (February 28, 1967)
Castiglioni: Ode (1966) (First Performance in America) (February 28, 1967)
Chopin: Concerto II in F minor/Volkhausen (March 4, 1969)
Cimarosa: Concerto for Two Flutes in G major/Kahn,Ketola (April 6, 1968)
Cooper: Concerto for Violin and Orchestra (October 30, 1968)
Dellapiccola: Piccola Musica notturna (October 13, 1968)
Gershwin: Concerto for Piano and Orchestra in F (1925) (February 28, 1967)
Ginastera: Variaciones Concertantes for Chamber Orchestra (October 13,
Chausson: Poem for Violin and Orchestra/Apple (March 28, 1967)
David: Concertino for Trombone and Orchestra/Roznoy (March 28, 1967)
Dvorak: Symphony No 8 in G major (1889) (November 16, 1967)
Gluck: Overture to Iphigenie en Aulide (October 11, 1966)
Hindemith: Symphonic Metamorphoses (February 1, 1968)
Ibert: Concertino da Camera/Nelson (April 6, 1968)
Khachaturian: Concerto for Violin and Orchestra/D’Onofrio (March 28, 1967)
Liszt: Concerto No.2 in A major/Kabala (April 6, 1968)
Martin: Concerto for Seven Wind Instruments, Timpani,
Percussion and Strings (December 5, 1968)
Mennin: The Christmas Story (December 7, 1966)
Mendelssohn: Symphony No. 4 (Italian) (February 1, 1968)
Mozart: Exultate/Jaynes (March 28, 1967)
Mozart: Symphony No. 24 (January 17, 1968)
Mozart: Symphony No. 24 (October 13, 1968)
Mozart: Symphony No. 29 (December 5, 1968)
Pachelbel: Magnificat in C (November 11, 1966)
Peck: With All My Heart (1967) (March 28, 1967)
Poulenc: Concerto for Organ, Strings, and Tympani (1938) (October 11, 1966)
Piston: Concerto for Viola and Orchestra (1957) (March 7, 1968)
Prokofieff: Symphony No. 5 (October 30, 1968)
Rachmaninoff: Concerto No. 1 in F-sharp minor/Wilson (April 6, 1968)
Rachmaninoff: Concerto No. 2 in C minor for Piano /Winerock (March 4, 1969)
Ravel: Daphnis and Chloe, Suite II (February 5, 1969)
Ravel: “Don Quichotte à Dulcinée”/Jackson (March 4, 1969)
Respighi: The Pines of Rome (1924) (November 16, 1967)
Respighi: The Pines of Rome (January 17, 1969)
Rossini: Semiramide Overture (November 20, 1968)
Rossini: “Largo al factotum” from Il Barbierie di Siviglia/Perez (March 4, 1969)
Schubert: Symphony No. 7 in C Major (“The Great”) (January 26, 1967)
Schubert: Symphony No. 8 in B minor (“The Unfinished”) (August 9, 1968)
Schumann: Symphony No. 4 in D minor (October 2, 1968)
Sibelius: Concerto for Violin (February 5, 1969)
Sibelius: Symphonie No. 2 (March 7, 1968)
Sperger, Johann/Hurst: Concerto for Double Bass in A Major/Hurst (August 9, 1968)
Strauss: Death and Transfiguration (January 17,1968)
Strauss: Horn Concerto No. 1 in E-flat/Odmark (April 6, 1968)
Stravinsky:  Petrushka (October 10, 1967)
Stravinsky:  Le Sacre Du Printemps (April 12, 1969)
Tchaikovsky:  Rococo Variations/Brown (March 4, 1969)
Tchaikovsky:  Serenade (April 12, 1969)
Telemann:  Suite for Flute and Strings/Hauenstein (October 10, 1967)
Tchaikovsky:  Romeo and Juliet Overture – Fantasy (January 26, 1967)
Ulysses Kay:  Fantasy Variations (February 1, 1968)
Verdi:  Te Deum (December 7, 1966)
Wagner:  Flying Dutchman Overture (February 5, 1969)
Wagner:  Wesendonck Songs (January 26, 1967)

Consort (Historical Instruments)

Anon:  Two Fanfares (December 1, 1966)
Scarlatti, A:  Su Le Sponde del Tebro (April 7, 1967)

Chamber Music

Pezel:  Sonata No. 2 from Hora Decima (February 9, 1968)
Stravinsky:  Octet (April 1, 1967)
Schwarz, R: “A Gentleness Survives” (April 1, 1968)

Wind Band Repertoire (1967-1968)
Michigan Symphonic Band, William D. Revelli, conductor
James B. Underwood, cornet 1 section

