

INSIDE THE ORCHESTRA SECTION

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Inside the Orchestra Section seeks topics of interest to the orchestral musician. Ideas and suggestions should be directed to: Michael Sachs, c/o The Cleveland Orchestra, Severance Hall, 11001 Euclid Ave, Cleveland, OH 44106; orchestra@trumpetguild.org

THE BACH ARTISAN TRUMPET COMES TO LIFE: AN INTERVIEW WITH MICHAEL SACHS AND JEFF CHRISTIANA

BY MARK DULIN

The Vincent Bach name has been recognized for decades as a leader in the world of brass manufacturing. Recently Bach has launched a new line of their Stradivarius trumpets called the Artisan Collection. The design is a collaboration between Bach and Michael Sachs,

principal trumpet of the Cleveland Orchestra. In this interview, Jeff Christiana, director of marketing for Conn-Selmer trumpets and trombones, and Michael Sachs answer questions about the development and design of Bach's newest product.

With Michael Sachs

Dulin: *How did you become involved in work on the new Artisan Trumpets?*

Sachs: This all goes back to a call I got from Jeff Christiana in May 2008. Jeff had recently become director of marketing for Bach trumpets. This was right at the end of their difficult strike and Jeff asked if I would be willing to come out to Elkhart to see the factory and the horns they were now making. This was a call I'd been waiting to get for a long time and I was happy to drive out there. Jeff and Tedd Waggoner took me on a tour of the factory and I subsequently tried out a bunch of Strad B-flat and C trumpets randomly pulled off the line. I was very impressed by the overall level of the quality of these new horns, as well as the general consistency of them. These were some of the best new Bachs I'd played in a very long time. Throughout the day, I asked a number of questions about how the current horns were being made in comparison to my vintage horns. Most questions fell into the category of "is this different," "how is this different," and "can you still do this" referring to doing something that was done on my horns but maybe not used in manufacturing Bach horns in a while. There seemed to be a number of things that had evolved away from how my horns were constructed. Especially when I played the new horns alongside mine, even though the new ones were quite good, there was a clear difference tilted towards mine sounding better across the board. At the end of the day, Jeff, Tedd, and I sat down, and they asked if I would be willing to help them with a new trumpet project they wanted to explore. Of course, I was delighted to hear this and very happy to offer any support I could. This originally just started out as a C trumpet project but that quickly drew the question—while we're at this, what about

applying these new concepts to a new B-flat? Then, why not apply this to a new D/E-flat, piccolo, and short E-flat and create an entire line? The new D/E-flat and piccolo were instruments that I thought were long overdue for Bach to offer. So the project that started out as only one horn quickly became a lot more complex.

Dulin: *What instruments have been your everyday equipment?*

Sachs: I first bought a Bach 37 B-flat when I was 14, and ever since I've only played Bach B-flat and C trumpets. Luckily, over the years I've had some tremendous instruments fall into my lap. I've only played two C trumpets my entire career, both 229, 25H, large bore, made in 1978 and 25 serial numbers apart. The first was blind luck picking it out as a high school student, which is the horn I used all throughout school, auditions, my first job in Houston, and my first eleven years on the job in Cleveland. The second horn I found with the help of a friend who knew the vintage of my original C, and that horn eventually turned out to be even better than the first C, so that's what I've used now for the past eleven years. For my B-flat, I found an old New York Bach from 1927 that I used for fifteen years before finding a Mt. Vernon ML bore 37 that I've now used as my primary B-flat since 1995. So I guess you could say I like stability and move at a glacial pace when it comes to changing instruments. I've tried many other horns over the years, but have never found anything that was as good as or better than what I already had.

Dulin: *How have these instruments influenced the design of the Artisan?*

Sachs: From the beginning of this process, I hoped to see something that recreated all of the best playing characteristics of my horns—that incredible Mt. Vernon Bach and the best

"...I like stability and move at a glacial pace when it comes to changing instruments."



Michael Sachs

Elkhart Bach sound with evenness throughout all ranges, ease in response, great centering and intonation, and just a wonderfully balanced and efficient trumpet. Throughout this project, I've had my horns as a control/stake in the ground of what I have found to be the highest level of any trumpets that I've played, and what all horns I try are measured against. So yes, my instruments have had a huge influence towards what I wanted to see in the Artisans. Over the years, I've always enjoyed learning about the history of Bach trumpets and a lot of that backlog of information, as well as research I've been doing throughout this process, has been applied to my input for all of this.

