

**A SURVEY of
MODERN
BRASS TEACHING
PHILOSOPHIES**

of today's leading brass specialists
including trumpet, cornet, horn,
trombone, euphonium and tuba;
also including jazz approaches to
brass playing by the leading performers.

by
JOSEPH L. BELLAMAH



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FOREWORD

There has never been one individual method book or one person's specific approach that has been accepted by teachers, performers or students alike, as the universally accepted method for teaching trumpet, French horn, euphonium, trombone or tuba. There is, and always will be, voluminous method books and varied solutions to problems that beset the brass players on all instruments. We find many concepts seemingly contradictory.

It is, in essence, this point which has prompted me to attempt to devise an approach to the problems of brass players as close to being authoritative as anything ever written on the subject.

One hundred of this country's greatest teachers and brass performers were sent questionnaires involving factors pertinent to the controversial and important aspects of brass playing techniques. The response to the questionnaires was much better than I had ever hoped. Many took the time and trouble to send additional material to explain their theories, ideas and concepts, much more fully. Still others were most kind in wishing me success in this project and commenting on the worthwhile status of this research. I have made every attempt to be impartial and objective in reporting the findings of this project.

In this new research I have incorporated a phase of the approaches to brass techniques by including some of this country's greatest jazz brass players, which I did not do when writing my "Brass Facts." Such giants of jazz as Maynard Ferguson, Eddie Kusby, Bob McCoy, Mike Vax, Eddie Bert, Paul Tanner, Clark Terry, and others. To me, this is a most important inclusion because these men perform on T.V., radio and recording sessions.

To all of these outstanding brass authorities who took the time and trouble to share their secrets of success with all of us, I thank you sincerely from the bottom of my heart.

Joseph L. Bellamah

PARTIAL LISTING OF CONTRIBUTING BRASS AUTHORITIES

Vincent Bach	Philip Farkas	Dr. James Neilson
Eddie Bert	Maynard Ferguson	William Sabatini
Dr. Thomas Beversdorf	John Haynie	Glenn Smith
Ronald T. Bishop	Dr. David L. Kuehn	Dr. Leonard B. Smith
Dr. Charles Colin	Edward Kuzborski	Louis J. Stout
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THE AUTHOR

Joseph L. Bellamah was born in Utica, New York and at an early age studied trumpet in New York City with the renowned Max Schlossberg, considered to be the greatest trumpet teacher of his day. Upon the death of Mr. Schlossberg, he continued his trumpet study with Schlossberg's son-in-law, Harry Freistadt, his most outstanding student at the time. Mr. Freistadt played 1st trumpet in the C.B.S. Symphony Orchestra as well as the Andre Kostelanetz Orchestra for 25 years.

Bellamah's professional career covered playing with radio station W.G.Y. as a studio musician, Capitol Theatre Orchestra in Washington, D.C., the Red Norvo Orchestra, San Antonio Symphony Orchestra and many others.

Among his professional affiliations, Dr. Bellamah is a member of Kappa Delta Pi, Kappa Kappa Psi, Phi Mu Alpha, Tau Beta Sigma, Phi Beta Mu, College Band Directors National Association, Texas Music Educators Association, Texas Bandmasters and National Association of Jazz Educators. He also is a member of the prestigious American Bandmasters Association.

Dr. Bellamah is a brass clinician for the Selmer Company, a former President of the Texas Chapter of College Band Directors National Association, and an author and composer. At the present time he is Vice-President of the Southwestern Division of C.B.D.N.A. and listed in "Who's Who In the South and Southwest," "Dictionary of International Biography," "Band Encyclopedia," and "International Who's Who In Music."

Dr. Bellamah is presently Associate Professor of Music and Director of Bands at Texas A. and I. University.

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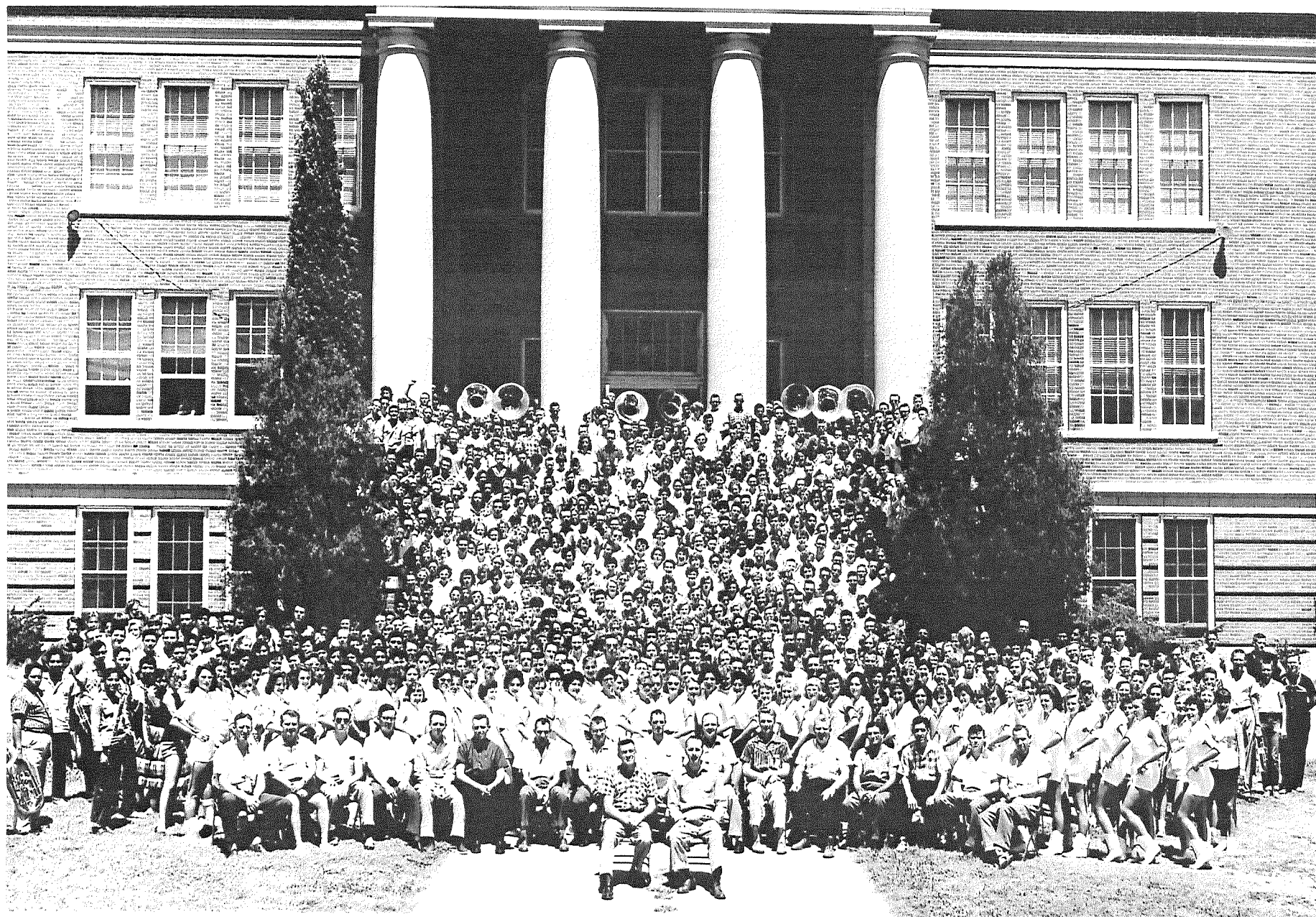
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minutes late while a few students properly "set the stage" for the efficient rehearsal.