Alford:  Poetic March, The Vanished Army (April 10, 1968)
Bach/arr Falcone:  Passacaglia and Fugue in C Minor (January 11, 1968)
Bach:  Toccata and Fugue in D minor (October 18, 1967)
Bellstedt:  Napoli, Conzone con Variazione/H.C. Smith (January 11, 1968)
Bennett:  Suite of Old American Dances (October 18, 1967)
Berlioz:  Overture to Beatrice et Benedict (October 18, 1967)
Creston:  Concerto for Saxophone/Londeix (March 20, 1968)
Dello Joio:  Scenes from The Louvre/Dello Joio (January 11, 1968)
Dello Joio:  Variants on a Mediaeval Tune/Dello Joio (January 11, 1968)
Franck:  Tone Poem, Psyche and Eros (April 10, 1968)
Gershwin-Rhoads:  My Man’s Gone Now/Serverinsen (November 18, 1967)
Ginastera:  Danza Final from the Ballet Estancia (November 18, 1967)
Giannini:  Variations and Fugue (January 11, 1968)
Giannini:  Variations and Fugue (April 10, 1968)
Gilmant:  Morceau Symponique/H.C. Smith (January 11, 1968)
Hindemith:  Symphony in B flat (April 10, 1968)
Hovhaness:  Symphony No. 4 (March 20, 1968)
Hummel:  Trumpet Concerto/Underwood (March 20, 1968)
Kabalevsky: Overture to Colas Breugnon (January 11, 1968)
Kalinnikov: Symphony No. 1 (Finale) (March 20, 1968)
Nelhybel: Prelude and Fugue (March 20, 1968)
Nelhybel: Symphonic Movement (April 10, 1968)
Nixon: Reflections (March 20, 1968)
Persichetti: Symphony No. 6 (April 10, 1968)
Rimsky-Korsakov: Procession of the Nobles from Mlada (January 11, 1968)
Rogers: Highlights from Carousel (November 18, 1967)
Rossini: Overture to La Gazza Ladra (March 20, 1968)
Smetana: Three Revolutionary Marches (October 18, 1967)
Strauss: Overture to Die Fledermaus (November 18, 1967)
Surinach: Ritmo Jondo (Flamenco) (March 20, 1968)
Tcherepnin: Sonatina for Timpani and Band (October 18, 1967)
Wagner: Procession of the Knights of the Holy Grail from Parsifal (October 18, 1967)
Walton: Coronation March, Orb and Sceptre (April 10, 1968)
Werle: Concerto for Trumpet, Winds and Perc/Severinsen (November 18, 1967)

**Big Band Repertoire**

**James B. Underwood, trumpet 2**

Brookmeyer/arr: Happiness (March 25, 1967)
Brookmeyer/arr: Dixieland (March 25, 1967)
Downing: Wolfgang (October 21, 1966)
Fisher/arr: Hard Days Night (October 14, 1966)
Fisher: Special Selection (March 25, 1967)
Gillis: First Movement of Jazz Suite (October 21, 1966)
Gillis: Jazz Suite (March 25, 1967)
Gillis/arr: My Funny Valentine (October 21, 1966)
Gillis/arr: So What? (March 25, 1967)
Gillis/arr: Yesterday (October 14, 1966)
Gillis/arr: Yesterday (October 21, 1966)
Golson: Along Came Betty (March 25, 1967)
Hefti: Sunday Mornin’ (March 25, 1967)
Hefti: Teddy the Toad (March 25, 1967)
Holman/arr: You and I (October 14, 1966)
Jones: Jessica’s Day (October 21, 1966)
Jones: Stockholm Sweetin’ (March 25, 1967)
Miller: Small Group (March 25, 1967)
Nelson: Hoe Doe (March 25, 1967)
Romeros: Motivos-Spanish Waltz (October 21, 1966)
Romeros: Motivos (March 25, 1967)
Steele/arr: Taste of Honey (October 14, 1966)
Steele/arr: Taste of Honey (October 21, 1966)
Wilson: Nancy Jo (March 25, 1967)
APPENDIX J