Dulin: *Can you try to describe the sound concept you look for in a trumpet and how it relates to Severence Hall?*

Sachs: I mentioned earlier working towards a balanced and efficient horn. With Severence Hall as my home hall, I'm very fortunate to play in an acoustical environment that is an honest hall, and very conducive to playing with a general warmth and ease in the sound. The orchestra here in Cleveland is very steeped in a tradition of balance, blend, ensemble, and expres-

"The orchestra here in Cleveland is very steeped in a tradition of balance, blend, ensemble, and expression..."

sion that reflects these acoustics. From the start, I wanted to see the Artisan horns with a depth in the tone and ability for a wide range of colors and dynamics that I feel with my current horns, and that work great in Severence. That depth and ring in the tone to me is the calling card of any great instrument and player.

Dulin: *Do you have a method to testing trumpets?*

Sachs: I'm not big into pyrotechnics when sorting out how any trumpet plays. Anyone who's ever seen me trying horns knows how redundant I can be in going about this process. Normally, the first thing I play with either a B-flat or C is a C major arpeggio, initially in the low range slurred, gradually adding harmonics until I'm going from G below the staff up to high C, also adding the 6th (A) à la Stamp, both going up and coming down. This is always done a bit slowly and in a very easy lyrical dynamic. As I'm playing, I'm asking myself a slew of questions: How is the tone quality? Is the sound even? Is the response and slotting even up and down? What is the resistance like? How is the intonation? How is the high C? How is the ease of the intervallic transfers? When trying a C trumpet, I'll always play the beginning of Mussorgsky/Ravel: *Pictures at an Exhibition*. This passage shows me just about all of the answers I'm looking for from the previous questions. I also need to make sure that any C trumpet has a great high C. If there isn't a good high C or there's some issue with it, then that horn is no longer in the mix for continued consideration. As an orchestral player, if you have to struggle or have issues with the high C on your horn, that's a big problem. If I like the way things feel and sound on *Pictures* then I'll play something lyrical like *Pines, Don Juan*, or this wonderful aria from Adams's *Doctor Atomic Symphony*. For testing a B-flat, after the C arpeggio I'll play the beginning of something like Charlier *Etude #4* then maybe Charlier: *Etude #2* as contrast. It typically won't take much to sort things out; usually it's quickly apparent to me whether or not any given horn is good enough to continue vetting or needs to be put aside.

Dulin: *What are some of the new design elements that are featured in these trumpets?*

Sachs: Going back to the historian in me, I was really delighted to see the designs for the Artisans incorporating many wonderful elements from different past Bach vintages. These include a return of a two-piece valve casings not seen since the '70s, an old style bell bead/rim that is also steel like they used to be, a '70s-style pinkie ring which to me is more ergonomic, and metal valve guides (plastic ones are also included). There are also little elements like the serial number returning to the upper part of the 2nd valve in horizontal numbers, a plate on the second valve saying "made in Elkhart..." like the old Mt. Vernons had, early Bach (1920s) style rounded ferrules, older style braces, and a general weight to the horn that actually pretty much mirrors my 1959 Mt. Vernon B-flat and 1978 C, among other things. Along with that are new elements like the extended stop rod on the third valve slide for a real low F on the B-flat, and a tone enhancement ring for

under the 3rd valve bottom cap (which I use on my current C that helps to deepen the tone and ring of the sound). So much surrounding any adjustment to the 3rd valve area is a bit like voodoo, whether you're dealing with the slide, slide stop and screw, or valve cap. On some horns, this tone enhancement ring makes the horn sound much better, some not. With such a variety of players out there, I thought from the start that this would be a fun option to include with the Artisans.