2. **Proper Lighting.** This is extremely important in an ensemble rehearsal. The musicians should not compromise posture and instrument position in order to see the music better by leaning forward, squinting, etc.

3. **Eliminating Outside Distractions.** Personally, I like a room without windows, one that is completely enclosed. With windows uncovered, rehearsal efficiency can be affected by good or bad weather, visual activity on the other side, and of course noise. Drapes or venetian blinds are a simple solution to the problem and in some cases can improve the acoustical properties of the room as well. Placing the ensemble with their backs to the distracting area is also possible.

4. **Eliminate the Visible Clock.** Ideally "time should fly" in a rehearsal. Realistically this probably won't happen for all performers, all of the time. Keep track of the time personally or have the concertmaster keep the conductor informed. Clock watching in rehearsals does not help the musical product - unless the clock is used as a metronome.

5. **Designate Areas for Storage of Books, Coats, Instrument Cases, etc. During Rehearsals.** This can be a problem in many physical plants - dependent, as it is, upon the availability of space. Do not permit material other than that necessary for the rehearsal to be taken to the chair in the rehearsal room. It is messy, distracting, and provides the means for some to concentrate on matters unmusical. Solving this problem in some facilities may be perplexing but it is important enough to insist on a solution.

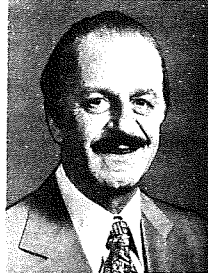
6. **The Decorum of the Students Entering the Rehearsal Room.** Musicians must be made to realize that they are "special people" doing a "special job" requiring a "special room." Dignity and seriousness of purpose should prevail in a rehearsal environment. The degree to which this can be accomplished is probably directly proportionate to the pride of the participating students and the aura of influence projected by the conductor. It is important and can set the tone for the work about to be undertaken.

Rehearsal atmosphere can be ignored and, of course, a "product" will still be possible. In some cases it may even be a good one. If a better one can be achieved with attention to rehearsal room atmosphere, then that atmosphere must be examined and properly adjusted. Just as a church uses carpeting and soft lighting to aid a quiet, prayerful entry into

the worship service - just as a factory uses background music to provoke efficiency - just as a football team uses crowd, marching band, and cheerleaders to motivate a complete effort, so does the conductor use the atmosphere of the rehearsal room to benefit the efficient rehearsal.

(Part II next month)

Brass Bulletin Board



Joe Bellamah
Dr. Joseph Bellamah is Prof. of Music at Tex. A&I U. He has studied under Max Schlossberg, is Pres. of S.W. Div. of Col. Band Dir. Natl. Assoc. and is trumpet clinician for Selmer Co.

TODAY'S TRUMPET PLAYERS SHOULD BE ABLE TO PLAY SIX OCTAVES

The title of my article is not intended to be provocative or intended to elicit the reader's attention so that his curiosity arouses him into reading the remainder of the article. This opening statement was actually intended to be an unequivocal and determinative fact that I can assure you may be attained without artifice or tricks of any kind.

I can remember way back when I first began the serious study of the trumpet. When I finally progressed to the point where I could play the accepted natural range of the instrument from low F#, three lines below the treble clef, to high C, two lines above this same clef, and could accomplish this feat with ease and consistency, I felt I was ready for anything. Some years later, it was necessary for the trumpet player to have command of the Eb above high C in order to play studio work and play with "name bands." In the ensuing years the range began to increase steadily and the demands of the professional, playing radio and TV, as well as recordings, required the player to play to a double high C which is an octave above the high C of the natural range of the instrument. And this is precisely where we are today. However, this leaves an additional two and one-half to be developed as the title of this article implies. The remaining two and one-half octaves must be developed in the pedal range of the horn. This phase is absolutely necessary because in developing the pedal tones lies the key to

developing the extreme high register.

At this point it is necessary to call attention to the fact that the trumpet is the most difficult of all brasses to produce the low pedal tones. It is much more difficult to produce low tones on the trumpet than it is on its counterpart, the cornet, because it is less conical.

Any notes played on the trumpet below the lowest note of its natural range (F#), become pedal tones for the instrument. So many articles have been written by teachers and authorities on the instrument that attack and criticize players who spend practice time on the pedal notes with statements to the effect that little or nothing is gained by those who practice the pedal tones on trumpet. I, on the other hand, have set a strict regimen for my students to the daily practice to pedal tones. In my teaching, when working with students who lack range, my approach and my philosophy is that the road to the high register is through the low register.

Practicing pedal tones utilizes the strengthening and development of the facial muscles that have heretofore had little if any, exertion or stimulation. The longer and wider the pedal register becomes, the more new muscles are being affected, stimulated and activated. Through practice and usage these newly developed muscles become gradually stronger and eventually aid and abet the embouchure both in increasing range and consistency in the production of the extreme high register. It is truly heart-warming to hear students who previously had extreme difficulty in playing high C, now capable of hitting a double high C with amazing regularity.

Developing the pedal tones is analogous to the training of a person who aspires to become a weight lifter. He starts out very carefully in the beginning to avoid any strain by lifting with caution and circumspection those weights he is certain he can easily handle without stress. Then, as his strength increases, so too the gradual increase in weights. So it is with the development of the pedal notes. I must at this time warn you that developing the low tones requires patience and determination. Another very important factor is the problem of intonation on these notes and you must concentrate seriously on this phase. Beware of "scooping" the pitch. Focus your sound because attaining control will be a constant challenge. Do not expect the sound in the pedal register to have the quality that comes in the natural playing range. However, there will be some improvement in this category. Returning to the control and intonation factors, the harmonic series in the pedal register are incalculably close together and you will soon discover that your pitch tendencies will be strongly directed toward playing on the sharp side of the pitch. I can reassure you however, that with slow and methodic practice these obstacles will disappear. As the pedal register begins to develop and the notes begin to respond, consistency will then assert itself. Now it is time for the player to begin work on increasing his high register. These should be done a half step at a time and slurred, not tongued. Work at this slowly and deliberately.

Concert Confusion!

Famed violinist Jascha Heifetz gave a concert in Boston one winter. It was a miserable snowy night and, as a result, the big concert hall, which normally seats 2500 people, had 12 in the audience. Heifetz came onstage and said, "I'm deeply appreciative that you folks turned out, but under the circumstances, we're canceling the show. Your money will be refunded at the box office."

Everyone started to leave, but one man walked toward the stage and shouted, "Just a minute, Mr. Heifetz. I'm a music lover. I put chains on my car and drove 20 miles through this snow to see you. Won't you sing just 'one' song?"

—Contributed by Mary Lou Givens from Reader's Digest

Do not strain and be careful not to cut or in any way injure the lips. Practice in the upper register should be done only in short periods of time. **DO NOT OVERTAX THE LIPS.** After a short but arduous practice session in the high register, go immediately to playing pedal tones again. This procedure will relax and refresh the lips, more so, than even resting. Playing in the pedal register relaxes the lips after the pressure of the extreme high register and allows the blood which is the life-line of the muscles to recirculate freely and uninhibitedly from any pressure, and in turn, allows the embouchure and facial muscles to return to normalcy.