COLUMBUS SYMPHONY ORCHESTRA REPETOIRE LIST: 1988-2006


Abels: Global Warming (3/5/1993)
Adam: Giselle (9/30/1993) (9/19/1995)
Adams: Short Ride in a Fast Machine (1/19/1996)
Bach (Cailliet, Lucien, orch.): Fugue in G Minor ("Little") (1/20/2000)
Bach (Respighi, Ottorino, orch.): Passacaglia in C Minor, BWV 582 (11/12/1993) (5/12/2000)
Bach (Webern, Anton von, orch.): Ricercare No. 2 from Musical Offering, BWV 1079 (2/7/2003)
Bach: Brandenburg Concerto No. 2 in F Major, BWV 1047 (5/19/2000)
Bach: Magnificat, BWV 243 (5/20/2000)
Bach: Suite No. 3 in D Major for Orchestra, BWV 1068 (5/20/2000)
Baker: In Paradisium (9/22/1988)
Barber: Agnus Dei (CSO Chorus) (2/4/1996)
Barber: Overture to The School for Scandal (4/7/2000)
Barber: Symphony No. 1, Op. 9 (1/24/1997)
Bartók: Concerto No. 2 for Piano and Orchestra (Garrick Ohlsson, piano-1/31/1992)
Bartók: Concerto No. 2 for Violin and Orchestra (4/12/1996)
Bartók: Dance Suite (10/26/1990)
Bartok: Music for Strings Percussion and Celesta (5/16/90)
Bartók: Rumanian Folk Dances  (2/21/1992)
Bartok: Violin Concerto No. 5 (Silvia Marcovici, violinst-1/5/90)
Beethoven: "Allegro con brio" from Symphony No. 5 in C Minor, Op. 67 (3/14/1999)
Beethoven: Egmont Overture (3/16/90)
Beethoven: Overture to The Creatures of Prometheus, Op. 43 (9/18/1997)
Beethoven: Overture to The Ruins of Athens, Op. 113 (11/5/1993)
Beethoven: Piano Concerto No. 1 (Russell Sherman, pianist-9/8/89)
Beethoven: Piano Concerto No. 2 (Jeffrey Siegel, pianist-5/11/90)
Beethoven: Romance No. 2 in F Major for Violin and Orchestra, Op. 50 (Isaac Stern, violin-9/7/1995)
Berlioz: La Damnation de Faust, Op. 24
Bernstein: Symphonic Dances from West Side Story (4/12/1996)
Bernstein: Symphony No. 2 (1965 Revision/John Browning, piano-1/24/1997)
Bernstein: Three Meditations from Mass (Andres Diaz, cello-3/9/2001)
Bizet: Suite No. 1 from Carmen (Hoffman; Arranged-10/12/2001)
Bizet: Suite No. 1 from L'Arlésienne (10/15/1993)
Borodin: "Polovtsian Dances" from Prince Igor (10/30/1998)
Bottesini: Gran duo concertante for Violin, Contrabass, and Orchestra (Vadim Gluzman, violin; Mark Morton, double bass-3/3/2000)
Brahms (Dvorák, Antonín, orch.): Hungarian Dance No. 19 in B Minor (10/11/1996)
Brahms (Dvorák, Antonín, orch.): Hungarian Dance No. 21 in E Minor (10/11/1996)
Brahms (Hallén, Johannes A., orch.): Hungarian Dance No. 2 in D Minor (10/11/1996)
Brahms (Hallén, Johannes A., orch.): Hungarian Dance No. 7 in A Major (10/11/1996)
Brahms (Juon, Paul, orch.): Hungarian Dance No. 4 in F-sharp Minor (10/11/1996)
Brahms (Parlow, Albert, orch.): Hungarian Dance No. 16 in F Minor (10/11/1996)
Brahms (Parlow, Albert, orch.): Hungarian Dance No. 5 in G Minor (10/11/1996)
Brahms (Parlow, Albert, orch.): Hungarian Dance No. 6 in D Major (10/11/1996)
Brahms: Academic Festival Overture, Opus 80 (9/15/2000)
Brahms: Concerto in A Minor for Violin, Cello, and Orchestra, Op. 102 (Joseph
Brahms: Hungarian Dance No. 1 in G Minor (10/11/1996)
Brahms: Piano Concerto No. 2 (Barry Douglas, pianist-2/2/90)
Brahms: Serenade No. 2 (3/28/90)
Britten: Ceremony of Carols (12/12/1990)
Britten: The Young Person's Guide to the Orchestra, Opus 34 (10/26/2001)
Bruch: Violin Concerto No. 1 (10/6/89)
Bruckner (Bruckner-Schalk): Symphony No. 8 in C Minor (5/17/1991)
Bruckner: Symphony No. 4 in E-flat Major (1/10/1997)
Bruckner: Symphony No. 5 in B-flat Major (11/8/1991)
Bruckner: Symphony No. 7 (4/5/90) (2/16/1996)
Chabrier: España (1/20/2000)
Cimarosa: Overture to Il matrimonio segreto (4/1/1994)
Copland: "At the River" from Old American Songs for Medium Voice Or Chorus and Orchestra (Mark Andrew Baker, baritone) (3/12/2000)
Copland: "Hoe Down" from Rodeo (3/12/2000)
Copland: "I Bought Me a Cat" from Old American Songs for Medium Voice Or Chorus and Orchestra (Mark Andrew Baker, baritone) (3/12/2000)
Copland: Lincoln Portrait (Angela Pace, narrator) (11/7/1997)
Copland: Music for the Theatre (11/10/2000)

**Copland: Quiet City (10/7/1994)**

Copland: Suite from Billy the Kid (11/10/2000)

Corigliano: Symphony No. 1 (11/12/1993)

Daugherty: flamingo (11/15/1996)

David Diamond: Music for Shakespeare's Romeo and Juliet (10/18/89)

Davies: An Orkney Wedding With Sunrise (David C. Daye, bagpipes) (3/12/1993)

Debussy (Andrée Caplet, transcr.): Children's Corner, Suite for Orchestra (4/24/1997)

