

# UNAPPROVED DRAFT

Oral History Interview

of

Mr. Robert L. Whaley

Kalamazoo, Michigan

August 26<sup>th</sup>, 2000

Robert L. Whaley  
Carole E. Nowicke  
Also present: Carolyn K. Hiestand

Tape 1, Side 1

Carole Nowicke: It's August 26<sup>th</sup>, and we're interviewing Bob Whaley. If you'd start by telling me about your early musical experiences and when you started playing the tuba.

Robert Whaley: OK, you want me to go clear back to when I was kid? My grandmother actually started me on piano, I think around five years old. My mother doesn't say that, but I can remember her rapping my knuckles. So I took piano all the way up through Grade 4, actually, I took piano everything but my junior high years, but when I was in the 4<sup>th</sup> grade, I started trumpet. I really wanted to play trumpet, and played for 2 ½ years, and I was in the 6<sup>th</sup> when I first started in Mt. Vernon, Missouri. Actually, which is not very far away from where Harvey Phillips was raised—about 15 miles, in Marionville. My Dad had gone and moved to St. Louis to another job (he was a high school principal) and I was in the band, I was playing in a junior high school band (there were three 6<sup>th</sup> graders that they bussed from the grade school over to the junior high school to play in the junior high band). I was playing, I think, 1<sup>st</sup> on 2<sup>nd</sup> trumpet, I had trouble playing high range. They had a little Eb upright three valve tuba there, and one day I was just messing around with it, and he said, "How would you like to play tuba?" and I think I said, "Why not?" It was that simple.

Being it was an Eb tuba, as a trumpet player it was real easy, you just switch the clefs, and I immediately had the fingerings down. I finished out that year playing the tuba, and the next year when I went into the 7<sup>th</sup> grade, I actually played in the high school band for about half a year, and then my Dad had taken a job in Kansas City, Missouri, so then we moved to Kansas City, where I continued to play. An interesting thing there, they had a little upright, but in those days they wanted a little different horn, because everyone played Sousaphones, so they actually bought an Eb Sousaphone for me. [laughs]

When I went into high school band at the very end of the 7<sup>th</sup> grade year, then in the 8<sup>th</sup> grade, I played an Eb Sousaphone all the way through high school. I played solos on it. I never really thought of anything else. Probably the most unfortunate thing was that nobody ever told me that I could have gone over and studied with the tubist in the Kansas City Philharmonic, which part of the time was Connie Weldon, and Bob Eliason the other part of the time. I didn't know any better, and you rely on your teachers. I took lessons on a semi-regular basis with our band director, who was a trumpet player.

I think, basically, I decided after going to All-State Band after my freshman year that I really liked it, and if I couldn't become a professional baseball player [laughs] then I wanted to go into music, and really what I wanted to do was to be a band director. I thought that would be the thing to do. I used to *love* to listen to a program called "The Band of America" with Paul Lavallo on Monday nights, and I used to sometimes try to play along with them, and conduct them. So, I really went to college (I went to the University of Kansas) with the idea of being a band director. That's the basic start.

There is an interesting story. After that freshman year, when I went down to the All-State Band they auditioned us, and I made first chair. The 1<sup>st</sup> chair trumpet player was also the 1<sup>st</sup> chair trumpet player who was a 6<sup>th</sup> grader when I was 6<sup>th</sup> grader in that St. Louis suburb school. I would have never beat him trying to play trumpet! [laughs] That was really neat.

I think probably what influenced me mostly to go into music was that All-State Band experience where I heard a band and all the different sounds—where you could really tell the bassoons—they could play. That had a lot of influence on what I wanted to do.

Nowicke: Listening to the Band of America didn't hurt. Do you know who played tuba in that?

Whaley: You know, I don't know. I think I probably do, but I don't remember, do you?

Nowicke: Yeah! Abe Torchinsky...

Whaley: Was Abe in that group? I'll be darned!

Nowicke: Bill Bell...

Whaley: I thought maybe Bill Bell was...

Nowicke: Joe Tarto,

Whaley: Yes, Joe Tarto, would have been, that makes sense.

Nowicke: Freddie Pfaff.

Whaley: OK. [laughs]

Nowicke: [laughs]

Whaley: I didn't actually, frankly, I didn't think of listening to it as a tuba player, I just listened to it because I loved the music and I loved the band.

Nowicke: Oh, Simone Mantia played in that too. [laughs]

Whaley: Yes, that's who my teacher in college studied with, who was actually a trombonist. So that's basically why I went into it. I didn't go to college with the idea that I was going to be a professional tuba player. I don't think that ever hit my mind. I heard the Kansas City Philharmonic when they came over and played school concerts, but my parents at that time did not (although now, later in their life they went to the Minnesota Orchestra all the time, they live in Rochester, Minnesota). I think at that time my Dad was busy doing other things, they had a family, and so, that's when I heard the Kansas City Philharmonic, but I just didn't really think that much about orchestra music. I really heard probably more band music.

Nowicke: Your Dad was a school principal.

Whaley: My Dad was a school principal.

Nowicke: He probably had meetings every night.

Whaley: Oh, he had meetings, and my Dad was the type that felt like you should go hear everything that the schools do. In a way I think that influenced me, because I felt as a teacher at Western, I tried to go to as many of the concerts the students play in that I can. I think that that's part of my job as a teacher.

Nowicke: You always wanted us to go to everything too, to be exposed to as much as possible.

Whaley: Yes, that's true, and I finally got to the point, not only in urging it, I actually made it a requirement, and I made the requirement so that they have to go to a variety of things during the whole year. They have to hear chamber music, they have to hear opera. I want them to hear one opera year, they have to hear a choral concert during the year, they have to hear a solo voice recital, a solo woodwind recital, and I basically want them to hear professionals. I want them to realize how the professional presents themselves, what they do. They can also go to student recitals and do the same thing, they just have to do more of those. I really think you need a balance so that you can become a musician, you don't just hear brass.

Nowicke: They don't even have a convo requirement at I.U. You go down to somebody's senior recital and there might be four people in the audience.

Whaley: That's part of the difference in I.U. and Western, but senior recitals here are big deals, and students give them and they get more people than sometimes show up in recitals that I play. It's not uncommon to see 60-80 people out there listening. Actually, for the most part, the students are pretty good about going to the other student's recital, and they go to their friend's if they don't play that instrument. I put the requirement in just because I wanted to make sure they heard a variety of things. I want them to hear Gold Company. They can write up on the program, but I ask them to address some questions, not even necessarily about how good the people played (although they can do that too) but what was it about the music, what do you think that they were effective at? If they weren't effective, why wasn't it, and how could that effect how you play when you're playing music?

Nowicke: Gosh, you are making them think! [laughs]

Whaley: [laughs] Actually, I wish that I had put the requirement in earlier, although as a rule, the better students, I think, go to those programs. They always have gone, and I think that makes a difference. I think what I was trying to address was not those people, but the ones who are going to go out to be a band director and they never heard anything outside of what they did. In a way, it may be more important in my teaching, for what I do for people who are going to be band directors—that's the majority of my students, to make them as good of musicians as they can be. Someone who is a performance major, wants to play, what do you do? You got to play as I do so that you can get a job, so here are the things you can do to do it. I almost think it's more important to the high school band or orchestra director or choir director to be the better musician, because that influences children, and it ultimately influences who is there to hear us play. There's some selfishness in that—you produce an audience, you got to produce an audience, and I think music is important. All kinds. I want to see the traditional orchestra literature, and band remain as well as popular music.

Nowicke: So, when did you decide where you were going to go to college?

Whaley: That was actually a real simple one too. A lot of things in my life I think have been simple. My high school band director said (my Dad has three degrees, from the University of Missouri) he said, "Don't go there." He graduated from there, he said, "Go to the University of Kansas, they have a better school," at that time. So, I went and auditioned at the University of Kansas, actually auditioned for the bassoon teacher.

Nowicke: Was this with your EbSousaphone?

Whaley: With my EbSousaphone. [laughs] I got something like a \$200 scholarship—that was supposed to be a pretty good deal at that time—that the bassoon teacher gave me! I didn't play for a brass teacher at all. I still remember that. I didn't think anything about it, you know, that's what I did. So, I was an EbSousaphone player. The interesting thing is, when I went the next year, the first thing you do in band, of course, is marching band. In those days the marching band and the concert band didn't coexist. You did marching band, and when it was over at the end of October, middle November, then you went into the symphonic band. Orchestra, at that point in time I didn't even think about. So, here I am, all of a sudden I have--what is it?—the Conn 20J with the short action valves—upright. That's what we marched with at the University of Kansas.

Nowicke: Oh, how bizarre!

Whaley: They'd kill you! I was 5' 7 ½" and I weighed 125 pounds, and I have a 35 pound monster trapped on me. It bounced on my hip so bad, and made bruises so bad, I finally bought some knee pads which basketball players use, and spread them out and put them inside my pants so it wouldn't bruise my legs. We did basically formations, but we also did some dance steps. I think we had eight tubas in that line, and I think only two people could play when we started doing dance steps! You just memorized your music immediately, because the lyre sat about six inches in front of your face and it *bounced* all over the place, so you had to memorize the music instantly or you couldn't play it. Of course I never played BB♭ before, and these were three valved instruments. I did that all the way through marching season, and we went into concert band season. I still remember this—there were no auditions for me, at least I didn't audition for anybody. I actually didn't audition for the marching band, they just put me in. So, when I walked in, we had seven tubas in that symphonic band with 120 people in it—huge. So, I think there were six of us initially, and I sat down at the bottom. Then somebody else joined. No particular audition, but I didn't think about it, there were no challenges. At that time we were at the end of the semester, the semester started in September and went into January, after Christmas break we still had two or three weeks of classes before finals. I was still sitting there. About at the end of the first semester, there was an organist who also played tuba. I think he was a senior at the time. He had an old Anton Tütz tuba, BB♭, four valve Kaiser, which you've seen.

