

# AN ARTIST'S CORNER

*featuring*

## Ryan Anthony



Trumpeter **Ryan Anthony** is noted for his varied career as soloist, educator, chamber musician and orchestral player. After his departure from the world-renowned ensemble Canadian Brass, Anthony quickly became one of the most sought after trumpet players in America both as a soloist and orchestral player.

Ryan Anthony's solo career started as a 16-year-old prodigy when he won the highly publicized Seventeen Magazine/General Motors Concerto Competition —the second person ever to win the Grand Prize after Joshua Bell. Subsequent teenage appearances included major orchestras, New York radio features and private appearances in Washington D.C. including The White House and State Department. Over 30

states have heard Mr. Anthony as soloist in the last decade alone. The 2017-2018 Season will see the return of Mr. Anthony as soloist with the Dallas Symphony Orchestra, Winston-Salem Symphony, Bozeman Symphony Orchestra along with Dallas Wind Symphony, University of North Texas as featured artist for the National Trumpet Conference and United States Air Force Band as featured artist for the International Trumpet Guild Conference.

Ryan Anthony is currently Principal Trumpet with the Dallas Symphony Orchestra and since his tenure has appeared as guest principal trumpet with the Los Angeles

Philharmonic, Cincinnati Symphony Orchestra, St. Louis Symphony Orchestra, San Diego Symphony, Colorado Symphony as well as the sections of New York Philharmonic, Cleveland Orchestra and Israel Philharmonic in Carnegie Hall.

Mr. Anthony's chamber career is extensive with multiple recordings as a member of Canadian Brass, Center City Brass Quintet, Burning River Brass, Brass Band of Battle Creek, International Celebrity Trumpet Ensemble, All-Star Brass and the duo 'Anthony & Beard'.

As an educator he joined the faculty at Southern Methodist University in 2016. Mr. Anthony was Assistant Professor of Trumpet at Oberlin College Conservatory of Music prior to joining the Canadian Brass and served as Artist/Faculty at North Carolina School of the Arts during 2004-2005. His master classes have spanned the globe to include leading conservatories in Europe, Asia, and North America. He is currently a Yamaha artist and has edited and recorded both the Haydn and Hummel Trumpet Concertos for Hal Leonard Publishing. A graduate of the Cleveland Institute of Music, Ryan Anthony received the school's Alumni Achievement Award in 2001.

The Fall of 2012 brought a change to Mr. Anthony's life and career with a diagnosis of an incurable cancer. After a stem cell transplant for Multiple Myeloma (cancer of the bone marrow and blood) he started The Ryan Anthony Foundation 501(c)(3) non-profit organization using music to promote cancer research. The concerts called "CancerBlows" have taken off as an important vehicle for musicians and audiences to unite in finding a cure. The success of CancerBlows and Mr. Anthony's work with patients through music helped give him the "Spirit of Hope" award in 2016. Mr. Anthony will receive the "Courage and Commitment" award in October 2017 at the Multiple Myeloma Research Foundation's Gala in Greenwich, CT, performing with Tony Bennett.

Check out Ryan Anthony at:

[www.cancerblows.com](http://www.cancerblows.com)

[www.smutrumpetstudio.com](http://www.smutrumpetstudio.com)

[www.ryananthony.com](http://www.ryananthony.com)

<https://www.facebook.com/RyanTrumpet/>

<https://www.facebook.com/Cancer-Blows-770784656278095/>

***How old were you when you began playing your instrument?  
Did you start playing another instrument before your current one?***

I started off on violin to fulfill my mother's wishes but I was horrible and didn't like it! My Grandfather was a cornet player and I loved listening to him play. Since my Father was a band director I knew he had just about every instrument in the garage so I would find his trumpet and just hold and look at it. Finally at the age of 7 I had the courage to tell my Mother I wanted to play the trumpet like my Grandfather. At that point over the cries from my Mother in coming

from the bedroom, my Father got the trumpet and gave me my first lesson. I continued lessons with my family and at the age of 11 started taking privately from a professional teacher.