Debussy (Henri Büsser, orch.): Petite suite (4/24/1997)

Debussy (Ravel, Maurice, orch.): Sarabande (1/9/1998)

Debussy: "Gigues" from Images (4/24/1997)

Debussy: "Ibéria" from Images (5/12/1989)

Debussy: Danse sacrée et danse profane for Harp and Orchestra (4/24/1997)


Debussy: Nocturnes (9/19/1995)


Debussy: Première rapsodie for Clarinet and Orchestra (David Thomas, clarinet-2/9/2001)

DeLeone: Peter Pan (2/21/2002)

Delibes: Coppelia (2/27/1992)

Delibes: Coppelia (9/13/1990)


Donizetti: Lucia di Lammermoor (11/7/1995)


Drigo: Diana and Acteon (9/19/1995)
Druckman: That Quickening Pulse (11/3/89)
Dukas: The Sorcerer's Apprentice (12/6/1996)
Dvořák: Carnival Overture (9/8/89)
Dvořák: Concerto in G minor for Piano and Orchestra, Opus 33 (Benedetto Lupo, piano-4/6/2001)
Dvořák: Symphony No. 6 in D Major, Op. 60 (10/14/1994)
Dvořák: Golden Spinning Wheel, OP. 109 (4/6/2001)
Elliott Schwartz: Celebrations/ Reflections for Orchestra (3/28/90)
Erb: Symphony of Overtures (4/5/90)
Falla: El amor brujo (1/12/2001)
Falla: Suite No. 1 from The Three-Cornered Hat (Scenes and Dances-1/12/2001)
Falla: Suite No. 2 from The Three-Cornered Hat (9/28/1990)
Fauré: Elégie for Cello and Orchestra, Opus 24 (Luis Biava, cello-2/9/2001)
Franck: Symphonic Variations for Piano and Orchestra (Ivan Moravec, piano) (1/29/1999)
Frumerie: Concerto for Trombone and Orchestra (Andrew Millat, trombone-10/14/1994)
Gagnon: Mad Shadows (9/28/1995)
Gershwin (Robert Russell Bennett, arr.): Porgy and Bess, A Symphonic Picture (1/20/2000)
Gershwin (Rose, Don, arr.): Overture to Girl Crazy (4/27/2001)
Gershwin, Concerto in F Major for Piano and Orchestra (James Tocco, piano-11/2/1990) (Christopher O'Riley, piano-10/4/1996)
Gershwin: Cuban Overture (4/27/2001)
Goldmark: Concerto in A Minor for Violin and Orchestra, Op. 28 (Joshua Bell, violin-1/8/1999)
Gomes: Overture to Il Guarany (11/14/2003)
Gretry: Air de Ballet (9/22/1988)
Grieg (Sitt, Hans, orch.): Norwegian Dances, Op. 35 (9/24/1999)
Grieg: Excerpts from Peer Gynt Suites Nos. 1 & 2 (3/12/1993)
Grieg: Peer Gynt (3/2/2001)
Grieg: Piano Concerto in A minor (Juliana Markova, pianist-11/10/89)
Hagen: Fresh Ayre (10/5/1990)
Handel: Concerto Grosso in G Minor, Op. 6, No. 6 (1/16/2004)
Handel: Overture to Music for the Royal Fireworks (4/14/1995)
Harris: Symphony in Two Movements (3/18/1994)
Haydn: Cello Concerto in C (Lynn Harrell, cellist) (4/5/90)
Haydn: Symphony No. 100 in G Major ("Militairy") (10/6/1995) (9/14/2005)
Haydn: Symphony No. 31 in D Major ("Hornsignal") (1/16/1991) (1/16/2004)
Haydn: Symphony No. 45 in F-sharp Minor ("Farewell") (3/25/1994)
Haydn: Symphony No. 60 in C Major ("Il distratto") (5/4/1995)
Haydn: Symphony No. 82 in C Major ("The Bear") (1/23/1998)
Haydn: Symphony No. 88 in G Major (12/3/1993)
Haydn: Symphony No. 94 in G Major (1/24/1992)
Haydn: Symphony No. 96 in D Major ("The Miracle") (2/26/1993)
Helsted and Paulli: Flower Festival (10/27/1988)
Hindemith: Symphonic Metamorphosis on Themes of Carl Maria von Weber (1/13/1995)
Hindemith: Theme and Variations: The Four Temperaments for Piano and String Orchestra (Lukas Foss, piano-10/20/1995)
Honegger: Concerto da camera for Flute and English Horn (Randall Hester, flute; Robert Royse, english horn-12/3/1993)
Honegger: Mermoz Suite 1 (4/24/1997)
Honegger: Mermoz Suite 2 (4/24/1997)
Honegger: Pacific 231, Mouvement symphonique No. 1 (4/24/1997)
Honegger: Symphony No. 3 ("Liturgique")
Ives (Schumann, William, orch.): Variations on America (10/4/1996)
Ives: The Unanswered Question (10/9/1998)
Janácek: Taras Bulba (9/26/2003)
John Adams: The Chairman Dances ("Fox-trot for Orchestra") (11/10/89)
Kern (D'Angelo, Gene; arr.): "Smoke Gets in Your Eyes" from Roberta (4/11/2000)
Korngold: Concerto in D Major for Violin and Orchestra, Op. 35 (Elmar Oliveira, violin-(3/7/1997)
Krommer: Concerto No. 2 for Two Clarinets and Orchestra in E flat major, Op. 91 (David Thomas, clarinet; Robert Jones, clarinet-7/9/1998)
Larsen: Cold, Silent Snow for Flute, Harp, and Orchestra (Nancy Allen, harp; Carol Wincenc, flute-4/5/1996)
Larsen: Overture for the End of a Century (10/14/1999)