Nowicke: Your Prokofiev horn.

Whaley: Yes. He had it for sale, for \$250. I told my parents I wanted to buy it and they said, "What do you want to buy your own tuba for?" I told them it really had a nice sound, it wasn't in physically

particularly good shape, but it was a lot better than a Conn 20J. By that time I knew I was going to be in the orchestra second semester, in fact, the guy was going to be student teaching, so I got to go into the orchestra. I think I actually may have been in the orchestra for the last part of that winter semester. At any rate, I bought that horn from him. Not lacquered. Big thing—came clear up to my chest.

Nowicke: And it weighed half as you did.

Whaley: Actually that horn is lighter than those Conns. It was actually pretty soft metal on that horn.

Nowicke: Doesn't it weigh close to 40 pounds?

Whaley: No, I think it's actually pretty light. I'll bet that horn doesn't weigh 30 pounds.

Nowicke: It's an enormous tuba.

Whaley: You know it was used in a Nazi Army Band in World War II. There's what looks like a Navy emblem on it, it may have been actually in the Navy. I assume the instrument was actually built (I've never researched that, some day I'd like to do that when I have time). I think they probably had it before that, so I imagine the horn could have been as hold as the 1920s if not earlier. I've never seen another one.

Nowicke: Does it have a city name on it, or just say "Anton Tütz?"

Whaley: I can't remember now, but I think maybe "Augsburg." "That's Germany though, isn't it? That may be wrong. I can't remember now. There is also a stamp across the top but I can't remember the name of where the barracks was. The guy that I bought it from, somebody before him had been on U.S.O. tour, and he found the horn—they were just bulldozing instruments at a base and he rescued it. Sent it back on a ship, and apparently got on the ship in pretty good shape, but when they put it on a train in New York City, it got the bell crushed. The bell had been opened out, and the bell was always sort of crinkled. I didn't know any better at that particular time about having bells put on, and there was nobody to repair instruments out in Kansas. It still played. The garland was loose, at that time I didn't know what the garland was—I just stuck rags under it to keep it from vibrating. Played it all the way through my junior year in college.

At any rate, as the story goes, I was still sitting down there at the end of the tuba section and there were actually only two music majors in tuba at the University of Kansas at that time. That's pretty normal, music schools were pretty small at that time. One day in the band (this is still in the first semester) the band director stopped (he liked to do this every once in a while) and make everyone play something, all the way down the line. When he came down, I played it. I still remember this, because it's kind of funny when you think about it, he said, "Bob, why are you sitting down there." I thought, "Well, you put me there." I didn't say anything, but the interesting thing was at the time, my wife was an oboe player. I just knew her at that time, I wasn't going with her. She said at the time she thought, "He's sitting down there because you put him there, what do you mean what's he doing down there?" Then, during the second semester, the very first concert was coming up.

My teacher (who was a trombonist) John Hill, who I actually studied with in graduate school too, and who I have immense respect for as a teacher. He came in to do the *Morceau Symphonique* (Guilmant) with the orchestra. They cut the band down to accompany a trombone player with a 120 piece band and keep them underneath. So they only had one tuba player playing, and it wasn't going particularly good. The guy who was first chair was a decent player, but he was, I think, an engineering major or something. So, John of a sudden turns around and talks to Russell Wiley the band director for a little bit. Then he looks up and says, "Bob, move up to first chair," which the first chair player didn't like very much, I don't think, but the first chair never had auditioned for him at all, and I got moved up. It's not the right way to do it I don't think, now, but that's how it happened. It was kind of funny that way.

He accepted having that big Kaiser tuba in there with the rest of those tubas (because he liked the matched front) those bell-front 20Js. They were the gold bell, so you raised them up when you watched on the stage, it looked like the rising suns coming up! The rising suns would come up and this big ugly tarnished brass (which is basically brown color) would come up. So when we went into the junior year they bought new horns, they bought Bessons, four valve Bessons, the big ones with the valve around the side, and that ball on the bottom that if it fell off and hit your foot it was death!

Nowicke: Oh dear, hurt if it hit your foot, or it could render you incapable of producing children.  
[laughs]

Whaley: Incapable of doing anything. I played it for a little bit. He said, "Bob, you play that horn." I said, "OK." I finally went up to him and said, "You know, it doesn't have as good of a sound." He listened and said, "You're right." So, up came my horn again!

It was interesting, we had trouble with the valves on that horn, and I think this was an interesting way to deal with it. The manufacturer told us to get Lava soap, make up a paste, put it on the valves, and play them!

Nowicke: Oh, my goodness!

Whaley: So we'd sit in there in band hearing this *grinding* sound going on. If you know Lava soap, it has a lot of grit in it. That's how we tried to get those valves broken in. I don't know if it ever worked because I quit playing it and went back and played mine. I don't have a tape of it, and I think I'm glad I don't, but I played the Arban *Carnival of Venice* on that tuba on tour with that band. I'm not quite too sure, I hope it was good. I keep thinking "I wonder how I did that now?" I think it's sort of like a lot of young players in college, they didn't know any better!  
[laughs] And I played the Vaughan Williams on that horn. I'd never do it again! But I did on a recital, my junior year. I suspect, I don't know whether it was good or not, I don't have a tape. We didn't do tapes back in those days. I think maybe it's fortunate—you'd probably want to burn if it you did have it.

The last year in school the school bought Alexanders, CC, four valve, the standard model that they had. It was a really nice sound. I played that all the way through my senior year, because I couldn't

afford to buy one myself, although I think that they bought that horn for about \$550 with the case! Maybe \$600.

Nowicke: Ivan paid \$250 for his.

Whaley: The trouble was when you bought them like that, you took what you got—the intonation—I had to play D's 1 and 3, and the G's were flat—I had to play them 1 and 3 and trigger. You learn to do it. That was sort of a lot of what you had to do in those days. It would have been nice to put a master trigger on it, but I didn't know any better at that time to do so. At the end of my sophomore year, I wasn't so sure I still wanted to be a band director. I found out I *could* play the instrument, and then I began to think maybe I should play, but I couldn't major in tuba at the University of Kansas. In those days the only people who could major in applied were violinists, pianists, cellists, and maybe flutes, oboe, but tuba wouldn't have any solo literature. I did what they called a minor, which allowed me to have hour lessons instead of half-hour lessons, but I couldn't have been a major. I thought, well, could I do theory, because I liked music theory. My teacher talked me out of it, and I think he was right. So, when I got out of school, about the only playing at that point in time was that you could go to Europe (that's what Dan did), there weren't any jobs in the states.

Nowicke: Or you joined the service so you didn't get drafted.

Whaley: At that point in time I was in between, and I had gotten married. So, you have to take responsibility, so I went out and taught two years of public schools, and I'm not sorry. I think that was good experience, because that's the primary students that I deal with at Western. It's really helped me.

Nowicke: Was that when you taught Floyd Cooley?

Whaley: No, I taught Floyd when I was in graduate school.

So, I had a high school band, high school choir. I did all instrumental from starting in 5<sup>th</sup> grade up through seniors, and I did the high school choir program too. Actually my choir was better than my band! The band had fall apart. I was almost about ready to go back—I had resigned the second year because I needed to go back to graduate school (or wanted to). I wasn't sure what I was going to do. I think what I would have done if something hadn't have happened was that I would have gone back and got a masters degree in choral conducting. I would have liked to have done orchestra conducting, but I didn't think at that point in time—I loved orchestra by that time. I loved orchestra once I got in it when I was a freshman and realized what the orchestra music was like. When you looked around in colleges, orchestra directors were string players or pianists, and though I played piano, I didn't play piano like they did, not like my college orchestra conductor, Robert Boston. He could play the *Rite of Spring* at the piano. I just didn't think that that was probably a viable move, because I did like conducting. I loved the choral work, and I had a terrific choral conductor at Kansas and I thought I'd go back to school and study with him. He actually was Robert Shaw's assistant for years, then he went and took the Cleveland Orchestra Chorus after Shaw went down to Atlanta, and then he went to Florida State for the later part of his career.

At any rate, if it hadn't have been for John Hill, who had been my teacher at Kansas, and then moved to the University of Iowa, and called me and said “Do you want a graduate assistantship in

tuba?" I would have probably been a choral director. That was a rather simple way to get a graduate assistantship. They just basically offered it to me. I made a tape (it wasn't a very good I don't think) to send to them—because I really didn't have anything to play. I still had the Tütz but I wasn't playing it much. I played more euphonium when I was teaching public schools because I used it to teach with, I kept it beside me and I'd play phrases and say, "Hey, let me play it this way, and play it this way, what do you think works?" Or do three ways, and make sure you do two which aren't too much right, and then one right, and you can get them to pick it. I think that gets the students involved in musical decisions.

That's how I ended up in performance at Iowa as a graduate student. OK, I'm going to major in tuba. At that time, I thought it was going to be orchestra, because again, what other jobs were there? I got lucky. I played with the Iowa Quintet when I was there, and taught everybody but myself. Still studied with John Hill. When I finished I realized I really loved playing quintet music and there were two years open that year (that I was aware of) one in Bowling Green and one at Western. I auditioned at Western and took it when I was offered it. Just the right time. I was the first college tuba teacher in the state of Michigan.

Nowicke: You were?

Whaley: Uh-huh, actually Michigan State was way later, I think Phil went there probably 15 years after that. Falcone was teaching, and they had G.A.s, and the University of Michigan used G.A.s for at least six to eight—no...six or seven or eight years after I was hired at Western, they hired Abe.