Now, I shall notate for you my fingering chart for the low or pedal registers. Start with low C, one line below the treble clef, progress down diatonically for three full octaves from this starting note. At F natural, three lines below the treble clef, I have changed to the bass clef and am fingering the

forementioned F natural with the 1st valve instead of resorting to the 1st, 2nd and 3rd valve fingerings which can be lipped to become F natural, because this fingering

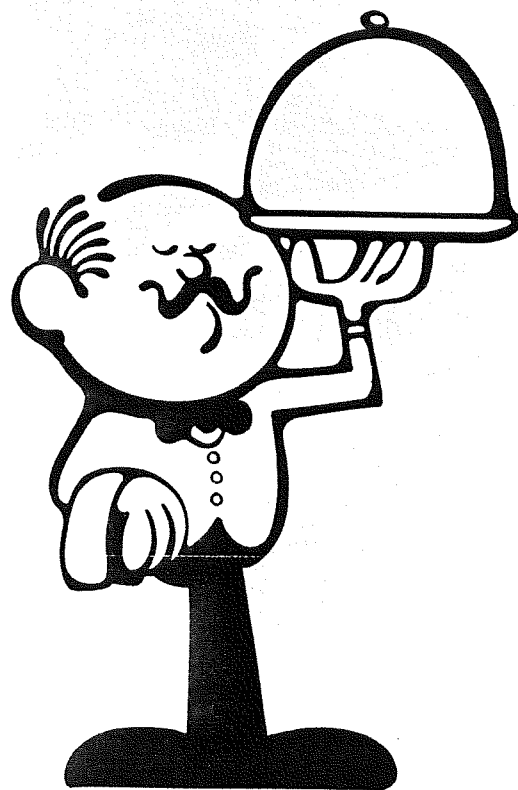
promotes more resistance and forces the player to begin his consciousness of minute aural perception and the change in tone quality.

Trumpet - Pedal Tone Fingerings

by Joseph L. Bellamah

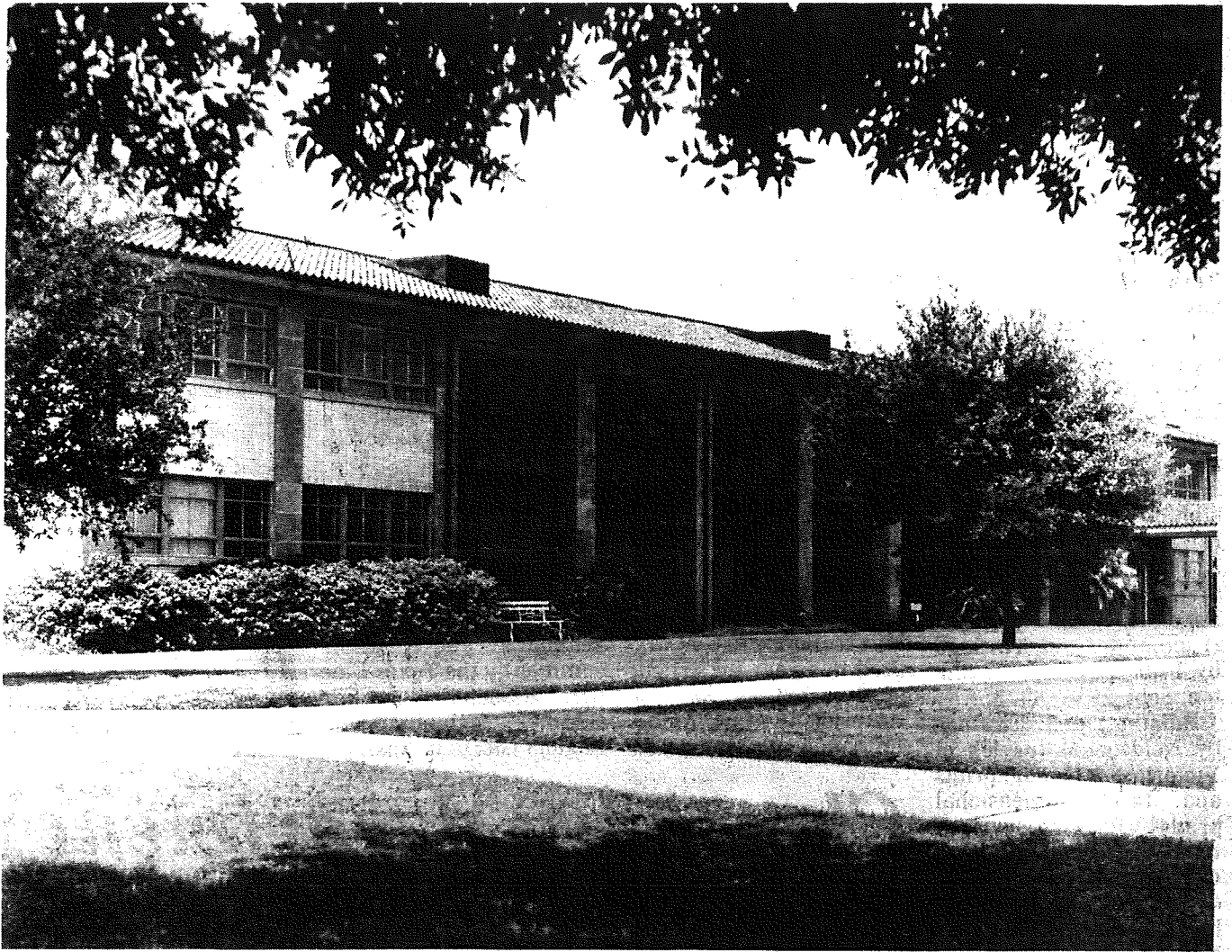
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MUSIC BUILDING RECENTLY NAMED FOR DR. JOSEPH BELLAMAH
... houses classrooms, practice rooms and a recital hall

Renovation job finished at A&I music building

Music students at Texas A&I University will enjoy the completed renovations and improvements to the Texas A&I music building, renamed this spring for Dr. Joseph L. Bellamah, A&I band director.

The University System of South Texas honored Bellamah and his 18 years of service to A&I by designating the music building the Joseph L. Bellamah Music Building. The building was built in 1959.

quishing them two years ago for health reasons.

A major remodeling of the building was completed during the 1979-80 school year. It included new air conditioning for the entire building and the installation of a dehumidifier, additional lighting and acoustical materials in the recital hall.

Changes have also taken place in the music department faculty, with Dr. Robert Scott assuming the duties of department chair-

served as chairman.

Courses in guitar and mariachi will continue in their second year during 1979-80. Mariachi, which is offered as an ensemble course, has been quite successful at Texas A&I.

The Mariachi Javelina are becoming rapidly known over Texas and throughout Mexico as a result of frequent performances during the 1978-79 school year.

Sunderman is faculty adviser to the group which

The mariachi band consists of trumpeters, guitarists and violinists. The guitarists also sing with the group.

With emphasis on performance, the music department sponsors a variety of concerts each year.

Participants in these concerts include department organizations, individual concerts by junior, senior or graduate students, faculty members and performing guest artists.