Leshnoff: Violin Concerto (Charles Wetherbee, violin-11/18/2005)
Liszt (Müller-Berghaus, Karl; Transcribed): Hungarian Rhapsody No. 2 in C minor (10/5/2001)
Liszt: Concerto No. 1 in E-flat Major for Piano and Orchestra (André LaPlante, piano-10/11/1996)
Liszt: Concerto No. 2 in A Major for Piano and Orchestra (André LaPlante, piano-10/11/1996) (Antonio Pompa-Baldi, piano-10/5/2001)
Liszt: Hungarian Fantasy for Piano and Orchestra (3/14/1999)
Liszt: Mazeppa, Symphonic Poem No. 6 (10/3/1997)
Lutoslawski: Concerto for Orchestra (3/5/1993)
Macdowell: Concerto No. 2 in D Minor for Piano and Orchestra, Op. 23 (Jeffrey Siegel, piano-12/6/1991)
Mahler: Das Lied von der Erde (Gwendolyn Killebrew, mezzo soprano; William Johns, tenor-4/12/1991)
Mahler: Symphony No. 3 in D minor (1906 revision) (1/26/2001)
Mahler: Symphony No. 6 in A Minor (10/7/1988) (1/15/1999)
Mahler: Symphony No. 9 in D Major (1/27/1989)
Martin: Symphony No. 5 (2/19/1999)
Mascagni: "Easter Hymn" from Cavalleria Rusticana (4/21/2000)
McTee: Circuits (11/8/1996)
Mendelssohn: Concerto No. 1 in G Minor for Piano and Orchestra, Op. 25 (Joseph Kalichstein, piano-10/8/1993)
Mendelssohn: Heilig, Heilig (2/4/1996)
Mendelssohn: Overture to A Midsummer Night's Dream, Opus 21 (2/16/2001)
Mendelssohn: Overture to Ruy Blas, Op. 95 (10/21/1988)
Mendelssohn: Symphony No. 4 ("Italian") (4/27/90)
Mennin: Symphony No. 9 (10/21/1988)
Minkus (Florio, arr.): Act II - The Kingdom of the Shades from La Bayadere (3/12/1998)
Moncayo (García): Huapango (3/3/2002)
Morton Gould: Classical Variations on Colonial Themes (1/19/90)
Mozart: Ave verum corpus, K. 618 (CSO Chorus)
Mozart: Cassation No. 1 in G Major, K. 63 (3/1/1989)
Mozart: Concerto in B-flat Major for Bassoon and Orchestra, K. 186e (191) (Betsy Sturdevant, bassoon-1/16/1991)
Mozart: Concerto in C Major for Flute, Harp, and Orchestra, K. 297c (299) (Nancy Allen, harp; Carol Wincenc, flute-4/5/1996)
Mozart: Concerto in D Major for Trumpet (James Underwood, trumpet-12/12/1990)
Mozart: Concerto No. 14 in E-flat Major for Piano and Orchestra, K. 449 (Cecile Licad, piano-2/6/1991)
Mozart: Concerto No. 17 in G Major for Piano and Orchestra, K. 453 (Simone Pedroni, piano-3/18/1994)
Mozart: Concerto No. 19 in F Major for Piano and Orchestra, K. 459 (Anna Polonsky, piano-11/7/2003)
Mozart: Concerto No. 2 in D major for Flute and Orchestra, K. 285d (314) (James Galway, flute-10/12/2001)
Mozart: Concerto No. 2 in D Major for Violin and Orchestra, K. 211 (Vladimir Spivakov, violin-3/3/2006)
Mozart: Concerto No. 2 in E-flat Major for Horn and Orchestra, K. 417 (Gene Standley, conch shells-2/26/1993)
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Mozart: Concerto No. 24 in C Minor for Piano and Orchestra, K. 491 (Peter Serkin, piano-1/27/2006)
Mozart: Concerto No. 27 in B-flat Major for Piano and Orchestra, K. 595 (Andrea Lucchesini, piano) (3/1/1991)
Mozart: Concerto No. 3 in E-flat Major for Horn and Orchestra, K. 447 (David Pyatt, french horn) (11/14/1997)
Mozart: Concerto No. 4 in D Major for Violin and Orchestra, K. 218 (Jaime Laredo, violin-10/10/1990) (Leonid Polonsky, violin-1/6/2006)
Mozart: Concerto No. 9 in E-flat Major for Piano and Orchestra, K. 271 ("Jeunehomme") (Philippe Entremont, piano-1/28/2000)
Mozart: Cosi fan tutte, K. 588 (4/20/1993)
Mozart: Divertimento in D Major, K. 125a (136) (5/2/1997)
Mozart: Eine kleine nachtmusik, K. 525
Mozart: Exsultate, jubilate, K. 158a (165) (Elizabeth Holleque, soprano-5/14/1993) (Heidi Grant Murphy, soprano-9/9/2001)
Mozart: Overture to Cosi fan tutte, K. 588 (1/18/1989)
Mozart: Overture to Don Giovanni, K. 527 (4/12/1991)
Mozart: Overture to Lucio Silla, K. 135 (3/16/2000)
Mozart: Overture to The Abduction from the Seraglio, K. 384 (3/19/1999) (9/14/2005)
Mozart: Piano Concerto No. 17, K. 453 (Emanuel Ax, pianist) (4/6/90)
Mozart: Piano Concerto No. 23, K. 488 (Richard Goode, pianist) (10/18/89)
Mozart: Piano Concerto No. 9, K. 271 (Dezso Ranki, pianist) (2/23/90)
Mozart: Serenade No. 10 in B-flat Major, K. 370a (361) ("Gran partita") (4/7/2006)
Mozart: Serenade No. 6 in D Major for Two Small Orchestras, K. 239 ("Serenata notturno") (1/28/2000)
Mozart: Serenade No. 7 in D Major, K. 248b (10/10/1990)