***What equipment do you primarily use?***

Since 2000 I've used Yamaha exclusively. We use Schagerl Rotary's in the orchestra and on a few occasions I still use my Bach Bb and C but otherwise it's always a Yamaha in my hand – Bb, C, Eb, D, Piccolo, Cornet and Flugelhorn.

***What are some of the highlights of your career?***

That's an impossible question to answer! So many great concerts to choose from. As a young player I soloed with the Cleveland Orchestra at age 17 – I was hooked at that moment. Many incredible concerts with Canadian Brass but especially memorable was first month in 2000 with the group when we toured Korea and then China for the first time since their trip in 1977 – the audiences were amazing. My first concert with Dallas Symphony as Principal Trumpet was Mahler 5 – how can you beat that? But perhaps the best memory of all was the first CancerBlows concert in 2015.

***If you were stranded on a desert island and could only have 10 albums, what would they be?***

Good question. Many of them would have to be albums from my childhood as they make me happy and remember a time without life's struggles. So that would include:

1) Maurice Andre recordings – my favorite was one with trumpet and organ.

2) Doc Severinsen – can't go wrong with NBC Tonight Show Band recordings. 3) Maynard Ferguson – either Live of Jimmy's or Conquistador.

4) John Williams – give me a collection of highlights from film scores and I'm set.

5) Herb Alpert and 6) Al Hirt always put me in a good mood

7) Ella Fitzgerald may be one of the most important (and my biggest influence as a player!)

8) Sting – Dream of the Blue Turtles is my favorite

9) Joni Mitchell – Both Sides Now

10) Have to have a Salsa recording with horns and 11) Tower of Power

12) Rachmaninoff Vespers – Robert Shaw recording

13) Billy Joel will also put me in great moods

OK I'll need to sneak a couple in there

***What or who inspired you to play your instrument?***

My Grandfather!

***What are your favorite solos written for another instrument?***

I love vocal transcriptions. Ella Fitzgerald is my all time favorite and probably biggest influence on how I play. But give me an aria or art song to play and I'm happy. So many great oboe solos to transcribe as well.

***What were your practice habits in high school, college, post college, pro career?***

Basically it was getting in what I could. I have always been fortunate to be in a lot of groups so I played a lot each day allowing me to use whatever I was practicing. In High School, beyond all the schools groups, I was a member of a professional brass quintet (all college students except me) where we played all around San Diego regularly, SeaWorld and later Disneyland during the summer too. My father also had an orchestra so there was plenty to do. In college at was in at least 4 ensembles and one year 8 school groups, add on the freelancing and local quintet, Cleveland Chamber Brass, it was nearly impossible to practice some days. I learned it wasn't about the length of time but the efficiency on how to practice. Found some great ways to accomplish the best results in which I still use today. As for as professional career that too has had to evolve. When on the road playing a concert every day I would only play to keep in 'healthy' shape and not much more off the stage. I still use that on heavy weeks with the orchestra. Most weeks I find myself more or 'preparing' than actually 'practicing' to get better. Now that I'm teaching at SMU, it does take more of my time but playing with students has been terrific and at times my 'practice' sessions.

***With whom did you study?***

As for weekly teachers that an easy question to answer. From 6<sup>th</sup> grade through 12<sup>th</sup> grade I studied with Charlie Laurer in San Diego. My freshman year in college was Bernard Adelstein and sophomore year through my masters degree was David Zauder. But while at

CIM I was with Michael Sachs every week for studio class and often took lessons with him and Jim Darling as well.

***Who are some of your musical heroes?***

My Grandfather! I can still hear him play his cornet solos from his room. Ella Fitzgerald – doesn't matter what she is singing, it's always about the musical phrase

Maurice Andre – he made the trumpet a vocal and solo instrument (would have to include Timothy Dokshitzer as well for same reasons but Maurice's piccolo playing is what made me want to play trumpet)

Rafael Mendez took the trumpet to a whole new level of mastery including technique (have to include Allen Vizzutti in that now too)

My musical brother Jens Lindemann – he can play any style and make the audience feel like they've know him personally.