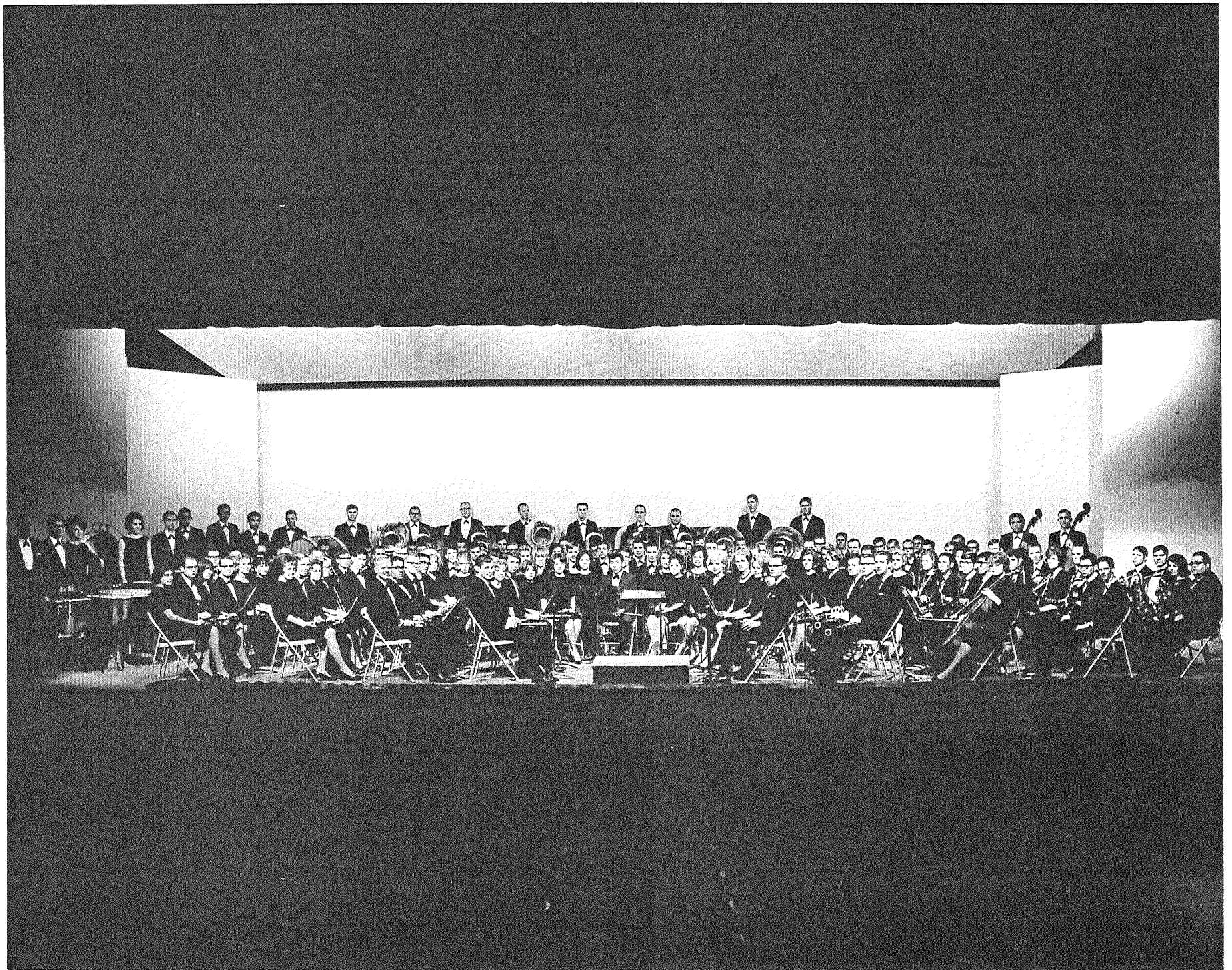
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Carrezondo

B \flat TRUMPET

JOE BELLAMAH

Larghetto con espressione

♩ = 72

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4

stringendo

rit.

9

♩ = 92

Tempo I

rit.

3

a piacere

lunga

To my friends: Walter Beeler and John Carrico

Carrezondo

Larghetto con espressione

JOE BELLAMAH

B♭ Trumpet

SS 66

$\text{♩} = 72$

AUTHOR'S COMMENT

This Solo was written with the express purpose of displaying the lyrical qualities of the trumpet. Written in the French Contemporary Style, its aim is interpretation and control.

In playing this Solo the style should be quite free and rubato. A smooth, legato articulation is necessary throughout. In the 3/8 meter, if possible, the 32 measures are to be played in two breaths.

Joe Bellamah

First system of musical notation on page 2, featuring a treble clef staff with a melodic line and a grand staff (treble and bass clefs) with accompaniment. The key signature is three flats (B-flat, E-flat, A-flat).

Second system of musical notation on page 2, continuing the melodic and accompanimental lines from the first system.

Third system of musical notation on page 2, including the instruction *stringendo* and *rit.* (ritardando).

Fourth system of musical notation on page 2, concluding the page with a double bar line.

First system of musical notation on page 3, featuring a grand staff with accompaniment. The key signature is three flats.

Second system of musical notation on page 3, continuing the accompanimental lines.

Third system of musical notation on page 3, including the instruction *Solo* and *leggiere* (leggiero).

Fourth system of musical notation on page 3, concluding the page with a double bar line.

First system of music on page 4, consisting of three staves (treble, piano, and bass clefs) in a key signature of two sharps (F# and C#).

Second system of music on page 4, continuing the three-staff arrangement.

Third system of music on page 4, continuing the three-staff arrangement.

Fourth system of music on page 4, concluding with a double bar line. It includes the instruction *rit.* (ritardando) in both the piano and bass staves.

Tempo I

First system of music on page 5, starting with the tempo marking *Tempo I*. It features a 6/8 time signature and a key signature of three flats (Bb, Eb, and Ab).

Second system of music on page 5, continuing the three-staff arrangement.

Third system of music on page 5, continuing the three-staff arrangement.

Fourth system of music on page 5, concluding with a double bar line.



Lure of music leads to Wind Symphony

By Mary M. Fisher

When it comes to music, Joseph Bellamah just doesn't know when to quit.

"My wife wasn't happy I was taking on the responsibility of a band, soliciting players, rehearsals, performances. She said, 'You're retired,'" says the septugenarian who started the San Antonio Wind Symphony last October.

Certainly there was no need to add to a body of musical accomplishment capped off this year by his receiving the professor emeritus title from Texas A&I University, his election to A.S.C.A.P., and his designation as Bandmaster of the Year by the Texas Bandmasters Association.

But, says the dapper mustachioed musician, "I've been in music all my life and I'm retired and the urge to get back into it was getting more — shall we say — intense all the time?"

The fledgling group formed by former students, retired military musicians, doctors, lawyers, research scientists and others, however, almost never took flight.

"In the first three rehearsals we had 11 people," he recalls. "The fourth week when I got up I said, 'I think I'm wasting your time and my time and I don't think we're going to make it.'"

"But the response of those people was so strong that they felt we would continue to grow, and now we have a band of over 50 people," he adds. "They all to a man said, 'Don't give up.'"

In the past year, the group which practices weekly at the Alzafar Shrine Temple has performed the works of Bach, Verdi, Wagner and yes, Bellamah at such places as Rivercenter Mall and the Audie Murphy Hospital. On Nov. 17 at 3:00 p.m., they will play at the Leon



MARY M. FISHER

Texas Bandmaster of the year Joe Bellamah . . . is always ready to strike up the band

Valley Civic Center.

"We've a number of engagements during December and I've got to get some Christmas music or we're going to be singing Christmas carols," he jokes, explaining that as the group has no financial backing he relies on borrowed scores.

"I'm going to stay with it until I

have a band that can play the kind of music people will enjoy but Lord knows how long that will be," he ventures. "But since I was patient last fall hopefully I will be patient enough that I can wait until we get some kind of sponsorship."