Mozart: Six German Dances, K. 600 (5/15/1992)
Mozart: Symphony No. 31 in D Major, K. 300a (297) ("Paris") (3/1/1991)
Mozart: The Abduction from the Seraglio, K. 384 (4/14/1998)
Mozart: The Marriage of Figaro (Le nozze di Figaro) (1/30/2001)
Mussorgsky (Nicolai Rimsky-Korsakov (Orch.): A Night on Bald Mountain (10/30/1998)
Mussorgsky: Introduction to Khovanshchina (2/9/90)
Paganini: Concerto No. 1 in D Major for Violin and Orchestra, Op. 6 (Charles Wetherbee, violin-10/3/1997)
Paganini: Concerto No. 1 in D Major for Violin and Orchestra, Op. 6 (Charles Wetherbee, violin-6/24/1998)
Paganini: Concerto No. 1 in D Major for Violin and Orchestra, Op. 6 (Sarah Chang, violin-1/21/1994)
Penderecki: Concerto No. 2 for Violin and Orchestra (Charles Wetherbee, violin-1/11/2002)
Penderecki: Threnody for the Victims of Hiroshima (1/11/2002)
Petrov: The Bells Tolling Russia (10/25/1991)
Ponchielli: "Dance of the Hours" from La Gioconda (3/3/2000)
Poulenc: Concerto in G Minor for Organ, Strings, and Timpani (4/24/1997)
Poulenc: Gloria (Kathryn Chase, soprano; CSO Chorus) (12/12/1990)
Prinz: Second Concert for Clarinet (Howard Klug, clarinet-7/9/1998)
Prokofiev: Concerto No. 1 in D-flat Major for Piano and Orchestra, Op. 10 (Benedetto Lupo, piano-5/9/1997)
Prokofiev: Concerto No. 2 in G Minor for Piano and Orchestra, Op. 16 (Yefim Bronfman, piano-4/30/2004)
Prokofiev: Desir (Gary Sheldon, arr.) (3/12/1998)
Prokofiev: Selections from Suites 1, 2, & 3 from Romeo and Juliet (2/13/1998)
Puccini: "O mio babbino caro" from Gianni Schicchi (Elizabeth Holleque, soprano-10/11/1998)
Puccini: Vissi d'arte from Tosca (Elizabeth Holleque, soprano-10/11/1998)
Pugni: Pas de Deux from Esmeralda (3/28/1996)
Pugni: Pas de Quartre (10/18/1990)
Purcell: Selections from The Magic Art (3/1/1989)
Rachmaninoff (Respighi, Ottorino; orch.): Cinq Études-tableaux (11/12/1999)
Rachmaninoff: Concerto No. 4 in G minor for Piano and Orchestra, Opus 40 (Yefim Bronfman, piano-5/11/2001)
Rachmaninoff: Symphony No. 2 in E Minor, Op. 27 (5/20/2005)
Radzynski: David - A Symphony in One Movement (4/4/1997)
Rautavaara: Concerto for Clarinet and Orchestra (Richard Stoltzman, clarinet-11/14/2003)
Ravel: Concerto in D Major for Piano (Left Hand Alone) and Orchestra (Benedetto Lupo, piano) (2/28/2003)
Ravel: Daphnis et Chloé (2/14/1992)
Ravel: La Valse (1/20/1995)
Ravel: Suite No. 1 from Daphnis et Chloé (3/7/1997)
Raye: Around the Corner (10/18/1990)
Respighi: Ancient Airs and Dances for the Lute, Set 2 (11/1/1996)
Respighi: Gli uccelli (The Birds) (10/16/1992)
Respighi: Metamorphosen (5/11/2001)
Revueltas: Homenaje a Federico Garcia Lorca (1/12/2001)
Reznicek: Overture to Donna Diana (10/11/1998)
Rieti: Symphony No. 11 (10/16/1992)
Rimsky-Korsakov: Suite from Le Coq D'or (10/24/2003)
Rodrigo: Concierto Andaluz (The Romeros, guitar quartet) (11/15/1996)
Rodrigo: Concierto de Aranjuez for Guitar and Orchestra (Eduardo Fernandez, guitar-9/28/1990) (Sharon Isbin, guitar-1/12/2001)
Rodríguez: Fanfare for Four Trumpets and Four Conch Shells (3/3/2002)
Romberg: New Moon (7/30/1999)
Romberg: Student Prince (10/16/1998)
Rossini: La Cenerentola (4/15/1997)
Rossini: L'Italiana in Algeri (4/16/1996)
Rossini: Overture to Il barbiere di Siviglia (The Barber of Seville) (9/28/1990)
Rossini: Overture to Il Turco in Italia (1/31/1997)
Rossini: Overture to La gazza ladra (The Thieving Magpie) (9/17/1999)
Rossini: Overture to La scala di seta (10/12/1988)
Rossini: Overture to L'Italiana in Algeri (5/20/2004)
Rossini: Overture to The Siege of Corinth (1/27/1989)
Rossini: Petite Messe Solennelle (4/26/1996)
Rossini: Variations for Clarinet and Orchestra (David Thomas, clarinet-10/7/1994)
Rota: Concerto Soirée for Piano and Orchestra (Benedetto Lupo, piano-5/9/1997)
Saint-Saëns: Concerto No. 2 in G Minor for Piano and Orchestra, Op. 22 (Stanislav
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(Pascal Rogé, piano) (10/5/1990)
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Scarlatti (Stolz, arr.): Taming of the Shrew (9/19/1995)
Schnittke: Concerto for Viola (American Premiere) (Kim Kashkashian, violaist-3/16/90)