Dulin: *Can you talk about the collaboration with the Bach and what that was like?*

Sachs: In every way throughout this entire process it has been a pleasure collaborating with everyone at Bach (Conn-Selmer), especially Jeff Christiana, whom I've been working closest with during all of this. Starting back in spring of 2008, I've since made four or five visits to Elkhart, and Jeff has made at least as many trips out to Cleveland to try out the new horns and work through things together, not to mention countless phone discussions and Emails. I can't say enough how much I've enjoyed working with Jeff and how much respect I have for his attention to detail. His enthusiasm and historical perspective were a big initial draw for me to get involved doing this, and that has led to what I think is a terrific end product. I also greatly appreciate his willingness to allow me to be so intimately involved in such an exciting project. Jeff, Tedd, and Jim Scott, along with all of the other workers in Elkhart, deserve big kudos for all of their hard work on this. We set out to create a Bach Stradivarius trumpet that captured the best of what Bach was and is... basically taking some old design elements, and new ones, putting them all together in a new package along with that great classic Bach sound. I hope players enjoy these horns and find that these new trumpets give them what they need to get the job done even better!

With Jeff Christiana

Dulin: *Can you talk about how the new Artisan Trumpet has come into being?*

Christiana: When I transitioned from International Sales to that of Marketing Director for all of our trumpet and trombone lines, it was during a very difficult time at Conn-Selmer as we were in the midst of a labor strike at the Bach plant. Part of my new role and responsibility with regard to brand management was to focus on new product development, as this area is essential to the success of any company. This was even more critical at the time as we were struggling with limited production, changing manufacturing practices in the plant, dealing with the harmful effects of many false rumors in the market, being negatively impacted by aggressive competitors, and generally working hard to regain our position in the professional trumpet market. In the more recent past, product development in Bach trumpets has been focused on the re-introduction of very successful vintage models, as in the case of the C180SL229CC Chicago C trumpet, or targeted runs of special "Limited Edition" models based on vintage bell/mouth-pipe combinations such as the Model 197 New York #7 (now the LT180S77). These types of projects have been very successful. There is always a lot of buzz in the market when Bach comes out with something new. That being said, we really wanted to make a statement to the trumpet world that Bach really is the leader in professional trumpets and, in my opinion, the most prestigious name in brass. Rather than introduce a single or succession of limited edition models over a long

period of time, I put together a plan to develop a collection of five new models consisting of a B-flat, C, E-flat, D/E-flat tunable bell, and a long-bell four-valve piccolo trumpet. To compound the challenge, Vincent Bach had never produced three of these models (E-flat, D/E-flat, and piccolo) in these specific configurations. So this would mean development starting from scratch. It was absolutely imperative that all five models be launched at the same time for maximum impact on the market. Believe me, this was no small undertaking and not without much well deserved skepticism within the company. Any single new product development requires commitment by every facet of a company. It takes substantial time, personnel, and financial resources to take a project from conception to launch. Now, take these considerations and multiply them by five! Fortunately, we have a very forward-thinking and committed administration who gave us their full support. So, roughly two years ago, we put together a very talented team of people and started the development of the Artisan Collection, culminating in the launch of the entire line in February of this year at the Texas Music Educators Association (TMEA) convention in San Antonio, Texas. Since that time, there has been an incredible amount of excitement and interest in the entire line. This truly has been a great project and has resulted in new products that perfectly complement the great line of Bach Stradivarius trumpets.

Dulin: *Who was involved in the development of the Artisan trumpets?*

Christiana: It was truly a team effort. Experienced craftsmen, design and process engineers, toolmakers, testers, operations management, graphic designers, marketing specialists, and prominent teachers and players brought years of experience and expertise to the project. We were also very fortunate to have the support and guidance of long-time Bach artist Michael Sachs, principal trumpet with The Cleveland Orchestra.

Dulin: *How did Michael Sachs become involved in the project? What was his role in the acoustic design process?*

Christiana: When we put the initial plan together for the development of the Artisan Collection, we felt that it would be critical to have the involvement of an extremely talented artist to assist in the acoustical design of these instruments. The first call I made was to Michael Sachs. Michael has been a Bach endorsing artist his entire career and is truly among the top of the classical trumpet game (extremely important as four out of five models are specifically geared towards classical players). Much to my relief, Michael was excited about the project and was thrilled to offer his expertise. Truthfully speaking, I had not met Michael prior to this (although I had been a fan of his playing for many years) so I was not quite sure what to expect as we started down this path. Fortunately for us, we could not have had a better experience. Michael has proven to be invaluable in the acoustic development of these instruments. His professionalism, his approach to playing, his concept of sound, his ability to discern subtle differences when experimenting with changes, his critical eye, and his ability to express himself in both meaningful and (most importantly) helpful ways, were perfect for guiding us to the end result. It is also no small side-note to tell you that Michael is one of the most knowledgeable and passionate Bach enthusiasts that I have ever met. His broad understanding and appreciation of the history and development of Vincent Bach, both the man and the designs,

played a key role in this development. Michael's extensive experience playing more "vintage" Bach trumpets allowed us to establish a "stake in ground" or basis for comparison when testing prototypes in terms of overall response, color, breadth, and projection. All of these attributes combined were really perfect for the scope of this project and we are very proud that he was part of the "Artisan team."