Joe Bellamah's musical odyssey began in Amsterdam, N.Y., when

he was assigned a flute in the junior high school band.

"I didn't like it at all," he recalls, "and after a couple of weeks I went back to them and I said, 'I want to play the trumpet.'"

Play he did, as a member of the all-state band and orchestra and, after he became orphaned at 18, in New York City as a free-lance musician.

"I lived in Sloane House YMCA for 75 cents a night," he recalls, mentioning gigs at the Waldorf Astoria, the Hotel Pierre and the Hotel Pennsylvania as well as at the Wurlitzer Academy of Music where he taught trumpet in the mornings. "I was making \$125 a week and that was, Wow."

That phase of his musical life came to an abrupt end, however, when after developing a serious case of sinus, he was told to move to a place like San Antonio. And quit playing trumpet.

"I really felt my life had come to a close," recalls Bellamah, who came here in 1943 to recuperate. Six months later, his musical life was reborn following a call from then-symphony conductor Max Reiter.

Determining that he could still play, he joined the symphony. But the \$55 a concert pay led to his moonlighting on the Gunter Hotel Roof with the Rex Pries Band.

His health and musical prowess restored, Bellamah had already packed to return to New York City when he received a phone call from a persistent Weslaco school superintendent seeking a high school band director.

At his insistence that he at least come down and look, he recalls, "I went down there and fell in love with the valley and fell in love with the students and within a year I met my wife and that was the beginning of the end."

Eight years later, the Bellamahs

moved to Alpine, where he directed the Sul Ross State University band for eight years and completed a master's in music. A highlight of those years came when, in the presence of the governor and the secretary of state, he directed his band during the opening ceremonies at Big Bend National Park.

In 1961, Bellamah began a 19-year stint as band director at Texas A&I University, where he ascended to the rank of full professor.

Throughout the years, he continued to conduct clinics and adjudicate throughout the country, to teach privately, to travel with high school jazz to Europe and Asia, and to perform.

"I even played with a trumpet player who was considered the most famous in the world," he recalls of his performances with virtuoso Rafael Mendez. "We were friends. Every time he would be coming, he'd write because he knew I didn't practice. He'd say, 'Be sure you practice.'"

Shortly after retiring and moving to San Antonio, however, he let that aspect of his musical life go.

"You have to practice three hours a day and I don't have that time," says Bellamah who now works part time as a high school band jazz consultant for the San Antonio Independent School District and teaches privately at the Canyon Oaks Estates home he and his wife, Ruth, built four years ago.

There, while the author of 15 publications primarily on brass instruments and the composer of numerous marches and trumpet solos works on arrangements for his wind symphony, his wife, a retired reading specialist, is likely to be found cooking the kind of food he grew up with, such as 'Mjadara, a lentil dish, and Kibbe, a meat-wheat mixture.

"My parents came to the United States in 1910 from Lebanon because of the oppression of the Turks. They were Christians," he says. "My father was a lawyer and an interpreter back there, but the poor man had to work in a factory here."

Fluent in French and Arabic before he entered school, Bellamah says he has tried to hold onto the latter language by reciting his morning and evening prayer in that tongue.

"When I was at A&I my wife knew there were Arabic-speaking students from the Middle East and she would invite them and tell them that they had to 'speak Arabic to my husband,'" he says, a practice that paid off when in 1974 the Bellamahs visited Lebanon. "She was surprised I could get along so well."

In looking up family members there, he was surprised to locate a cousin who conducted the Beirut Symphony Orchestra. Another turned out to be a lawyer.

Closer to home, Bellamah can claim connections to both professions as all three daughters are married to lawyers and all are former musicians. (Geraldine Bushala, mother of one and a teacher at Judson High School, was an all-state orchestra clarinetist. Eileen Taylor, mother of three, played flute. Diane Hermanson, a mother of four living in Corpus Christi, also played clarinet.)

Looking ahead, the founder of Weslaco's Pigskin Jubilee, Alpine's Sul Ross Summer Band Camp and Kingsville's A&I Jazz Festival all says he will continue to see that San Antonio's Wind Symphony is as successful.

"I'm going to make a band out of it if it kills me," he declares, joshing of the challenge, "It could kill me in the long run."

Former bandleader recruits S.A.'s best for his band

By Karen Malkowski
Express-News Staff Writer

After 38 years as a school bandleader, Joseph Bellamah tried retiring. For a while.

But it didn't work out. Bellamah was bored, and he missed the daily exposure to music, the great love of his life.

FOCUS



So he took a part-time job as a consultant, working with the jazz-band directors of eight high schools in the San Antonio School District. That took up some of his time, but he still missed having his own band.

So last fall, he decided to recruit some amateur wind instrument and per-

cussion players and form one, just for the fun of it.

"I missed conducting so very much," he explains. "I had thought it would be nice to retire and forget about it, but it's in my blood. I felt like there were so many places we could play: senior centers, the veterans hospital, community centers. It could bring pleasure to so many people."

At first, Bellamah's recruiting went slowly — so slowly that he only got 11 players during the first few weeks and considered disbanding the band. But those 11 players talked up the idea to their friends, and before long, Bellamah's band, dubbed the San Antonio Wind Symphony, was up to its current membership of 52.

"I have doctors, dentists, retired military people," he says. "These are men and women, ages 18 to 72, who love to play music. They are really enthusiastic."

Even with that enthusiasm, it took Bellamah several months to whip the group into shape because many of the members had not played since college.

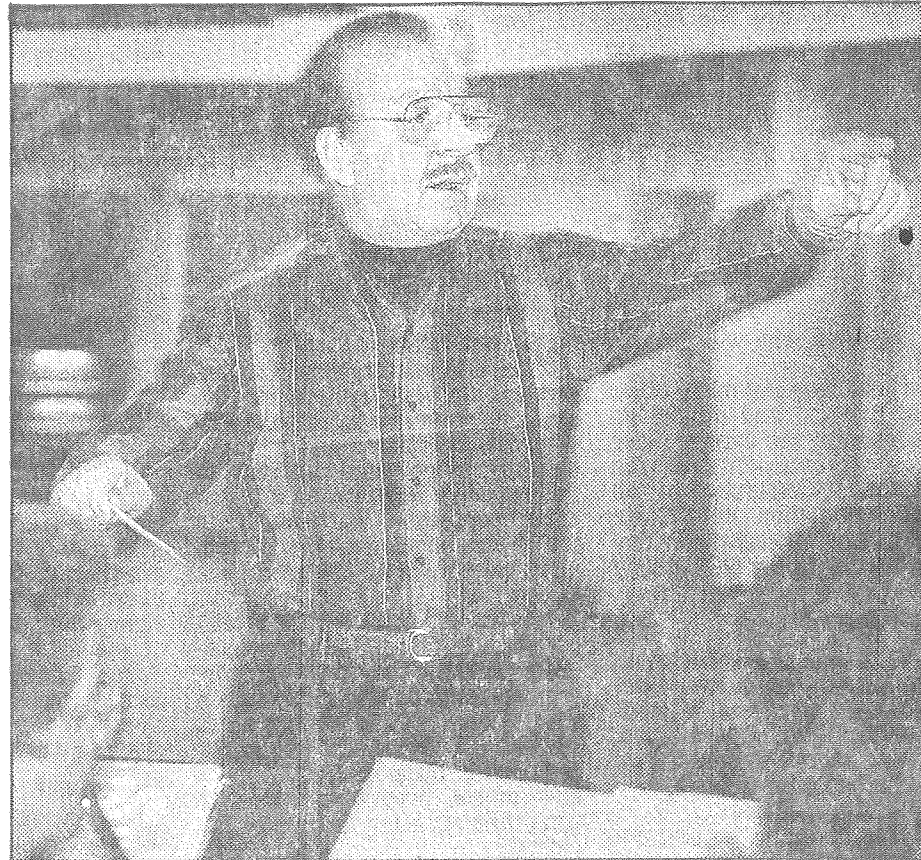


PHOTO BY MORRIS GOEN

Joseph Bellamah directs his volunteer band members during a recent rehearsal at the Alazafar Shrine Temple. The group consists of 52 people, ranging in ages 18 to 72. The band has been dubbed the San Antonio Wind Symphony.