Schubert: Overture in the Italian Style in D major, D. 590 (9/21/2001)
Schubert: Symphony No. 2 in B-flat Major, D. 125 (2/18/2000)
Schumann: Cello Concerto (Luis Biava, cellist-4/27/90)
Shostakovich: Concerto No. 2 in F Major for Piano and Orchestra, Op. 102 (Deborah Lew Harder, piano-10/27/1988)
Shostakovich: Music Accompanying the Eisenstein film Battleship Potemkin (4/14/2000)
Shostakovich: Symphony No. 1 in F Minor, Op. 10 (11/1/1996)
Sierra: Concerto for Saxophones (James Carter, saxophone) (4/22/2006)
Smetana: "Blanik" from Má vlast (3/10/2000)
Smetana: "From Bohemia's Fields and Groves" from Má vlast (3/10/2000)
Smetana: "Sárka" from Má vlast (3/10/2000)
Smetana: "Tábor" from Má vlast (3/10/2000)
Smetana: "Vysehrad" from Má vlast (3/10/2000)
Smetana: Moldau (from Ma Vlast) (1/5/90)
Smith: Orchestra Games (Chuck Gillespie, narrator) (3/12/2000)
Stanford: Symphony No. 3 in F minor, Opus 28, "Irish" (10/12/2001)
Strauss: Concerto in D Minor for Violin and Orchestra, Op. 8 (Sarah Chang, violin-5/14/1999)
Strauss: Concerto No. 1 in E-flat Major for Horn and Orchestra, Op. 11 (David Pyatt, french horn-11/14/1997)
Strauss: Die Fledermaus (11/16/2000)
Strauss: Four Last Songs (Karen Huffstodt, soprano-9/6/1991)
Strauss: Kettentanz (9/28/1995)
Strauss: Metamorphosen, A Study for 23 Solo Strings (2/6/1991)
Strauss: Overture to Die Fledermaus (12/12/1990)
Stravinsky: Apollon Musagete (10/18/89)
Stravinsky: Capriccio for Piano and Orchestra 10/2/2003)
Stravinsky: Concerto in D Major for Violin and Orchestra (Laurence Shapiro, violin-4/12/1991)
Stravinsky: Divertimento from The Fairy's Kiss (2/23/90)
Stravinsky: Firebird Suite (1919 version) (2/9/90)
Stravinsky: Jeu de cartes, Ballet in Three Deals (10/14/1994)
Stravinsky: Le Sacre du printemps (The Rite of Spring) (11/15/1991)
Stravinsky: Pétrouchka (2/7/2003)
Stravinsky: Suite from Pulcinella (10/20/1995)
Stravinsky: Suite No. 2 for Small Orchestra (4/22/2006)
Stravinsky: Symphony of Psalms (10/7/1994)
Takemitsu: From Me Flows what You Call Time (NEXUS) (11/12/1993)
Tchaikovsky: Black Swan "Pas de Deux" from Swan Lake (9/19/1995)
Tchaikovsky: Manfred Symphony, Opus 58 (3/9/2001)
Tchaikovsky: Romeo and Juliet Overture (2/9/90)
Tchaikovsky: Symphony No. 2 ("Little Russian") (2/23/90)
Tchaikovsky: Symphony No. 3 in D Major, Op. 29 ("Polish") 10/2/2003
Tchaikovsky: Symphony No. 4 in F Minor, Op. 36 (5/2/1997) (10/5/2001)
Tchaikovsky: Violin Concerto in D (Victor Tretyakov, violinist-11/3/89)
Telemann: Concerto in G Major for Viola and Orchestra (David Schmuckler, viola-1/18/1989)
Tomasi: Concerto for Trumpet and Orchestra (James Underwood, trumpet) (10/9/1992)
Turina: Oracion del Torero (1/12/2001)
Vanhal: Concerto for Two Bassoons and Orchestra in F Major (Betsy Sturdevant, bassoon; Douglas Fisher, bassoon-1/13/1995)
Vaughan Williams: Concerto in F Minor for Tuba and Orchestra (James Akins, tuba-1/28/1994)
Vaughan Williams: Symphony No. 2 ("A London Symphony") (4/14/1995)
Verdi: "Te Deum" from Four Sacred Pieces (4/21/2000)
Verdi: Don Carlo (10/11/1988)
Verdi: La Traviata (10/17/2000)
Verdi: Macbeth 11/16/1999)
Verdi: Nabucco (2/4/1997)
Verdi: Otello (3/9/90)
Verdi: Overture to Giovanna d'Arco (Joan of Arc) (3/3/2000)
Verdi: Overture to Luisa Miller (10/6/89) (1/4/2002)
Verdi: Rigoletto (10/9/1990) (10/18/2001)
Vivaldi: Concerto in C Major for Piccolo and Orchestra, R. 443 (arr. for Vibraphone-Evelyn Glennie, percussion)
Vivaldi: Concerto in C Major for Two Trumpets and Orchestra, R. 537 (James Underwood, trumpet; Jeff Korak, trumpet-5/18/2001)
Wagner (Hutschenruyter, orch.): "The Ride of the Valkyries" from Die Walküre (3/19/2004)
Wagner: "Christopher Columbus" Overture (5/24/1991)
Wagner: A Faust Overture
Wagner: Overture to Rienzi (11/17/1995)
Walker: Lyric for Strings (2/19/1999)
Walton: Symphony No. 1 in B-flat minor (5/3/1991)
Warren: "42nd Street / Lullaby of Broadway" from 42nd Street (9/22/1988)
Weber: Overture to Oberon (5/14/1999)
Webern: Passacaglia, Op. 1
Zemlinsky: Lyric Symphony (Ruth Falcon, soprano; Haijing Fu, baritone-3/6/1992)
Zwilich: Prologue and Variations (2/18/2000)
Zwilich: Symphony No. 2 ('Cello Symphony) (1/6/1989)
APPENDIX K