Dulin: *How is the Artisan different from other Stradivarius models?*

Christiana: Primarily, the difference is in the construction. We looked at all of the design features used throughout Vincent Bach's career. Trumpets made in New York City, the Bronx, Mt. Vernon, and Elkhart, Indiana all had their own unique design elements that contributed to the overall sound and response of those instruments (players still scour the Earth in search of Bach trumpets from their favorite era with just the right playing characteristics). We know that even the smallest changes in component parts, material, construction, and design significantly impact how a horn plays. After experimenting with numerous Vincent Bach design elements, we found that the combination found on the Artisan trumpets coupled with a special acoustic treatment of the bells results in a look and feel similar to that of vintage Bach designs but with great new response characteristics.

Dulin: *What are the characteristics of Bach trumpets from earlier eras that are embodied by the Artisan?*

Christiana: As I stated earlier, we experimented with various construction techniques and component parts from various eras in Vincent Bach's development before finalizing the design of the Artisan trumpets. Although some think that the component parts used on the Artisans were for cosmetic reasons, this could not be farther from the truth. If these component parts did not give us the desired results in playing characteristics, trust me, we would not have used them. As you know, when playing trumpet, it is "alive" and vibrating in your hands. It is responding to the player's input by providing feedback, resistance, response, tone color, and projection resulting from the sum total of the materials, tapers, dimensions, finishes, construction, component parts, and overall design. In short, any variation (regardless of how subtle) in materials, manufacturing processes, or design, can have a significant impact on the playing characteristics of any horn. So, looking at the Artisan trumpets from a vintage perspective, you have two-piece valve casing with nickel silver and brass casings (with a solder joint), wider sculpted "S" braces, hex-shaped pull knobs and bracing, convex radius (or rounded) connecting ferrules, a 1st slide spit thumb ring, brass valve guides (with an extra set of plastic), brass inner/nickel-silver outer slide tubes, and a flat bell bead. We experimented with many different components before deciding on these. What you see on the Artisan horns are those components specifically picked for their contribution to the overall response and playing characteristics based on their specific size, shape, weight, mass, and placement. Change any one of these and you change the way the horn plays.

Dulin: *When you were designing this instrument, what were some of the aspects that you experimented with?*

Christiana: We spent a great deal of time experimenting with various component parts, ultimately deciding on what you see on the horns. What you can't see is what we have done to the bell. During the development process, we experimented with various special acoustic treatments both in material and processes when making the bell. The result is a bell that is very responsive with the signature Bach sound but with a larger core and incredible color. You will have to forgive me for not elaborating any further as it is a proprietary process used only on the Artisan trumpets. In the end, we ended up with a great playing horn with a fantastic vintage look.

Dulin: *What kind of player is the Artisan line designed for?*

Christiana: By their nature, the C, D/E-flat, E-flat, and piccolo are primarily geared towards classical players. The B-flat, on the other hand, is a great all-around horn. Everyone from great orchestral players to screaming high lead players have picked up the horn and loved the response, the feel, and the color in the sound. So, my best advice is for a player to get a hold of an AB190 B-flat trumpet and give it a test run to see if it is right for them.

Dulin: *How did the name Artisan come into being?*

Christiana: As we were putting this project together, I felt that it was important to highlight the fact that these five models were new and different within the Bach Stradivarius family. There was much discussion within our company and with close "friends" outside of the company as to possible names for this collection. It should come as no surprise that we really could not reach consensus (seems that there are a lot of folks

with strong opinions when it comes to Bach). During this process, I happened to be staring at a sample of the "old-style" Bach case badge (you know the one... the rectangle casting that depicts an "old-world" craftsman at his bench working with a trumpet bell) that I intended to use on the new case

"We know that even the smallest changes in component parts, material, construction, and design significantly impact how a horn plays."