Nowicke: Abe Torchinsky was the first tuba professor at Michigan?

Whaley: Uh-huh. They used graduate assistants before that.

Nowicke: Wow.

Whaley: Before that, I imagine, they used the low brass teacher, which is typical. There weren't very many college teachers when I first did it. The unusual one was Rex Connor down in Kentucky, and he taught all the low brass. There was hardly anybody except in the conservatories where they used the orchestra players at the time. I don't know if there was anybody else.

Nowicke: Well, that what Bob Rusk said the other day, "Wasn't it interesting that Eastman turned out so many good tuba players when they didn't have a tuba teacher."

Whaley: Yes, that's right.

Nowicke: I mean, before Cherry Beaugard.

Whaley: Before Cherry was there. That was true of everything. I studied one year with Jacobs after I had a job at Western. So I didn't have an *extensive* amount of study. I went over about once a month through a whole year.

It was sort of funny. Bowling Green had apparently opened up again, he asked me if I wanted a job—not that he could have gotten me the job but I said, “No, I’m very happy where I am, I got a good quintet to play in.” It’s a lot better now, but it was growing at the time, and it was interesting too, so I wasn’t interested in leaving.

Nowicke: Of course that was the part of the job that Ivan liked best, because he never played in a quintet at I.U. because I.U. didn’t have brass quintets then.

Whaley: I think that was very typical. I was very lucky that way. I did study with Bill Bell one summer at Aspen. I don’t know how long ago. That must have been in the ‘60s or somewhere in there. 1960.

Nowicke: You went to Aspen as a student?

Whaley: Not Aspen. Gunnison Music Camp.

Nowicke: You went to Gunnison as a kid?

Whaley: No, actually I went out as an adult.

Nowicke: You just took lessons with him when he was there.

Whaley: When he was there. He came through the university. He was at the University of Kansas for a couple of weeks, I had lessons with him at that time when he was visiting. You know, it’s interesting though, he had a lot of influence on some things that still are in my teaching. I remember that he played a four valve Eb King Sousaphone, and he played with the band, and he played *Carnival of Venice*, and *The Tuba Man*. I was struck at the time with his voice—he sounded like a tuba player when he sang. The other thing that he did in terms of working with me when I took lessons with him was he worked on alternate fingerings which I needed on my tuba anyway. He showed me how to use alternate fingerings to play more smoothly, so as a result, my students are *afflicted* with me really bugging them about alternate fingerings. You probably remember that.

Nowicke: Yes.

Whaley: I just think it’s really critical on tuba to play smoothly, particularly on rotary valve horns, and also to get technical things easier, is to learn how to use alternates. That stayed with me permanently, and also the smoothness and the silkiness with which I thought he played. He played with a real smoothness, Bell did. He was a nice man.

Nowicke: How many lessons do you think you had with him?

Whaley: Through the summer probably six. When he was in residency in Kansas for three or four days I had two with him then, and went out to that camp to have some more. But my primary teacher was John Hill. He got me up to a certain point, then Jacobs redid the breathing completely. That had a major impact on my playing. I played a lot better in that first year, it improved the freedom of playing, and it improved my volume, even with the low amount of air capacity that I

have. I think one of the things, I got more accurate because I got *tension* out of the playing, and I think that *really* the idea of using that breathing has been with me ever since. I still teach what I remember him doing, and you read other things he did.

I think that that is so important and so many people don't do it, they make the breathing complicated, and I think that Mr. Jacobs made the breathing *natural*. That's basically how I got where I am. I was fortunate. Lucky. I was at the right time.

## Tape 1, Side Two

Nowicke: I think Jerry Young also knows John Hill, I think Jerry also wound up studying with a trombonist as an undergrad.

What did you work on in your lessons with him?

Whaley: Interestingly, basically, fairly typical Bordogni. I refuse to say Rochut. I've decided they are Bordogni vocalises. So I won't let my students call them "Rochut." They are Bordogni. [laughs] That's just my thing. Arban. I used the trombone book at that time, that was what was available. I still use it, because I think tuba players need to learn to play down an octave, although I think Wes Jacobs' book is really marvelously done. It's expensive.

Nowicke: Jerry Young's book. [laughs]

Whaley: Jerry Young's book. [laughs] Yes.

The Tyrell, I remember using Tyrell. We used Cimera, I like Cimera and I still it with my students in about the same time I would have done it. The Blazhevich books weren't out except for the ones that were in the old Bell books, that old Bell series—which are *really* neat, and they are not in the other Blazhevich things. Some of those come out of clef studies, but not all of them. We worked on those, I'm trying to remember what other etude books? I don't think the other Blazhevich were out at that time, they may have been. I might have had that first volume, the King edition might have been out at that time. If it was, I had it.

We worked orchestra excerpts, and I always did solo playing. Interestingly, not to the extent that we'd do solo playing now at the university. There wasn't that much literature. At least we have a lot more literature now. Still not a lot of great literature but some great literature. It's still pretty limited, but it's growing, and it's going to take years for people to write for us that we'll finally get the kind of literature that you envy the flutist and the violinist and the vocalist about.

I did do some Baroque transcriptions, I got interested in ornamentation by listening to an oboe recording and realized "What in the world is going on here? The person is playing something that's not written down." So I actually played, I think it was a Vivaldi piece on my senior recital that I did some ornamentation on. I continued that. Turns out that I kind of got in on the ground floor, it was just about the time that the old music groups were starting in the United States. They had already been going on in Europe, but they started catching on here. But that's basically the kind of things he did in lessons. I think that one of the things that he did in lessons that worked

for me was that every lesson he always showed me something I couldn't do. I always went back out thinking "I'm going to be able to do that next time." He didn't do it maliciously, I don't ever remember him yelling at me, but he'd show me something I couldn't do. That even went on in graduate school, and so it was another goal to set and go for. I remember that. It's possible that with the students that weren't that successful that might have been frustrating. I don't know. I don't know if he dealt with them like that, but that's what I remember, and also, the number of other students he had, particularly the trombonists that I know that are out in professional jobs. He's got trombone teachers in a lot of places around the country. They all, I think, basically address the same thing as what he would do.

Probably the time I was most tickled in a lesson is he had me learning to play treble clef, so, like in graduate school we were doing Bach two part inventions, and I could get to the point where I could play them faster than he could on trombone. I still remember smiling and thinking "Aha! You can't keep up with me, huh?" That was the kind of thing he had you do, and obviously I did some Bach that way. The Bach two part inventions are terrific to do. I also worked some in graduate school on the cello suites with him. I still play them, I never perform them. I just don't think I can play them like YoYo Ma and I don't want to. You have to breathe—or you can cycle breathe all the way through them, which Don Harry can do marvelously. The unfortunate thing is that everybody can hear you sniff! Even though it's kind of amazing to be able to do that, that's a distraction to a regular audience. However, I learned now to cycle breathe by listening —when I heard him do that in '73, I thought, "I'm going to learn how to do this," and I use that practically every quintet concert I play, I cycle breathe. Hopefully nobody knows I'm doing that.

Nowicke: You never taught me how to do that.

Whaley: Well, I'll tell people about it, but you've got to get things working real successfully lip-wise before you *try* to do something like that, then once it's going well you can. I don't have, actually, many of my students can do it. They try messing around with it. I think there's a point in time, once things work really well you start... You know, in order to keep that sound decedent when you are puffing your cheeks, you are squeezing your embouchure down, and it's hard to maintain sound, and that's a *real* touchy thing, but it basically is like learning how to ride a bicycle, at first you don't think you can do it. I learned to do it by just blowing—closed my nose and forcing the air out, and I finally went to the mouthpiece to try to do it.

Nowicke: Is it hard with your septum the way it is?

Whaley: Well, the nice thing about playing concerts, when you get nervous, my deviated septum that I have, when I get nervous, it opens up the nasal cavities (because I have allergies) so the noise isn't quite so bad. But I really am very careful when I perform to make sure they don't hear it. I do it all the time in quintet playing. Not all the time, but enough where I can keep things going, and I don't think people know I do it. I have such a small amount of air capacity, now it's about 3/4.

Nowicke: You were about 3 ½ , weren't you?

Whaley: No, I was about 4 1/4 when I studied with Mr. Jacobs, but it's down to about 3 3/4 now. It's still there. When they had me when I had my surgery last spring, and I had the—

Nowicke: “OK, bring me the inhalation therapy toys!”

Whaley: They said, “Can you do this?” I go “Whooo” right up there! They were kind of amazed. [laughs] Well, it's my job!

Carolyn Hiestand: 2500! Voom!

Nowicke: Breathing is his job.

Whaley: And I can do it slow! [laughs]

Hiestand: Controlled vibrato! [laughs]

Nowicke: Was John Hill an advocate of sniff breathing?

Whaley: Oh, I got that from Mr. Bell. I mean, if you got a small amount of air capacity, you're going to have to—I think a tuba player's got to sniff breathe. I do that all the time.

Nowicke: He also used it as a counting device, a rhythmic device.

Whaley: He could, and you put the metronome on to do it. That's another help. I don't know how in the world I could ever play that Bozza, like in the first movement or the last movement without sniff breathing. I'd have to leave a note out. It's very seldom do I have to leave a note out in something I'm doing because I can sniff breathe really fast. It's very difficult to get my students to catch on, because they keep trying to take too much breath, you just can't do that. It's almost like huffing and puffing like a train—an old steam locomotive.

Nowicke: Top up the tank.

Whaley: Yeah, and you got to keep the reservoir fairly full when you do it, if you get down it won't work. So, I don't know if I'm rare about using that. I think probably I am a little bit, because I just don't have the air capacity most of the guys out there, who have twice as much air capacity as I do.