And Doc Severinsen – no better entertainer and his efficiency to play like no other is absolutely amazing and will never be copied.

***Discuss your early musical experiences. Why did you pursue music?***

My early experiences were in playing in church with my family. It's just what we did. We made our own family band with members playing whatever was needed. In Junior High my brother started a brass quintet his HS buddies that continued a professional career for nearly 30 years including fulltime at Disneyland. I of course had to leave when I graduated HS. It wasn't until my sophomore year in college that I actually made the decision myself – before that it was made for me. I was lucky enough to win several national solo competition in high school so it was just a given that I'd keep going and study at a conservatory.

***How old were you when you decided that you were going to be a professional musician?***

Since high school it was assumed that's what I would do. The opportunities presented to me made that decision for me. But it was my sophomore year in college that I had a heart to heart decision with myself that I was willing to do whatever it took to be a professional musician.

***How much do you practice on a typical day?***

I have no typical day! To be honest an hour is good for me with everything else I have to do. On easy work days I'll try to do two session but rarely do I ever get to do more.

***Do you have a website? If so, what is the address?***

My website needs to be updated and we're going to be redesigning soon but it's [ryananthony.com](http://ryananthony.com). You can also visit [cancerblows.com](http://cancerblows.com). Or [smutrumpetstudio.com](http://smutrumpetstudio.com). Or find me on facebook – Ryan Anthony (official fan page), Cancer Blows page or follow on Ryan Anthony personal page

***What are some of your favorite etude books?***

Brandt, Bousquet, St. Chacome's cornet etudes, Glantz and Smith Top Tones are in my blood. Add Charlier and Bitsch and not sure what else you'd need?

***Who are your main influences in your life (not just music!)?***

David Zauder was my teacher and mentor. I learned just about everything in trumpet, the business and life from him. My Grandfather, Roy (Pete) Anthony is my biggest influence on the type of person I want to be. I think of those two every day in choices that I make.

***How do you suggest balancing life with music?***

It's so important! Even in college David Zauder would talk to me about that. And now with balancing being a father, husband and cancer patient I have too. But finding time to be happy with yourself is priority so you can put that into your own playing. No matter how stressful our career's can be you must remember to have fun and love it – that can't happen without balance in life.

***Please give some tips for freelancing.***

Don't wait for the phone to ring! You must create you own opportunities when possible. You may need to play a few free gigs in return so payment comes as future opportunities and options. Find a church who you like the organist – offer some services for a recital in return. Invite people to come – getting in front of others and recommendations is the best business card. This can be done as



an individual or quintet. Visit HS band programs to teach or give classes. Make friends, play for others, contact local professionals but you have to be heard so pick up the phone first.

***What are your feelings about students majoring in music education versus music performance?***

It's all the same to me. My entire family is in music education and I can tell you that the teachers have to perform every day in front of their students! And many music performance majors also end up teaching in colleges too, so I treat the students the same at SMU. Regardless of major I ask for the same requirements. The level of playing may be different at times but expectations of work, practice, preparation and performances are no different. We need both to be at the highest level for music to remain in our communities and culture.

***Is anyone else in your family a musician?***

Hard to find anybody who is not! I believe we can trace every generation in music all the way back to the King's courts in Denmark and England. But I'm told I'm the only one to go into performance since those ancestors. Between the many generations every has played – either as school teachers, music ministers, freelancers or just for fun.

***What is your favorite place that you have performed?***

That's also difficult to answer. Loved playing a duet with Shamu the Killer Whale for a Christmas TV show many years ago. I was able to be on the stage with him – incredible experience. Soloing national anthem at college bowl game with 50,000 plus. Soloing on WS Capitol steps as a soloist with orchestra with over 30,000 plus. Carnegie Hall in a special concert after renovation with Cleveland Orchestra and Robert Shaw on Mahler 8 with 1000 chorus members. And Meyerson Symphony Hall where I get to play every week with my colleagues.