and as part of the new engraving. Then it dawned on me, the craftsman sitting at the bench really is an *Artisan!* The definition of the word Artisan is "a person skilled at an applied art." For me, this made perfect sense as the definition can ideally be applied to both the skilled craftsman on the shop floor making the Artisan trumpets and to the performing artists expressing themselves through the making of music. There you have it, the birth of the name "*The Artisan Collection.*"

Dulin: *Would you explain the serial numbers?*

Christiana: The Artisan Collection really is different from all other current Stradivarius trumpets in terms of construction. For that reason we felt it was important to set them apart by giving the horns a unique serial number sequence. As to how we came up with the starting number "A2010," it wasn't much of a stretch: "A" for Artisan, and we introduced the collection in the year 2010. So, "A2010" it is... told you it wasn't much of a stretch! If you are at all curious as to the whereabouts of a certain Artisan B-flat trumpet with the serial number A2010, you just may want to talk to Michael Sachs!

Dulin: *Can you talk about the unique case design?*

Christiana: This was a very important part of the project development process. From the start, it was our intention to offer both the B-flat and C trumpets as standard outfits in double cases. That being said, having played trumpet for the

better part of 40 years now (wow, really dating myself!), I have had the opportunity to try (and be frustrated by) most double cases on the market and felt that there were key improvements that could be made. I started working with a very talented group of engineers from a great case manufacturer on the interior layout and design. My goal was to have a great new line of cases that have the classic Mt. Vernon Stradivarius look on the outside but have incredible new and functional internal designs (yes, I am determined to get all Strad cases back to that great luxurious look of yesteryear—sorry to all you fans of the current zippered brown case!). All of the case nests use modern materials such as soft micro-fiber fabric and high-density foam. They are extremely functional and provide maximum protection. In the double case, the trumpet sits absolutely level in the case and is suspended by the bell flare and bell tail. The bottom of the valve casing does not touch the bottom of the case. The valve casing fits between a padded “slot” that prevents the horn from “rocking” side-to-side, and any size trumpet, including short and long bell piccolos will fit securely in this system. Storage for mouthpieces and accessories is found in a closed compartment in the divider with a lid and snap. Special mouthpiece rings allow for any size trumpet mouthpiece including those that have extra mass below the rim such as Bach Megatone and other popular mouthpieces. Special closed compartments with zippered pouches hold all of the extra slides and tuning crooks on the E-flat and D/E-flat models while the piccolo case has individual slots for mouthpieces and the set of four mouthpieces. Sorry for the long explanation, but I really do feel the Artisan cases truly offer the best in form and function.

Dulin: *How will the Artisan affect the Stradivarius and other horns that you produce?*

Christiana: First and foremost, you have to keep in mind that the Artisan *is* a Stradivarius trumpet. Our goal was not to build a better Stradivarius, just a different one. The new Artisan B-flat and C trumpets enhance the already great line and offer players yet another choice in playing characteristics. The high horns (E-flat, D/E-flat combo, and piccolo) represent something completely new in the world of Bach. We have never made trumpets in these particular configurations prior to the introduction of the Artisan Collection. Now, players have the opportunity to perform on high horns that have the signature Bach sound.

Dulin: *Will we be seeing new or additional Artisan models in the future?*

Christiana: One of the really neat things about the development of the Artisan Collection is that it gives us a great new

platform for future development. Without committing to anything specific, in my mind's eye, I can envision a number of new and exciting products in the world of Bach trumpets, cornets, and flugelhorns.

Dulin: *Now that the strike is behind you, what effects did it have on Bach's production?*

Christiana: Labor issues and work stoppages are very difficult for any company to experience. I would rather not debate the political aspects of the strike but rather focus on (in my



Jeff Christiana

opinion) the silver lining. But before talking about current production, I want to take a moment to set the record straight relative to a couple of the primary rumors in the market. So, here are the basics. Rumor: “The Bach plant lost its skilled workforce as a result of the strike.” Fact: Although all union members went out at the start of the strike, a good share of them came back to work within a relatively short period of time. It is important to note that this includes those workers highly skilled in critical areas that take years of training to master the skills required for the job including bell fabrication, bell spinning, mounting, buffing, and testing, just to name a few. All you have to do is take a walk through the plant and look at

the average age and years of experience of the workers on the shop floor to get a feel for the dedication, skill, and commitment to excellence they bring to the process. To give you a feel for

longevity, our latest retiree just retired after 44 years of service! Rumor: “Bach Stradivarius trumpets are now being made in China.” Fact: This is not true. We are absolutely dedicated and committed to US manufacturing and are really the last large full-line musical instrument manufacturer operating in the United States. Bach Stradivarius instruments are made in our own factory in Elkhart, Indiana as they have been for decades. We only source the highest quality materials from US suppliers to assure consistent, high quality.