Nowicke: I think the Bell students all sniff breathe.

Whaley: Yes, he taught them to, if you look in the book he taught them out to do it. You know, you don't really have to do it so much in orchestra, but Jacobs had to breathe a lot because he didn't have any more air capacity than I had when I was the same age, because he only basically had one lung working.

Nowicke: When you're playing a lot of that band literature you don't have time to take a breath any other way.

Whaley: And in the band literature you have more than one band player playing, you stagger the breathing. That works out just fine. In brass quintet playing it can become a real issue on some pieces. I can't make it. I don't know if anybody can make it. I don't know if anybody with 7 liters can make that opening lick in that fourth movement of the *Bozza*—not at the volume, where you have to crescendo out of it. Maybe they could. It's not even possible for me, so I deal with it. Hopefully I deal with it effectively. I do that a lot with students. I think it's important that you listen to your pieces and you find out how big of a breath you are taking in spots, and leaving holes. I've always done that, I record myself before performances and listen and realize, "Oh-oh, the breathing is too obvious, I got to figure out a way to make it shorter, even if I have to figure out a place in a phrase to breathe quicker somewhere else."

I rarely have a student—every once in a while get one that can't-- they aren't quite as effective as I am at it, but I've had quite a lot of experience in learning to do it over a period of time. They'll get there. Every once in a while I get one that really gets onto it and can really do it well, but it takes a while. It's just another part of growth that comes. More doing it, more and more. Better playing sometimes is just a matter of repetition. The talent has to be there, but you do a lot of repetition, and it gets better, it becomes more *natural*, and I'm sure all the rest of the people you talking to are going to say the same thing. We used to talk about "maturity" in playing and experience, it's just a matter of "done it," do it five more years and it gets better, hopefully.

Nowicke: That's what you said, "I can do that better because I've done it 50,000 times."

Whaley: Yes, and there's a great deal of that.

Nowicke: Muscle memory.

Whaley: I don't think when I was younger that I was the greatest practicer in the world. I'm a not better practicer now than I was when I was real young. I *learned* how to practice and how to do it more effectively. The *nice* thing is that I still have felt that every year I think that I can do something that I couldn't do the year before. When I stop doing that [laughs] it's time to stop. I get just a little bit better.

Nowicke: Or when you start getting that tremor in your sound. The "old guy" sound.

Whaley: The "old guy" sound, yeah, that I don't want to have.

Nowicke: Did you ever study with anyone besides Mr. Bell and Mr. Jacobs and John Hill?

Whaley: No.

Nowicke: That's it.

Whaley: I think I had a good solid training in that. I look at it this way, I played in the Western Brass Quintet—I've had four other teachers that hear me four hours every week in rehearsal.

Nowicke: This is true.

Whaley: And who are not afraid to say when it doesn't sound right! So, basically I have had teachers, you know? Don Bullock, who I had immense respect for was here when I was hired, Neill Sanders was hired as the French hornist, and our other French hornists. Bob Fink, who was here at first, and became Dean at the University of Colorado, Russell Brown, Steve Jones, Johnny Pherigo is with us now. Those have all been my teachers, they are there in the quintet and they function in the same way. I think if I didn't have that, then I think it might be more necessary to go out, even as a professional, keep studying with somebody else. It's sort of very similar to a vocalist who has a coach all their life.

Nowicke: You don't get any feedback.

Whaley: We don't tend to do that as instrumentalists, necessarily, but if you're playing a lot of chamber music, you're getting it. A lot of times it's really effective, because by the time you're doing it, you should have your skills that somebody's not having to tell you to this with the embouchure, or that, but listening and telling you how you sound. Then you use your background, if I'm not playing short enough there, then I have to figure out what I can do to make that shorter. If there's something I have to do, I might have to develop a new technique to try to do something. I think that happens, and that's the great thing about playing chamber music, that can be frustrating, and it can also be terrifically rewarding.

Nowicke: That was something I mentioned to somebody recently—I had a coworker who said to me “Why are you still taking lessons, you've been riding for years.” I said, “But I need to make sure I keep getting better.” I said, “My teacher takes lessons, my teacher's teacher takes lessons.” These people at Olympic level all have coaches.

Whaley: Tennis players all have coaches.

Nowicke: And vocalists all have coaches, but I know so many brass players who, they get the job, and then they never get any help again. I don't know how much of that is ego, you don't think you need it, or don't realize it would help you, sometimes.

Whaley: I suppose that's probably true to some degree. It's really an advantage, and like I say, the quintet really does that. That's a real special thing about it. So, I haven't felt like I had terrific need. You could go to tuba conventions and listen to players, and you certainly learn from that too, and you learn by reading. You learn by listening to recordings.

Nowicke: When you started playing with the Western Brass Quintet, what kind of literature were you playing back then?

Whaley: Oh, again, sort of like tuba, what little there was! Arnold, which we still play, regularly. *Bozza, Sonatine*. It's sort of an advantage, they had the *Bozza Sonatine* on the audition, and I'd been playing it with the Iowa Brass Quintet for two years. I actually knew how to play the piece better than the people hear that the time when I auditioned! [laughs] So, I done with the Iowa quintet a lot of the stuff that was really available at that time. I remember doing pieces by Arthur Harris, a lot of the stuff that came out for the New York Brass Quintet.

Nowicke: The New York Brass Quintet or the stuff that Montreal Quintet had?

Whaley: Yes, the Morley Calvert, the *Suite from the Monterey Hills*, that was in it, and it just grew. We always tried to explore new pieces, we did some commissioning. We also looked for new pieces that were coming out. Also, we got involved real early in doing early music with ornamentation and embellishment. That was a special thing. Don and I both had gotten real interested, so we were doing that right off the bat. I think we were one of the first ones doing it. About simultaneously the American Brass Quintet started doing it.

Nowicke: They don't have a tuba so they are a defective brass quintet.

Whaley: Yes. I tell you, there are certain pieces.

Nowicke: You like that sound though.

Whaley: I frankly love playing the early music and doing the things we do with it, but probably, sound-wise, authentically, it's probably better with bass trombone. There's a blend that occurs. I think our Baroque music is pretty good and sounds pretty good, but I do think—and that's why I started playing the F tuba fairly early.

Nowicke: I think Ewald sounds better with cornets and a peckhorn too.

Whaley: I tend to think the same way. The conical brass works better there.

Nowicke: That was something that was very interesting about going to that Civil War band festival and hearing the 16 saxhorn groups—I think I wrote you about that. I heard all these groups, and it's conical, conical, conical, conical, and then one group played that had trombones in it, and they sounded aggressive, they sounded harsh. It sounded really harsh to have cylindrical after you'd heard nothing but conical brass.

Whaley: I certainly try when I'm playing tuba in early music, I try to play with a little brighter sound, and I like a smaller horn, and I always use a shallower mouthpiece. I want to get rid of the darkness in the tuba sound for that, I want to get it a little bit brighter, and I think that's important in that kind of music, trying to do that.

It was interesting, the pieces were always shorter at that time, now pieces are getting a lot longer because people have realized you can play longer. I remember the New York Quintet, Bob Nagel saying one time that "We shared it with the New York Woodwind Quintet, we didn't think you could play a whole program." It took a different kind of playing, particularly for the trumpets, embouchure-wise, and probably the horn. I don't think the tuba player is going to suffer lip-wise, although I've had concerts that have been...

Eric Ewazen's a brilliant young composer (he's at Eastman) he's written pieces for the American Quintet, and we're playing them. He pretty much says you can either tuba or trombone on it, but the tuba parts are very angular, and the tessitura tends to stay very high. We've done pieces like

that. The concert we played at the Vermont Mozart Festival I basically was playing in the 2<sup>nd</sup> trombone register for almost the whole program with the exception of Ives by Don Bullock. Even that piece went from the G in treble clef to D, three octaves below middle C.

Nowicke: Are Don Bullock's transcriptions available now commercially?

Whaley: Yes. They're through, oh, you got me... I'd have to give that to you later.

Nowicke: Those were so nice.

Whaley: They're available, they're in the King catalog. I have two major pieces that are in process, I just have to get them in final form.

Nowicke: The ones you worked on on your sabbatical?

Whaley: The ones you worked on on my sabbatical.

Nowicke: What did you do?

Whaley: I did Dowland, [laughs] I did a piece that when I finally finished it up, I realized I had 25 minutes of music [laughs] in four movements that combines several dances in each of movements that are blended together so it wasn't just a 16 bar dance, a break, and then put the horns down. I used improvisation or things which sounded improvisatory to blend into another dance, and I tried to get themes that were together so it's more like a concert version of it. In a way it's *really* not arrangements, or even transcriptions, but adaptations (in a sense), because I actually did some of my own arranging on it. I had to cut that back after the quintet said, "My God, we can't play this!" So, I shortened one of the slower movements a little. Actually, the movements all stand alone, you can play one of the moments and they'll stand right along. The whole piece is almost 20 minutes long.

I also did a set of Holborne pieces, done the same kind of way. It was fascinating.

Nowicke: These were Holbornes other people haven't done?

Whaley: Some of them are the ones they are, and some are ones they hadn't done. One of the things I did do, was I saw copies the originals in the Bodleian library and also—I can't remember now if I saw those in the Bodleian or in the British Museum British Library. It was really fun handling the original published part books of Dowland. It was really fascinating going through that and learning how to read different clef, particularly funny different clefs.