The band's first concert, shortly after Christmas, was at Rivercenter. Since then, the group has given concerts at shopping malls, the Audie L. Murphy Veterans Administration Hospital and community centers in the San Antonio area.

"We play marches, pop tunes, overtures," Bellamah says. "There is a lot of music written for bands."

Every Tuesday night, the group rehearses at the Alazafar Shrine Temple on North Loop 1604. Bellamah gives them a workout, but nobody gets paid, including him.

"I didn't want it to be a professional

zer Conservatory in New York. But sinus problems, which made it painful for him to play wind instruments, eventually laid him low. His doctor recommended that he move to a warmer climate.

"He said I should move to Texas or Arizona. I stopped in San Antonio because it was closest," he remembers with a chuckle.

That was in the early '40s. His health improved, and Max Reiter, then conductor of the San Antonio Symphony, invited him to play.

Still, Bellamah planned to eventually move back to New York, and might have done so if an acquaintance who was an administrator for the Weslaco School District hadn't called him in a panic: His band director had quit in the middle of the year, and could Bellamah take over?

"I wasn't too excited about going to such a small town, but he invited me down to take a look," Bellamah remembers. "Well, I fell in love with the Valley, and I also met my wife, Ruth. So I stayed and taught band."

Later, Sul Ross State University in Alpine beckoned, and he taught there eight years before moving to Kingsville to teach at A&I.

Over the years, he and his students have garnered a list of honors longer than a trombone slide. In 1979, the year before his retirement, Bellamah was recognized by the National Band Association as one of the nation's leading jazz educators. He toured the world with the country's best high-school jazz bands, chosen from those in 13 states. And he was so beloved at A&I that the school named its music building after him.

These days, Bellamah is keeping busy with his volunteer band. The group will perform at 3 p.m. Sunday at the Leon Valley Community Center. On Dec. 3, the group is scheduled to give a concert in Travis Park.

While Bellamah is happy to talk about his band, one thing he won't discuss is his age.

"Just say I'm past 59," he says. "I used to criticize women for withholding their age, but I don't do that anymore."

organization in terms of being paid, just in terms of performance," he notes.

He borrows his music from schools, including Texas A&I University, where he taught for 19 years until his retirement in 1980.

When he started his career many years ago, Bellamah never dreamed he'd wind up in the Lone Star State. He was born in Rochester, N.Y., and fell in love with band music the first time he heard it. Eventually, he wound up in New York City, where he played with a number of bands that did society-party gigs in the '30s.

He also taught trumpet at the Wurlit-



DR. JOE BELLAMAH
... A&I professor

A&I Conductor To Hold Clinics

Dr. Joe Bellamah, associate professor of music and director of the Texas A&I University band, will be in Abilene Friday, Saturday and Monday to conduct clinics with three local bands.

Dr. Bellamah received his bachelor of science and master of arts from Sul Ross State University and an honorary doctor of music from the Southern College of Fine arts.

He will have all-day clinics at Mann Junior High School on Friday, Wylie High School Saturday and Madison Junior High Monday.

Dr. Bellamah held clinics at Mann and Madison last year. This will be the first year for him to work with Wylie students. He will work with the marching bands at all three schools.

Ferguson review

by Albert Lemke

Most Artist Course Committee programs have stirred little interest on campus this semester, and the Maynard Ferguson concert Friday night was probably best attended.

Hundreds of Texas high school students who had been on campus all day long for the 5th Annual Southwest Stage Band Festival were a captive audience as they waited for the award ceremonies during intermission.

But the audience was not just captive. It was also captivated. And pandemonium broke loose several times during the Ferguson concert.

If A&I college students are not jazz fans, Texas high school students certainly are. The day-long program coordinated by Joseph L. Bellamah, associate professor of music, is an excellent public relations tool for A&I.

Bellamah received the attention he richly deserves when the Ferguson

orchestra sang "Happy Birthday" to him after intermission.

The Ferguson group, like the rock group, Chicago, capitalizes on the "Big Band" sound. And Ferguson, who plays the highest note ever played on a trumpet, sounds more like the contemporary groups than "Big Band" pioneers like Benny Goodman.

Ferguson plays contemporary music like his soul-shaking version of "Hey, Jude," which climaxed the program.

He is a colorful entertainer, a band leader who changes clothes during intermission. But members of his band were equally as colorful and as talented. Most of them are in their 20's, which may account for Ferguson's appeal to the younger generation.

As good as Ferguson was, however, it was interesting to listen to the high school bands during the day. The entertainment they provided was also good.

Outstanding

Monday night at Jones Auditorium, I witnessed one of the most outstanding events ever held in Kingsville. It was the "Band-O-Rama" — A Gala Evening of Music — in the first of what will be an annual event at Texas A&I University. It proved to be one of the greatest team efforts ever held in the name of Jazz music.

The Texas Jazz Festival Society of Corpus Christi, the Galvan Brothers Orchestra, The Bossa Tres, with Wanda Gregory, vocalist, Rene Sandoval and his Orchestra, Charlie Boeckman and his Dixieland Orchestra, Edie Crockett and her Orchestra, and the Texas A&I Jazz Workshop Band, new this year, all cooperated to make the evening one of the greatest enjoyment.

Proceeds from the performance will go to help finance the Jazz Festival planned in the Spring, at which Count Basie will be the star performer.

Bouquets to Bellamah and Herfort — in seven short

weeks of rehearsal, the Jazz Workshop Band, has as great a "big-band sound" as I have ever heard. The soloists are outstanding, — particularly

one young blonde fellow with a silver trumpet, who brought the audience right up out of their chairs. I hope this will be repeated, — often.

A&I Submits 3 for Award

KINGSVILLE (Spl)—Names of three Texas A&I University professors have been submitted to the Minnie Stevens Piper Foundation in San Antonio for Piper faculty awards.

Nominated by the A&I Faculty Senate were Dr. Edwin R. Bogusch, professor of biology; Dr. Frank H. Dotterweich, professor of engineering; and Dr. Joseph L. Bellamah, associate professor of music.

Ten finalists, who will each receive \$1,000 and a certificate, will be announced by the foundation next spring. Two years ago an A&I history professor, Dr. J.D. Russell, received a Piper award.

The award gives recognition specifically for teaching rather than for research and related activities.

Dr. T. Houston Foster, associate professor of education, headed the Piper Foundation Award Committee.