“Our goal was not to build a better Stradivarius, just a different one.”

When I was in college as a trumpet major (more than 25 years ago) I took a trip to Elkhart to visit the Bach plant and try new horns. I can still remember how cool I thought that was. When you walked into the factory and looked around, there were racks and racks of bells and component parts stacked everywhere, it was abuzz with activity (what appeared to me as somewhat of an organized chaos), not well lit, and a little on the dirty side. But still, you knew you were in a place where people were pounding, stretching, pulling, and manipulating metal into incredible instruments. Now fast forward to four years ago. The experience one would have walking into the plant was virtually the same as 20 years prior in that not much had really changed. Working on this side of the business has really given me a clear understanding of the manufacturing process. Prior to the strike, the manufacturing process had really not changed in decades. During the strike we adopted and implemented a “lean” manufacturing philosophy that fosters an environment focused on efficiency, process improvement, and overall quality. “Lean” is a process pioneered by the Japanese automotive industry and adopted by many manufacturing industries. Without going into further dissertation on the principles of lean manufacturing, the basic principal is that you work a limited number of parts through production in a system of “one-piece-flow” until you have a finished product (my apologies to all you “Lean” experts out there for my very basic definition). Prior to the strike, there were really three major issues negatively impacting our ability to make the changes necessary for significant improvements to the manufacturing process: “Batch” manufacturing (making large batches of component parts to be used in production), the use of single or individual mounters (a person who solders an entire horn together), and a focus on output (measuring the success of overall plant performance based on volume), all contributed to a process that was very difficult to improve.

We would make hundreds and hundreds of component parts in large batches to use in production. This is problematic for several reasons. Nothing good happens to any parts lying around for extended periods of time as they are subject to environmental factors (oxidation and tarnishing for example). It is more difficult to identify potential problems with parts made in large batches and you may not discover them until they are well downstream in the process resulting in more costly issues. Finally, it is very difficult to manufacture custom or lower-volume models as the large batches of component parts are made primarily for high-volume standard models. Modifying or changing production schedules to meet the changing demands of customers is very difficult. Today, we no longer produce in batches. We keep enough parts on the shop floor to feed roughly four and a half days of production. This means we can carefully inspect all of the parts used in production to maintain a high quality standard, identify any potential problems, and track them back to the root cause to implement changes or improvements to the process, and quickly revise production schedules to meet the ever-changing demands of our customers.

Prior to the strike, we used a small number of single mounters whose responsibility was to mount (or solder together) an

entire instrument. This led to variation from one instrument to another depending on the skill sets of the individual mounter. Today, we have cells set up where people mount sub-assemblies and pass them to final mounters to complete the instrument. The advantage is that everyone becomes an inspector as they receive parts to complete the next phase. Once trumpets are completely mounted, they are carefully reviewed using a detailed process control plan that assures consistency and quality before moving on to the next phase of production.

Prior to the strike, overall plant performance was measured by the volume of output. This really promotes an emphasis on quantity rather than on quality. Today, everyone in the plant and overall plant performance is measured on the improvement to first pass yields, the overall quality of the work, and the ability to meet the demands of customers.

The lean manufacturing process has now been fully embraced by all of our factories and results have been impressive. As important as this is to our plants, the real success can be measured by the comments and reports we are getting from dealers and consumers virtually every day. People are amazed by improvements they can see and hear first-hand with regard to overall quality and consistency of the products coming out of the Bach plant.

This was a very long answer to your question but you now know that the Bach plant is alive and well. We are extremely proud of the efforts and results of our entire operations team and I would encourage everyone to go to their local authorized Bach dealer to test drive the latest in Bach Stradivarius trumpets. And... if you are ever passing through Elkhart, Indiana, just let us know you are coming... we would love to give you an up-close and personal look into the world of Bach!

For more information on Bach instruments visit the company's web site (<http://www.bachbrass.com>).

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