I got some pieces I'm working on, I haven't gotten these arranged, these are harder to arrange, by a man by the name of — oh, gads, the name went blank on me. An English composer that did some music for cornetts and sackbutts. I found some of his music, all done in six line stuff. It was organ and various kinds of instruments. There were some cornetts and sackbutt stuff, but there was also a lot of four part, and three part, and five part things for viols, they're going to arrange

nice. I've had a little more trouble with those, putting them together, because a lot of them are in fantasia form, they're a little more difficult. In my retirement I'll finish up some of those.

Nowicke: Did you commission Husa or did you just record that?

Whaley: We commissioned Husa. That was a Bicentennial commission we got the next year. We still play that fairly often. We did it in Sweden a couple years ago with the Western quintet on an International Trumpet Guild concert. We still think that's an awfully good piece, it is difficult, but it still goes over well with audiences, even though it's basically very representative of the avant-garde. It's some of the best avant-garde kind of things, it's really not dissimilar to *Music for Prague* in many respects. The new trombone players we've had come in in recent years have really mumbled about that piece! [laughs] Actually we had a really wonderful trombonist with the Grand Rapids Symphony, principal, Eva Ordman. She's free-lancing now. She plays in Detroit as a sub a lot of times, even as principal. She said the interesting thing about brass quintet playing is the articulation, rapid tonguing. Of course we put the Husa on her, and she had to play that, and it's so much different than playing in orchestra. It was interesting for her, and how she talked about that, that was the thing that was the most—she hadn't been doing much quintet playing. What she did was giggling kind of quintet things, you may get together a concert, but don't do real substantial hard pieces.

Nowicke: That's something I wanted to ask you about too—where did you get your facility with articulation? You have to have the cleanest tongue of anybody I've ever heard.

Whaley: Well, thank you. [laughs] Somebody asked me that when I played out in Los Angeles at one of the conferences on a new piece. I hope they were saying I was clean, and not saying “How come you're not clean?” But they asked the question, “How do you get the articulation clean?” The first thing I said was “Practice.” [laughs] The second thing is that I, for some reason, I don't know if it was John Hill, it might have been a little of Bell, talked about the use of the tongue. So, I used to mess around with different syllables. I practiced tonguing with tee, tay, tah, toe, too, tuh, duh, day, dee, die, doe, do, and I practice that all the time, using the various kinds of tongue. I also practice a lot of attacks without the tongue. I try and practice to get a response to go, so the note starts immediately where a person can't tell that I tongued it or not.

I think it's essential that the lip be really *responsive* so that you are not forcing the lips apart. When you that you have the problem with the tuba where the sound opens late—“Bwaaaah,” that all the band directors complain about, and say, “Hey tubas, you're late.” They're not late--for the most part (sometimes they are) sometimes the tubas are late, but a lot of times, they are going “Waaah,” and somebody hears the trumpet go, “Bah!” and they hear that “Waaah” come out and they think the tuba players attacked the note late. No they didn't, they ballooned the attack. Boy, my teacher really bugged me. John Hill bugged me about ballooning attacks when I was first playing. I didn't even hear it. It took me about two months, and then he'd start to open his mouth, and I'd say, “I know, I did it again,” and I'd begin to hear it, and it goes away. But one of the things I did even then—see how quick I could get an attack going, and then, choose a syllable to fit the kind of sound I wanted. I also think playing a lot in brass quintet helps that, when the trumpet players want you to sound just like they do on the attacks.

Nowicke: You told me that you can double-tongue faster than Steve Jones.

Whaley: Oh, I don't know if I can double-tongue faster than Steve, but I tell you, I can't double-tongue as fast as Michael Lind, or triple-tongue like Michael Lind. Son of a gun! That is amazing! That's just *amazing* to hear him triple-tongue, although mine's improved. [laughs] I learned to triple-tongue first before I learned to double-tongue. I was really kind of crummy as double-tonguing because I had a fast single tongue, and that's just something you're lucky to have, you're born with. In graduate school we did the Schuller *Symphony for Brass* which asks for double-tonguing in low G—well, you have to double-tongue it. I learned how to double-tongue real well playing that piece. That was ridiculous. I still think it *sounds* ridiculous, but I had to learn how to do something. I cheated. I got one of the Dr. Young mouthpieces—you know, that's a mile deep like a big French horn mouthpiece with no resistance and you can play freer down in the bottom range to make that piece work. That's what I used on that piece.

Nowicke: So, you actually *used* a Dr. Young! [laughs]

Whaley: I actually used it! I couldn't figure out a way to steal it from the band director who owned it at the University of Iowa. I wanted to steal that mouthpiece.

Nowicke: Oh, that's amazing. For that purpose alone.

Whaley: Just to *have* that mouthpiece. That's the only thing it worked on. It flatted my horn aby about a quarter-step! [laughs]

But I think the syllable, in the brass quintet awareness, you really got to be really precise. It's different in orchestra, you don't have to really attack that way. You can attack hard, but it's *different*. So it helps me in solo playing I think too, because that kind of articulation works. It's interesting when I play songs, I try to articulate the songs, like the Brahms *Four Serious Songs*, I try to *use* the articulation that's in the language, in the German language. You can't do it exact, because you don't want to put a "tot" on the end of a syllable. But I think about it. That also helps reinforce that kind of articulation. That's been a thing, I think, that I've been lucky, it's been a strength.

Nowicke: And difference in tongue placement...

Whaley: Tongue placement, where you place it, I don't think it's always in the same spot. I believe in using different vowel sounds when you play. I think it makes it interesting. I found out in reading an article once that that's what John Fletcher believed in too. I don't think it's always "ooooh," it may be "ee," it may be "a," it's nice to make different sounds.

Nowicke: I don't recall you ever discussed anchor tonguing with me.

Whaley: Well I probably make a mistake. I keep thinking that came from Mr. Bell. I just don't think you can tongue freely in the low range (very easily any way) without anchoring, otherwise you're between your teeth and into the tongue. I usually teach students in the low range. If they're having trouble tonguing in the low range I'll make them learn how to anchor tongue, and a lot of them are resistant. It takes a lot of work to get used to going "tah, tah, tah," like that, but if you

do it, it's like riding a bicycle, again, do it enough, you can really do it. I don't know where mine switches over. I don't do it through the whole register. I read an article once that thought that Herbert L. Clarke may have done that all the way through his range. I don't know whether that's true, but I can double-tongue in it, but in the low range I always do that.

Nowicke: Jerry Lackey was talking about Mr. Bell teaching triple-tonguing with an anchor tongue.

Whaley: I don't remember him doing that with me, but it's possible. No reason you can't do that. You just use it back, and you don't have to move the tongue so far. When I have a fluff low range attack that doesn't respond, I almost immediately think, "Ah, I didn't anchor it," or "I didn't place the anchor right," and I really think about it, the next time I have that note, "Tah." So, generally, somewhere around the bottom of the staff down I know I always use it, and sometimes I use it in the middle range just to use it, but I don't think I do it all the way through the register regularly.

I think it's sometimes likely that my students also will tend to tongue fairly clean because it's a big deal with me. And I think some of it's luck. I think I've got a pretty fast single tongue, and I think that helps that. Some people have a thick tongue and it's really hard for them to deal with it, they'll talk about it. I sympathize with them. Or a *big* tongue, it can't get out of the way, and I just think physically when I switched to tuba I think I physically picked the right instrument. Except for the air! I have baritone or bass lips, and not trumpet lips, not soprano lips. So that aspect, and for some reason, I think when I started playing my embouchure basically worked fairly well right. I was really fortunate.

I was really worried about what it was going to be like to play after not playing for six weeks after surgery at age 59. And you know, I was back, my high range was back in two weeks! I didn't believe it! That's luck! That's just—something happened right, I don't think it's necessarily me. I could have thought would be really bad and wouldn't come back, but it actually did.

Nowicke: You never had to correct a smile embouchure did you?

Whaley: Oh yes I did!

Nowicke: Oh you did!

Whaley: I *smiled* when I went to school. I went around frowning like mad with my teacher. He made me learn how to frown and keep the chin down!

Nowicke: So that trumpet teacher you had first in primary school didn't fix that.

Whaley: I don't even remember what my trumpet playing was like. I know I had facility, I had good facility, just once it got above the staff. I realize I was only a 6<sup>th</sup> grader, but I don't think it was ever going to come. I can basically play up to a certain range on whatever the instrument is. I might be able to screech.

Nowicke: That's true of everybody I think.

Whaley: Like I say, I'm bass or bass-baritone. I suppose euphonium might have ultimately been a better instrument. Well, I didn't pick up a euphonium. If he'd have said, "Do you want to play that?" I'd have probably done that.

Nowicke: Then you would have had no job at all. [laughs]

Whaley: No job at all! [laughs]

Nowicke: You would have had to join a service band.

Whaley: I'd have been in a service band, and for years that wasn't considered—everybody got out as fast as they can. But that's changed, because those are really good experiences. Those bands are good now, and people are finding that's a really great way to be a professional.

Nowicke: Then you go get your obligatory doctorate at Catholic.

Whaley: Right.

[Tape 2, Side 1]

Nowicke: Well, anyway, you didn't become a euphonium player.

Whaley: No, I didn't become a euphonium player, but I got to say, if I'd have been messing around with that and he'd have said, "Do you want to play that?" I probably would have chosen that.

Hiestand: Funny why we choose the things we do. I chose the flute because it was portable, it was pretty sounding, and you didn't have to mess with reeds.

Nowicke: I would have been a horn player except by the time they got to me in the alphabet the horns were all gone.

Whaley: I suspect I could have been horn player. I don't know that. I can get up the top of the range I'd need, because I can play that note on tuba.

Hiestand: Yes.

Whaley: I love the literature, so I borrow it. [laughs] All the time.

Nowicke: He steals that quite regularly. Did you ever do the Weber, the one in E?