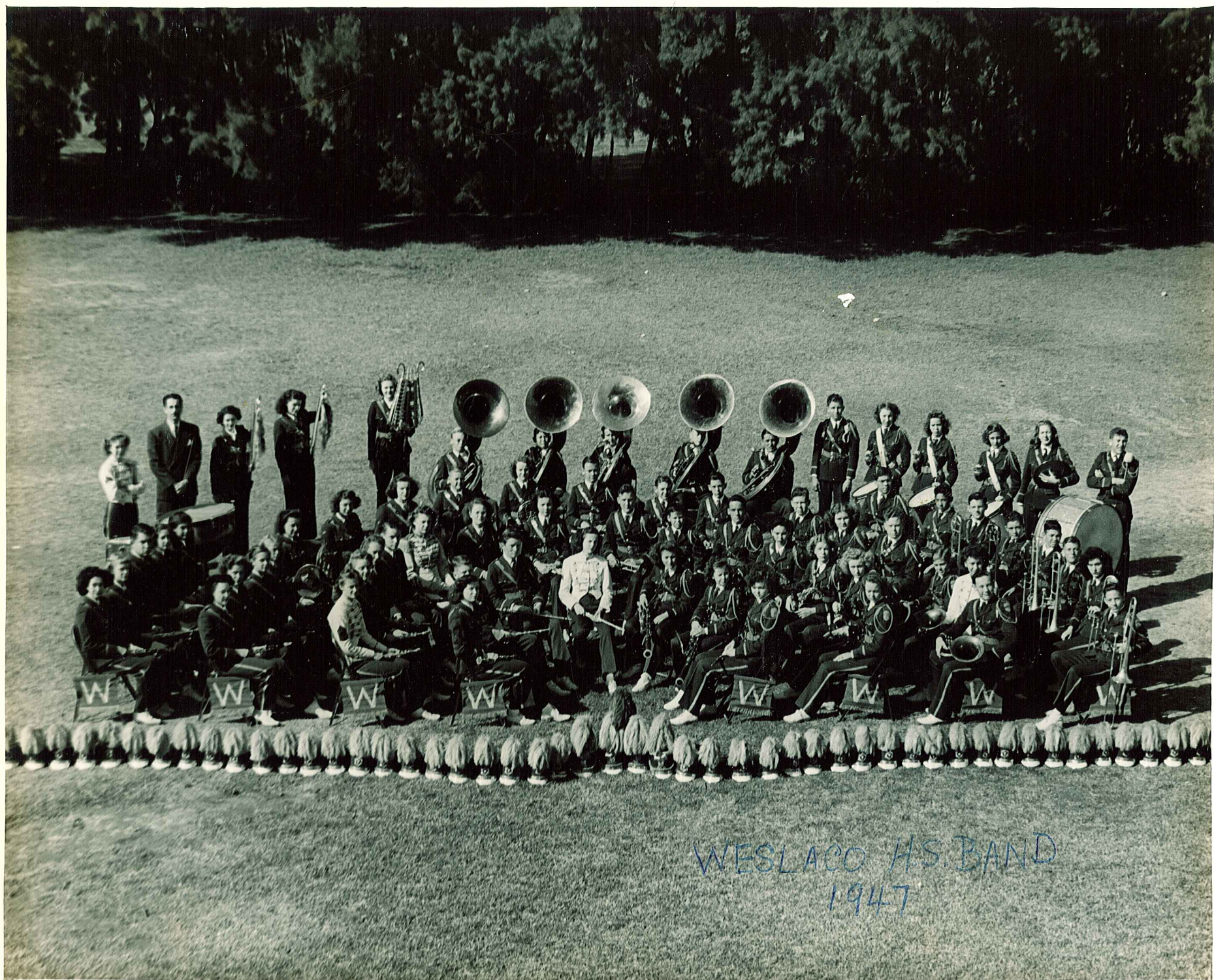
A&I nominates top professors

KINGSVILLE — Names of three Texas A&I University professors have been submitted to the Minnie Stevens Piper Foundation in San Antonio for Piper faculty awards.

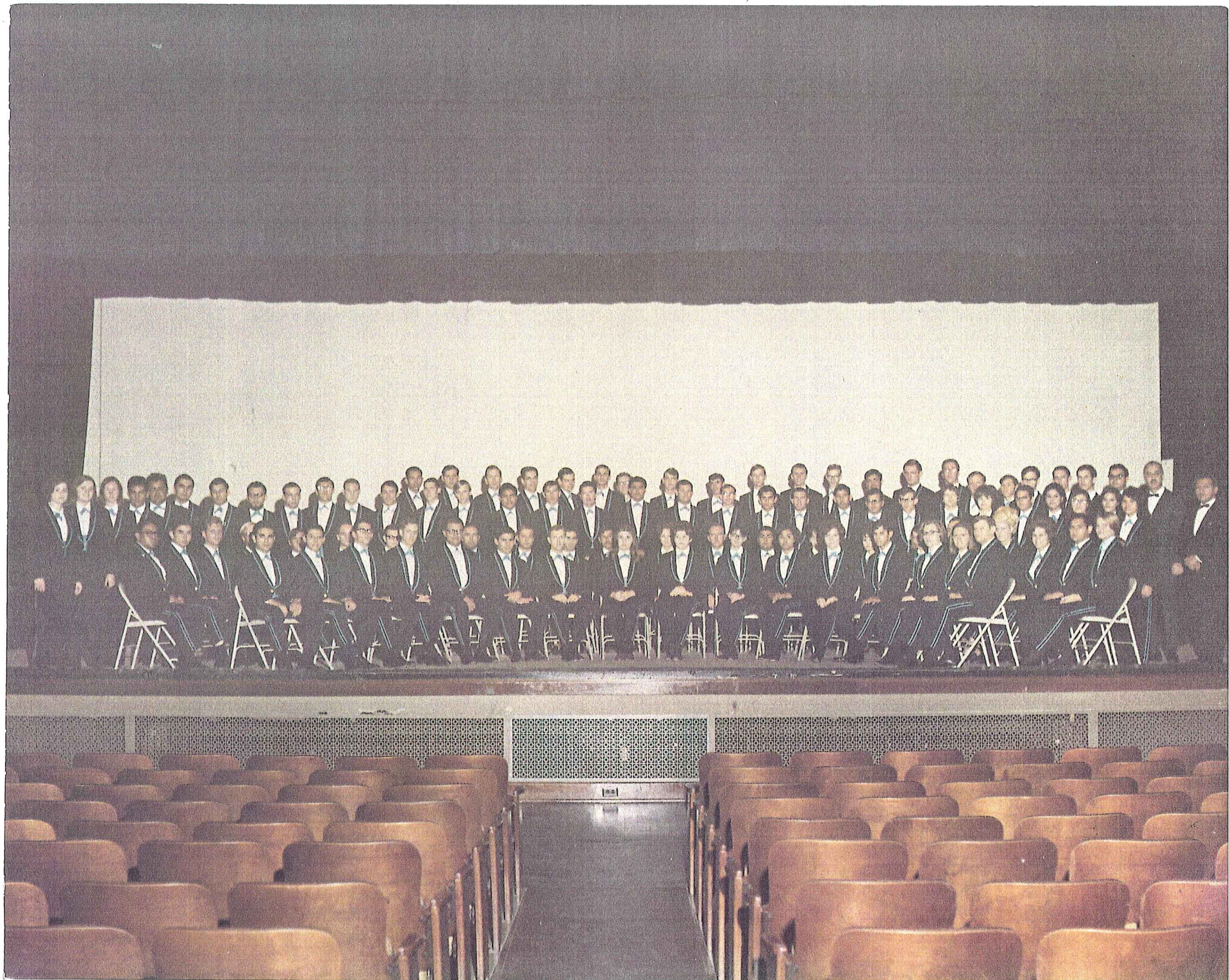
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WESLACO HS. BAND
1947



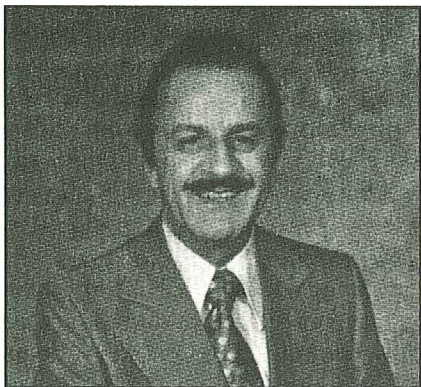
TEXAS A&I UNIVERSITY BAND - JOE BELLAMAH, CONDUCTOR — RAMON GUZMAN, GRAD. ASS'T.