***If you were on a desert island, what are your top 3 etude books for your instrument, solos for your instrument, as well as etudes/solos/albums not of your instrument?***

Since it's only for myself I would bring a book of cornet solos – vocal solos – Maurice Andre baroque solos – Bolling Toot Suite – Fisher Tull 8 Profiles - Concone lyrical etudes (or Phil Snedecor Lyrical Etudes)

***What advice would you give to someone interested in majoring in music in college?***

Biggest thing is the teacher and studio. You must find the scenario that fits YOU. Some students flourish in a big school where others want that small feel. You may like a quiet campus or in the middle of a big city? Whatever makes you the most relaxed and inspired to practice is what you want. Then based on that you have to find the teacher you connect with the most and school where you will play every semester in ensembles! Then for graduate school you HAVE to be in a place where you will be around professionals every week to hear and watch – presumably a symphony orchestra but not necessary only that. You must be involved in multiple ensembles and start being able to network and have your teacher help introduce you into the business.

***What are you listening to currently?***

What I'm playing next! This week in the car I had Joni Mitchell, Maurice Andre, some great 80's pop music, Chicago the Band, Wayne Burgeron and whatever my kids had playing...couldn't tell you the band names.

***Do you have a favorite genre of music?***

No. The reason I love the trumpet so much is that it can be used in just about every style of music. I can appreciate all genres if the band/musicians are good and show excellence at there craft and respect for the music they play. Of course you put on some 80's music and I'm home!



***What non-music courses in college helped you with being a musician?***

Acting for non-majors was a class I took to fulfill an elective and turned out to be a great class to help me perform. Other enjoyable classes were in Art History.

***What are you working on right now?***

Last 6 weeks included Bruckner 8, Rachmaninoff Symphonic Dances, Tchaikovsky 6, Mahler 2, Strass Ein Heldenleben, Jim Stephenson's Concert No 3 with UNT Wind Ensemble and Bach's Brandenburg next week. Oh and a pops concert with John Williams music with DSO was scheduled in between that. We have a CancerBlows concert in May for the ITG Convention so I'm working on that too.

***Do you have any tips for preparing for auditions?***

Feel like you're ready one week prior. Play for others in a mock audition style. When you know your time to play create the scenario 2 and 3 days earlier.

***Who are your favorite composers?***

For orchestra it has to be Mahler and Strauss on how they use the trumpet in their orchestrations. They both write like song writers and use the instrument as that and not just the big moments. Shostakovich is also a favorite. Strangely I find Beethoven 7 one of the most rewarding piece to play. As a soloist I'm playing a lot of Pete Meechan and Jim Stephenson's music. Both know how to capture the heart and emotion.

***How could we make music education better?***

This is tough as our society is making it very easy with support. While I loved marching band the school has to create that type of performance opportunities throughout the school year. When the students can feel the rewards of performing that's when their lives start to change. Unfortunately it seems to only be sport functions and competitions that the school supports and wants. But what about school concerts? Assemblies? Local charity performances? I was spoiled in school as it felt like we some type of concert every month – of course my father was my band director but he was a music minister for many years prior and I think he kept that type of

philosophy in the school. He created a place for students to gather, work hard, perform, create relationships with others and themselves and grow into young adults using music. We played all the time. I know many of his students are still in music as freelancers, teachers, military, active audience members or in academic administration fighting for music programs – but all of them have music in their lives.

***Do you like to teach? Why or why not?***

Yes and No. While I can 'teach' I prefer the role of a being more of a 'coach'. I really enjoy my students who come already with the basics secure and we can focus on etudes and solos and go back to basics when problems arise using new ways to approach the issues.

***What are your favorite solos for your instrument?***

Love playing cornet solos - baroque solos on piccolo – songs – and when nobody is listening...some jazz blues and ballads.

***If you could go back in time, how would you practice differently when you were in high school?***

I did not practice SLOWLY. To this day scales can still be an issue and soft articulation. Don't be in such a rush to play the hard stuff – take your time and do it right!