Whaley: The horn? No, I've not. Every once in a while I've thought about that. That's a kind of neat little piece. I also thought about doing one of the Haydns. I do Mozart, you know I got a recording I did with a high school band over at the Midwest Conference in Ann Arbor. It sounds—I don't think it sounds all that bad. I realize it's not like the French horn. Mostly I do the Strauss, which the horn players do (both Strausses) and the Schuman *Adagio and Allegro* which has kind of been one of my pieces.

Nowicke: Let's talk about your Carnegie Hall concert.

Whaley: I think the first thing that I'd say on that is that I owe a great deal of gratitude to Harvey Phillips for inviting me to play on that. That was a real honor because the other players playing on that were really wonderful players in the country, and I'm forever in debt for that, and for doing that for the tuba. That's what really started for the tuba, that we can do some things. Man, he did so many pieces, and he commissioned pieces to do himself, it's astounding what he did. That, I think, was really special, and it was a special time in a career to get to go and play a recital in Carnegie Hall—and particularly the fact that it was invited. Anybody can rent the recital hall and do a program.

So, I picked my music, music that I liked and that I could do well, and had a pretty good review, and it seemed to go over real well. The neat thing was in some respects, the preparations for it. That puts a different focus on your preparing. I probably learned a lot about practicing on that, learning to control and get myself *really* up, because you really think that's going to be really important. But the experience was interesting. I was really nervous. I remember my heart thumping really physically hard in the middle of the *Adagio and Allegro*, which I opened with, and yet, I think that the *Adagio and Allegro* went real well.

A side story that's really interesting. My mother went to that concert, and was sitting there with my wife. At the end of the first piece, the audience applauds, and my mother leans over to my wife and says, "Was it good?" [laughs] That keeps you in your place! People are applauding... I really think that was clever.

It was the experience of doing it with two wonderful musicians from Western, Phyllis Rappaport who has accompanied my whole career, next year I'm going to do a final recital with her even though she's retired, she's agreed to play. Also Donald Bullock, who was a great friend of mine, and a wonderful trumpet player, and I actually got one of our faculty members who was in the theory area and composer, Donald Para to write piece based on poetry by Walt Whitman *Whispers of Heavenly Death*, never been published. I've talked to Don, I've actually got it now written out in score form. Wonderful piece. It was really wonderfully reviewed about the significance of that piece, *Whispers of Heavenly Death*. I had that piece, and I actually had Don do the Hindemith so I could get a little break.

What else did I do on that program? I did a Handel *Sonata in G Minor* (flute) or recorder, either one, treble instruments. The reviewer thought it didn't fit the timbre so well (the piano), which I can understand, but I did some ornamentation on that one. And I did the Castèrède, the French tuba piece, the *Sonatine*, which I think is a neat little piece, and I did William Penn's *Three Essays*, actually the one piece I did on CC tuba, and the other pieces I did on F. I think that was the program.

But it went pretty well, and it was really exciting, and it was interesting, because I had never done anything *really* like that. It was interesting coming out of a concert, normally I always sort of go down after a concert, but I since I knew there was a reviewer there, you don't come down. I came back to Kalamazoo because the review wasn't out the next day, and I was still—you wonder what's

going to happen! It wasn't until Don Bullock *read* the review to me over the phone (because he went down and bought it) and I was trying to be cool. "Oh, I might go down and get it yet." Don called me and said, "Do you want me to read it?" I didn't know if I wanted him to or not. So when he did I was really relieved. [laughs] It was nice to have nice things said about you. So that was a fun program to do. Real special.

Nowicke: I thought it would be really interesting to do an article interviewing the people who played on that series and ask them those questions, about what did you play, and do you think this had any effect on your career?

Whaley: You know, perhaps and probably not. No matter what you do, you could take it further if you really wanted to play on it, I suppose. That's not really necessarily been the way I approached my career as a teacher here at Western, and a member of the Western Brass Quintet. People didn't come jumping in and ask me to go play solo recitals a whole bunch of other places because of that—and why would they? The chamber music series would rather hire a violinist than a tubist. I hope that changes some day, but the fact of the matter is that tends to be that tends to be that way, even orchestral.

It's sort of interesting, I was talking to Pat Sheridan when he was here last year, and I said, "Do you generally do the lighter things?" He said, "Yeah, you know if there's a concerto, the tuba player in the orchestra needs to be playing that. They don't get much of a chance, they're the ones who can play them." He can play them. He's a hell of a player, boy, can he play. If somebody comes to the Kalamazoo Symphony he plays the Vaughan Williams, the guy playing in the Kalamazoo Symphony probably wants to play the Vaughan Williams with the orchestra, and if he's capable of doing it, should have that opportunity. I think I agree with that, but it's nice to see a tuba player actually have a career, making a career as a performer, and not just being a trumpet player or a string player, and that's unusual.

Did it help my career in terms of me becoming maybe a better player because of it? But I don't think it *changed* my career because I didn't go anywhere else.

Nowicke: But what about how they viewed you at the School of Music?

Whaley: I think that was important. Certainly that was prestigious for the University. The University really liked that, and I would say, yes, that's there.

Nowicke: So they made as much hay out of that as they could?

Whaley: Yes, they made hay out of that! I make hay out of that, it's in my bio. I took a portion of that review and quoted it. The interesting thing was I went back to my 40<sup>th</sup> high school graduation a couple of years ago, and they ask you to put down things you do. Boy, that's what impressed them. All the people there were *really* impressed with that, even more than the guys that were the jocks that were supposedly important people. They were really impressed that I had played a solo recital in Carnegie Hall! Isn't that interesting?

Nowicke: That's something they've heard of.

Whaley: Yes, that's something they've heard of. OK. It's a very special thing, and it was a very special thing to be invited to do it, and I'm glad I did a decent job of it. I think it's part of my career, whether it enhanced my career, I don't know, but it is certainly a wonderful part that I'll never forget.

Nowicke: The difference is, if you were going to do it now, what would you play?

Whaley: I'd probably still do the Schumann *Adagio and Allegro*, I'd probably do some songs, Mahler, maybe some Schubert. That's an interesting question. If I wanted to do a concerto I'd consider the John Williams, I think it's a neat piece, even with the piano, I think it works. I guess it's the sort of thing that there's not a lot of the 20<sup>th</sup> Century pieces that overwhelm me, so I still would make a balanced program. I'd still do a Baroque transcription of some sort. I like doing the flute Ebsonata, or one of the gamba sonatas if I had enough left. I've done the G minor gamba sonata, that's really a lip-buster, but I think it comes off really effectively on tuba. I might consider that if I thought I had enough lip to play the rest of the program.

I'm not sure at this time if I'd do an unaccompanied piece or not. Audiences are not quite so responsive to the avant-garde anymore, it's got to be really right. I might consider a piece that Ron Newman at Michigan State did for the Falcone a couple of years ago that I judged on. They had one or two of the movements, I thought "Man, that thing's hard, I wonder if I can play it?" So, I got it and learned it. A kind of a neat piece, the last movement is Bebop. I had to go to Trent Kynaston our saxophonist to learn how to play Bebop, the kind of articulation to do. I think the piece is kind of interesting, so I might consider something like that, and it was unaccompanied. Then again, I think of all those pieces—well, you have to have a lot of lip to do those.

Nowicke: It was funny last summer, Dee Stewart has this sort of "audition camp" at I.U., and the kids go and they take private lessons, and they learn about how to audition, and they also get people in to give them lectures on how to apply for financial aid and all that stuff. It sets you up really well no matter where you're going to try to audition. They had a faculty concert one night, and they all played unaccompanied pieces, which was really cool. But it was funny they were talking about "new music," well, Dee did one of the *Parables*, and Dan did *Midnight Realities*, and I'm thinking "This is not new music! This is old music!"

Whaley: No, it's old music. Dan really plays *Midnight Realities*. I finally played it, and I still don't think I play it as well as Dan plays it, he really can play that thing. The *Parable*, the tuba *Parable* I did at the University of Wisconsin a few years ago. That was an interesting concert. I looked out in the audience and Jerry Young and the tuba teacher—I can't remember his name, he was only there briefly before—at that time. They were sitting out there with the score! I could see it in the hall! That is really unnerving to look out and see people looking at a score of a piece you are playing that's really hard. I don't know that I would play the *Parable* in New York. I think that's a college audience piece. It's pretty deep music, I think it's actually pretty good.

Nowicke: It was funny because this audience had no idea how to react to *Midnight Realities*.

Whaley: I'll bet they didn't. Surely they didn't.

Nowicke: They were totally weirded out.

Whaley: I can believe that.

Nowicke: “Kids, this is not only old music, this is funny.”

Whaley: There’s a wonderful transcription of a vocal piece, I can’t remember the name of it, I had my graduate assistant do it last spring. Shostakovich, it’s very lyrical, romantic, beautiful piece, I’d consider doing something like that.

Nowicke: Ivan says he likes playing the Brahms E minor cello sonata.

Whaley: I’ve done that. I don’t think I’d do it in New York City. There are some idiomatic things. I’ve done it on a recital here, and most of the people liked it except Ray Zupko our composer on the staff thought, “Ah, it was written for cello.” I even thought about doing that again this year, because that is so much fun to work on. It’s way more fun to work on than 90% of the tuba literature.

Nowicke: Ivan said that Brahms wrote for tuba, he just wrote the wrong instrument on the title.

Whaley: That’s absolutely right, if he’d have taken it further from the second symphony, which has some lovely stuff, we could have had a wonderful sonata from Brahms. But I’m also prejudiced because he’s probably my favorite composer. My last concert as conductor of the university orchestra was the Brahms *Requiem*.

Nowicke: Do you remember when we played that?