SAMPLE QUESTIONS FROM THE INTERVIEWS

**CSO Questions:**
When did you meet Jim for the first time?

Were you on the audition committee when he auditioned for the CSO?

What do you remember about the audition?

When did the audition take place?

Do you remember who was in the finals with Jim?

When did he start playing with the orchestra?

Was he interim before the final audition?

What do you remember about his first year with the orchestra?

Do you remember the L. Mozart, Bach/Brandenburg #2, and Tomasi performances?

Jim enjoyed many things outside of playing with the orchestra. Do you remember his outside interests?

Is there anything you would like to add?

**Detroit Concert Band Questions:**
When did you first meet Jim?

When did he start performing with the Detroit Concert Band?

What position did he play in the band?

When did he begin soloing with the band?
What was his relationship with L. B. Smith?
Did he move back to the Detroit area after Washington?

When did he finish with the Marine Band?
Did you work with Jim in Detroit?
Did he play extra with the Detroit Symphony?
Did he record with the band?
Is there anything you would like to add?

**Marine Band Questions:**

When did Jim audition for the Marine Band?
Were you in the band when he arrived?
Do you remember his audition?
What position did he play in the band in the beginning of his service?
Do you recall memorable performances or tours?
Can you highlight any of your experiences with him in the band?
How much solo playing did he do?
Do you work any of the White House gigs with Jim?
Do you recall which Nixon’s inauguration Jim played?

When did he leave Washington?
Did he move back to the Detroit?
When did you finish with the Marine Band?
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