Hiestand: I wasn’t in the orchestra then.

Nowicke: Oh, gosh.

Whaley: I almost had to pull teeth to get our choral director at Western to do that. He didn’t want to do it in German.

Hiestand. Duh!

Whaley: I said, “All right, we’ll do it in English,” until David Little one of our voice teachers said, “What? We have an opera singer that sang in Germany on our staff for years, she can teach it.” We did it in German like it should be done.

Nowicke: That was astounding when we did that. It was probably the most exciting thing I’ve ever done in my life. Jim Carr and I were sitting there with tears running down our cheeks.

Hiestand: It’s wonderful.

Whaley: It's an absolutely great, great, piece of music. So I went out with a real pleasure from the orchestra. It got too much for me to do. That was one of the things, I obviously hadn't done as much with the tuba organization on a formal basis at all after I did some things at the beginning. Two reasons, one I had family responsibilities and children I needed to spend more time with, and then I had some health problems with ulcers for a while. Not as good as Harvey, he just went through everything when he had health problems, it's amazing what he could do.

I still remember his performance of the Hindemith in '73 and he ended up in the hospital two days later. That was a *wonderful* performance of Hindemith, one of the best ones I've heard. I really like the way he approached it. Then I got doing the orchestra here, and ended up as orchestra conductor, when I thought I never could be! I miss it to some degree, but the administration was just grinding me, and the quintet was getting really active again, and it was just too much to do with a studio of 18 people.

Nowicke: How long has it been since you did the orchestra?

Whaley: Oh, about six or seven years now.

Nowicke: You were still doing it when I came back up here again ('93-'94).

Whaley: I did it for six years.

Nowicke: And you were doing the opera.

Whaley: Yes, I did opera too. As a matter of fact, Yoshimi Takeda ,conductor of the Kalamazoo Symphony, after he retired they made him an artist in residence at the university. He did the *Fledermaus* last year. We didn't know whether he'd make it, he had liver cancer, he just died a month ago.

Nowicke: Yes, Carolyn told me.

Whaley: So, I was his back-up. Which meant I went to all rehearsals, every one of them, and most of the time when we were doing rehearsals with piano and singers, since Bill Appel double-cast it, then a lot of times Yoshi would do the one cast, and when they'd switch and do it with the other cast I'd conduct. He'd be tired. I didn't do any of the performances, although, boy, I thought the last one I was going to. He woke up and he had a 101° fever. The doctor finally said, "Take the pain medicine." He did, because he was afraid it would damp him down. I thought, "Oh, man, I'm going to step in the orchestra," and that's one thing I didn't do, he worked with the orchestra all time. But boy, did I watch it. That's *really* hard to do, you can't do what you want to do, you have to do, you have to do what he does. That even means *gesturally*, you've got to do some of the things he does so you don't *fool* people, so you have to be prepared for it. So, I was glad not to be able to conduct. I worked just as hard as if I'd have been conducted the piece. I think Yoshi appreciated it. I was ready, I could have done it. Love the music. My God, the music in *Die Fledermaus* is great—it's hokey, the whole thing is, but the music is fantastic.

So, it was fun working with Yoshi, closely like that. I'd known him pretty well. I think it helped him. I remember one night he'd been out to something (his son's a violinist) and he came in and I

was conducting and said, "Do you want?" He said, "No, you go ahead and do it." I conducted the rest of the evening, and he just sat there, everyone once in a while he'd say, "Oh, maybe a little bit slower there," so, we'd do it a little bit slower there.

But that made pretty interesting fall semester for me. They did give me some load time for it. I said, "I don't want money, I need load time off." They gave me my graduate assistant, and he had more hours, so I'd use my graduate assistant in helping me teach. I still do that now. I don't give any of the students permanently to my G.A., but he has them. They'll have three or four lessons a semester with them. But I still, if I recruit them, I teach them. The nicest thing is that we're back to hour lessons, and we've cut the studio back. Ideally my studio is only eight tubas and five euphoniums. I got a little bit more this year because I got a block of kids that are going to graduate. But I can spend more time with them now that we got rid of that dang 40 minute lesson.

Nowicke: When did that happen?

Whaley: Just recently. Well, we really don't have it, but the director's worked it so we can do it, so we can get back to an hour, finally. Some of the guys haven't done it, but I'm doing it.

Nowicke: Geez.

Whaley: That means instead of dealing with 24 students, or 20 students, you only have 13 or 12 and you can spend some time with them, and I have a G.A., and that's usually it. I basically only want one graduate student, we don't have enough. Even though the school is pretty big, I still think you have too many good players, we don't have anything for them to *play* in. So I don't want five or six graduate students here. I think it's different at Indiana, they got enough orchestras they can put people in.

Nowicke: They got a pile of them. What ever happened with the CD?

Whaley: Because of my illness it got delayed. Scott and I are hoping to finish it this fall. It should be out.

Nowicke: OK, I keep looking.

Whaley: That's all Elizabethan music, Don Bullock's, mine, and some Purcell of Steve's.

Nowicke: The only two things you're on are that one Husa...

Whaley: Three. There's two pieces by Ray Zupko called *Pro and Contra Dances*, which is really neat, and then there's a real avante-garde one, the *Masque* that we did in New York City.

Nowicke: But those are on old CRI records.

Whaley: Old records, and they haven't converted them, which is too bad.

Nowicke: Because people can't listen to them.

Whaley: Right.

Nowicke: Well, let's see, we talked a little bit about T.U.B.A. How about your stint as the editor of the journal?

Whaley: Well, that was hard work, as you well know. I am glad, it was a learning experience for me. What's the biggest pleasure for me is to see how T.U.B.A. has gone from what was a newsletter and developed a really wonderful journal, and learned how to do it. Obviously now the people that do that probably get some pay to do that. Boy, everybody that started out doing that thing, was just doing that on their own, and if you had a hard job... I spent an awful lot of late nights.

Nowicke: I remember.

Whaley: In that respect I don't think it was effective, and I really didn't know what I was doing. Probably in retrospect I should have said, "No, this is going to be impossible for me to do." I didn't know any better at the time. That was a start, and people really grew on it and do it really well.

Nowicke: The reports you wrote from the European conferences were very good.

Whaley: Oh, thank you, I appreciate that. I tried to be thoughtful about those. I'm not a natural writer, it takes me a long time, but I think ultimately I write OK. On the other hand, there are some people like Jeff Jarvis down in East Carolina University, he teaches music history. I did an external evaluation of him for full professor. My gosh, what terrific syllabus, and what *wonderful* writing. That guy is talented in that way. He's now the head of the wind area there. There's a talented man who could really do something in another area, and does it *really* good, I think. He wrote a recommendation for a student for a G.A. that I unfortunately didn't get, but he was a great player. But my gosh, what a *wonderful* recommendation! I wish I could write that well. He's special at that, impressive.

Nowicke: You had a sense of *place* in what you wrote about those, so when you read those *now*, you can kind of think of what it must have been like to be there.

Whaley: You know, I haven't read those in *years*. I should go back and do it.

Nowicke: They have them up on the ITEC website.

Whaley: I actually have them in my office, actually in a box. We had a leak in our office. I just bought the new *Winston Tuba Source Book*, and got water all over it.

Nowicke: Oh dear.

Whaley: So I got a lot of my stuff just piled in boxes, now I'm not going to take it out, because I'm going to have to clear that office next August anyway. They'll throw me out.

Nowicke: You never filled out your bio, so you're not in there.

Whaley: No, I didn't on that. I use that book constantly. It's an absolutely terrific source book.

Nowicke: Winston will be so pleased to hear that, and it did play my rent, too.

Whaley: It's just really wonderfully put together. I need dates, anything, I just fly in there, that's what I really use it for most, probably, looking for literature. It refreshes my mind. It's really wonderful and the articles. I never was much mechanical about instruments, I learned some more things than I did. I just don't work that way. The other guys really do it effectively, you know, Dan, in dealing with... I just get an instrument, and I try to play it. [laughs] Sometimes I think *some* people, Dan makes it work, a lot of guys make it work, but sometimes I think people just keep trying to find something that's the magic elixer, it will work.

Nowicke: The magic tuba, the magic mouthpiece.

Whaley: The magic tuba, the magic mouthpiece. Frankly, I think you practice, you get a decent instrument, and you practice it, and learn to play it. That's been a philosophy a long time of mine, and for me, it has worked, although I have messed around a little bit in recent years on some mouthpieces. I had to figure out how to play, what would work on an F tuba, it makes a difference, and I'm still not even sure that I have. I'm actually going to try to get a Doug Elliott mouthpiece for my big F tuba and I know exactly what I want, basically I want a C-4, which I'm playing right now. I thought I'd *never* play a Mirafone C-4, but it really balances. I need a Helleberg rim on it, and I think if I do that I think it will be just exactly what I want. So, I'm going to ask if he's got anything close to that.

Nowicke: What I need is something a little bit smaller than what everybody is selling right now, but with a big throat. I just don't have that much room.

Whaley: And you don't really need—actually, Floyd Cooley was using the Bach 22 on that Nirschl. Is that how they pronounce that?

Nowicke: He's using a Bach?

Whaley: That's what I read on the website. Bach 22.

Nowicke: Wow.

Whaley: You know, you don't have to be gigantic. Sometimes I think if you got 7 liters of air capacity you gotta have something open enough to blow through, and you want a great, big horn to blow through. It wouldn't do me any good to play those big horns, I can only hold a low G for about two seconds and that's it! Maybe not even that long.

Nowicke: Jerry Lackey was saying he just got a 6/4 Meinl-Weston.

Whaley: I wouldn't have ever been successful on a 6/4 horn.

Nowicke: It's hard to hold onto!

Whaley: [laughs] And they're so big and so heavy! The Hirsbrunner actually works, it's the only one that really did work for me. I love the way it plays. I actually like the other one plays, but I like the way this one plays, and I like the way it sounds. It's me, I think.

Nowicke: That's important, you want to be you.

Whaley: You know, one of the players that's interesting to me, Floyd Cooley studied with me when he was high school student, and he played Eb. That's what he came playing, an Ebtuba. He really has done well for himself, and his one solo CD of his is all Romantic.

Nowicke: *The Romantic Tuba*. I think he's reissued that with a new haircut.

Whaley: I don't even think Floyd cared that much for the contemporary things. He's been teaching quite a bit at DePaul recently.

Nowicke: He comes back in the Winter.

Whaley: That's a hard life, I'd find that hard to do. As I've gotten older, I don't like big cities, I don't like crowds.

Nowicke: You're a simple farm boy.

Whaley: I wasn't raised on a farm.

Nowicke: It doesn't look like Floyd filled out his biography either [looking in *Tuba Source Book*].

Whaley: You've certainly had an influence on me. When I retire I'm taking art classes.

Nowicke: [laughs]

Whaley: I am, rudimentally, drawing. But I'll tell you a cute little story. I have been going to Maine quite a bit in the summers recently. I taught in the New England Music Camp for quite a few years. Once I started doing the orchestra I realized I couldn't work all summer in that camp and come back here, because all I'd do at the camp is I'd go teach all morning, which we had to do. In the afternoon I'd go down and play tennis. I used to read, lots of books, I loved it. Instead I'd have to look at orchestra scores and try to learn opera, and all the scores, as much as I could that I had to conduct that year, as many as I could learn, I would do in the summer, because I was too busy once the summer was over.

Nowicke: So you never really had a vacation.

Whaley: No, and I realized it was going to be too much, so after a year I didn't do it any more, and we'd go out there for a month and I'd sit on the coast and work on orchestra scores. Really great.

At any rate, I started doing some drawing, and after the orchestra I really started doing more of that. So, this one place we had an efficiency apartment in a little town called Tenant's Harbor, south of Rockland. They put a deck on it the last year we used it, and it looked right out on the harbor, looked right out on the island where Jamie Wyeth lives. You know the Wyeths? So, I started doing it in oil pastels that you send me one time, and so I had some stuff I'd gotten, some paper. Actually it was paper for stationary from Kinkos, but it had patterns in it, neat patterns, so I drew a picture of the harbor looking out, in the oil pastels for my parents, and gave it to my mother for her birthday. She gets it and she said, "Oh, I'll have to frame this." I said, "No! Don't frame that." My wife said, "Why don't you put it on the refrigerator?" [laughs] I thought that was absolutely perfect!

Nowicke: With magnets.

Whaley: Yeah, but she actually did frame it and put it in her dining room.

Nowicke: "My kid did this."

Whaley: It didn't look too bad, a regular artist could find lots of flaws. I 'm not taking classes yet. But you showed me enough things that I learned, and I got interested and that's one of the things when I retire that I want to do.

Nowicke: Nobody ever said that I'd wind up teaching art, Bob!

Whaley: It does take time.

Nowicke: Yes.

Whaley: On that same paper I've actually drawn one of my son's and daughter in law's Chihuahua.

Hiestand: Oh geez!

Whaley: My grandpuppy, as I call him. They have two, they are my grandpuppies. I don't have any grandchildren, which I actually wouldn't mind having, and I will have with them. This is all right.

Nowicke: Wretched children, not producing any grandchildren for you yet.

Whaley: Well, my oldest son is divorced, and I don't think they were going to have children anyway, just recently. My middle son says he likes living alone, doesn't plan to get married, so it's my youngest one, and they will in a few years. It's sort of funny, there's a period of time, I gave my brother a real bad time, he was a grandfather when he was 46, and he is this macho type. I sent him this nasty card, you know, and now I'm...*waiting!* [laughs] So I have my grandpuppies, and I adore them.

Tape 2, Side 2

Nowicke: I'm afraid my mother has a grandhorse.

Hiestand: My mother calls up and asks “How is my grandcat?”

Nowicke: When they stopped on the way back from Ohio she said to Peter he was just going to have to stay in the house for a while because she needed to go see her grandhorse.

Whaley: Anything else?

Nowicke: Is there anything I haven’t asked you about playing tuba you want to talk about?

Whaley: I think we’ve pretty well covered it.

Nowicke: Summed up his career?

Whaley: I’ve enjoyed it. It’s been a good career. I wouldn’t go back and change it. I don’t know, maybe if I got to conduct the New York Philharmonic.

Nowicke: You’ve been in a really nice school.

Whaley: Yes, I’ve been in a really nice school with really wonderful colleagues. I’ve been at a school where you don’t have a lot of the in-fighting that happens at a lot of universities. I think that has been a special thing about this university. I think one thing that really came out—we’ve got a graduate assistant coming in music ed who is a tuba player. He’s not going to be tuba player, he says “I’m OK as a tubist.” He’s from Pittsburgh, Kansas. I was in on the search committee a couple of years ago for a new marching band director. We had one of the guys, I guess he was from there, who came. He was one of the people we auditioned, we didn’t take him. But when this young man came, it was after my surgery last year, he was here to visit, and he came over to the house. We were talking, his fiancée was with him, and her sister. A nice young man. I said, “Why did you pick Western Michigan University?” – from Pittsburgh, Kansas, I didn’t know why he would necessarily have recognized this school. He said, “Well, I was looking around, and wanted to start on a masters degree, and I had a director at Pittsburgh who came here to interview for your marching band position. He said he was so impressed with the way the department was, how the people had a sense of purpose, friendly, all the way down, how you treated him when he auditioned. He said, ‘You ought to look at that school, I think that is really a good place to go.’”

Now, I think that kind of thing...

Nowicke: From somebody who didn’t get hired.

Whaley: Is a real compliment. One other thing I find interesting. I got a couple letters on email, but one in particular, I think he lives in Sturgis now, he studied privately with me, he wasn’t a major. He wrote back on this email, this was last year, he said, “I want to thank you for what you did with me, and my appreciation of music. I learned about what music can do for you. I know wasn’t a particularly good player, but you pointed out some things that made it part of my whole life.” I felt that that was, maybe I like that as much as any kind of thing, that I had an influence on somebody positively. He didn’t become a great tuba player, he wasn’t a tuba player, but it’s

influenced his life. Maybe that is as important as anything. I would like to think that. How you influence your students to think.

Nowicke: What has happened to some of your students besides Floyd Cooley and Dave Werden?

Whaley: Most of them are doing band work. Interestingly, some of the best players went through in that kind of nasty time in the '70s when people were experimenting and doing all kinds of things. I've had some students there that I think could have been very competent professionals, and one of them never finished school, and another one finally came back and finished and finished in music ed, but made more money in the other job he's taken, but he runs a band. That's actually Andy Hagenbuch. He got rid of some personal problems. Jack Perlstein was in the Field Band and he went into broadcasting, and he's back in Kalamazoo now, WMUK. He's terrific at that, that's exactly what Jack should have been doing.

Nowicke: I remember it was '94 he finally finished his bachelors. George Dugan who was a really wonderful player that had a graduate assistantship at New Mexico, he is a very successful band director in the state. Is he related to Darlene Dugan?

Whaley: No. A lot of people doing that sort of thing and I think that's fine. Rick Watts, do you remember Rick?

Nowicke: Yup.

Whaley: Rick plays and teaches in some schools, I think he's maybe doing an orchestra now. He got his masters degree in Youngstown with John Turk. So, nobody's gone out and is playing in a major orchestra, but I've had some fairly successful band directors, good musicians. One of the players I thought might, he's a guy by the name Mark Hageman, he got his masters with Velvet Brown down at Bowling Green. Very impressed with her, by the way. He's actually trying to get out of high school band, good tuba player. Maybe not quite that little edge that would have taken him beyond, but it wasn't from a lack of desire, just that little magic thing you really have to have to go.

It's been my career here, and I'm very happy with it. I think probably because of the quintet. This has been, professionally, the right thing for me. A nice orchestra that's gotten better all along that I can play with, and played good literature, and a really active brass quintet that's allowed me to go to China, and Germany, Sweden, Russia. That's pretty special. Doing the kind of things that I wanted to do, and sometimes I suspect that I might be a better brass quintet coach than I am a tuba teacher.

Nowicke: You were a pretty good brass quintet coach.

Whaley: I feel that that has been a fairly good strength, because I think I have influenced students on other instruments.

Nowicke: My quintet would always say that when you'd come in and we'd work with us, because you would have specific things you'd say to the trumpets...

Whaley: I've never been particularly a shouter, but I try to point out, try to relate it to music and let them go. I'm real proud of a group that got into the Fischhoff competition this year. The youngest group at the actual competition, and they were competing with groups from Eastman. They didn't win, but they did successfully. Mostly juniors and one senior. I had been with them for a year and half. It was fun and they seemed to like having me coach, so it continued. I think this semester they are not going to play, and they are going to try to get back together second semester, one of the kids is doing some extra things. That was a good experience for them and I'm proud of that.

I've had a couple groups go down for that. That's the one thing I won't do this year, I'll miss that. Maybe I'll do a little part time help at the university if they say, "Can you coach a quintet?" I might do that, or at least sit in and work with them. That I like.

Nowicke: I'm sure they'd be happy to hire you on to do this or that.

Whaley: I think that's my thing as a player, I think I'm a good solo player, but you just don't go out and to that around, but I think I'm a good brass quintet player. At least I hope I am. I think I am, and I work hard at it. All right?

Nowicke: OK.

[End of interview]

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