TBANOTES

A PUBLICATION OF THE TEXAS BANDMASTERS ASSOCIATION

March 1991 Volume III

DR. JOSEPH L. BELLAMAH NAMED BANDMASTER OF THE YEAR



Dr. Joseph L. Bellamah

As President of the Texas Bandmasters Association, it is my pleasure to announce that Dr. Joseph L. Bellamah has been named the "1991 Bandmaster of the Year".

Dr. Bellamah, has had a positive impact on music education and bands in Texas. He began his school teaching career at Weslaco High School where his bands consistently won sweepstakes awards. One year, ten members of Dr. Bellamah's Weslaco High School Band were first chair in the All-State Band. Dr. Bellamah was one of the founders of the "Pigskin Jubilee" which is still held annually. Dr. Bellamah's next position upon leaving Weslaco, was band director at Sul Ross State University where his bands achieved much acclaim. During

his tenure at Sul Ross, Dr. Bellamah instituted the Sul Ross Summer Band Camp, where enrollment eventually grew to 1,600 students. It was at the Sul Ross Summer Band Camp that he and the late Walter Beeler would alternate for eight years in holding clinics for the various bands. The Sul Ross Band was selected by the Governor of Texas to assist in the dedication of the Big Bend National Park. It was during this interim that he became District Governor of Kappa Kappa Psi and established the University of Texas at El Paso's chapter, as well as the one at Texas A & I University. For family reasons he moved back to San Antonio where he became band director of the Jefferson High School Band for one year.

An invitation to become band director at Texas A & I University in Kingsville was accepted in 1961 where he remained for 19 years. In 1965, 61 Lion's Clubs of South Texas selected the A & I Band to represent them at the International Convention in Los Angeles. While there, they competed against 36 professional and college bands in the parade competition and were declared the winning band. They were awarded a \$500.00 cash prize and a championship banner.

In 1966, the Texas A & I

Marching Band was perhaps the first band in Texas to institute the corps style of marching. Dr. Bellamah established the first Texas C.B.D.N.A. Intercollegiate Band after being elected president of the College Band Directors National Association's Texas division. He later was elected Southwestern Division Chairman of seven states and was subsequently elected to the National Board of C.B.D.N.A.

For eighteen years he was Symphonic Band conductor and clinician for the University of Nevada at their Lake Tahoe Summer Music Camp and taught graduate band classes for directors. He recorded two records for Educational References Library with the Texas A & I University Band. The band appeared at the Texas Music Educators State Convention in Dallas and for three years performed U.I.L. contest band selections for area band directors in special clinics.

In 1979, the National Band Association recognized him as one of the nation's leading jazz educators. From 1972 to 1987 he made world jazz tours with the country's most outstanding high school jazz bands. Selected from 13 states, these bands made six trips to Europe, including the

(Cont'd on Pg. 2)

Montreux, Switzerland Jazz Festival, twelve tours of Hawaii, and three trips to China. As a trumpet performer he taught trumpet at the Wurlitzer Conservatory in New York City, played with the orchestras of Red Norvo, Frankie Carle, Meyer Davis, Herb Gordon, and the San Antonio Symphony. The A & I Jazz Festival, which he established, is now in its twenty-third year. He also began the San Antonio Jazz Festival which featured name-bands in concert and Texas high school jazz bands in competition. He was a trumpet clinician for the Selmer Company.

Dr. Bellamah was honored by Texas A & I University when they named the music building "The Joseph L. Bellamah Music Building." He was a full professor at the time of retirement. This year contains some very exciting events in Dr. Bellamah's career. Texas A & I bestowed the title of "Professor Emeritus" upon him; he was elected to A.S.C.A.P.; and he was honored with the title of "Bandmaster of the Year" by the Texas Bandmasters Association.

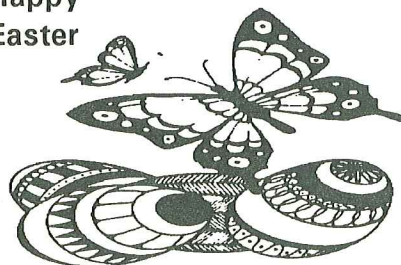
Dr. Bellamah's honorary affiliations include: Alpha Chi (honorary scholastic); Kappa Delta Pi (honorary education); Phi Beta Mu; I.A.J.E.; C.B.D.N.A.; T.B.A.; T.M.E.A.; and the prestigious American Bandmasters Association. He is listed in "Who's Who in the South and Southwest," "Band Bibliography," "Who's Who in Music," and "The World's Who's Who of Musicians." He is also on the LeBlanc Music Educators Advisory Board. While attending the University of Michigan Dr. Bellamah became editor of the Meyers Band News of Custom Music Company, with a circulation of 60,000.

Dr. Bellamah's proudest accomplishments and greatest

pride are his former students who have distinguished themselves as honor band designates, and winners of the Texas State Marching competitions. Among his former students are Dr. Gary Ebersberger, Dean of the School of Music at U.T. Arlington; Dr. Ernest Musquiz, Professor of Music at Syracuse University and Associate Conductor of the Syracuse Symphony; Eddie Green of the University of Houston, Tom Rhodes, former University of Texas Director, Dr. Carl Lobitz, formerly of Montana State University, Jerry Babbitt, whose Westlake High School Band was the first high school band ever to play concerts in China; Rodney Klett, Arturo Valdez, Pete Cisneros, Donald Watkins, and the late Bill Brady and others. Dr. Bellamah feels that the honor bestowed upon him by the Texas Bandmasters Association is one of the highlights of his life. Asked if he had any regrets, Dr. Bellamah replied, "Just one...that during my entire career I never had a full-time assistant."

Dr. Bellamah is the conductor of the recently formed San Antonio Wind Symphony, and for the past eleven years has served as Artist-In-Residence in the San Antonio Independent School District high schools as jazz consultant. TBA is proud to have chosen such a distinguished educator and musician as Dr. Bellamah as its "Bandmaster of the Year."

Happy
Easter



1991 Convention Dates July 28-31

Membership Convention Registration Fees:

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Pre-registration \$45.00
Registration at convention \$50.00.

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Thomas Pulaski, *Conductor*

April 5, 1960

Dear Joe;

I don't want to excite you unduly, for nothing may very well come of this. Just thought you should know. I have recommended you to Leroy Anderson, Chairman of the Committee, for the position of band director at Harvard. I have given him a rough statement of your qualifications and your address.

There is really nothing that you can or should do about it now. If he is interested he will no doubt get in touch with you - and if he isn't interested nothing we could do would change matters.

All I can do is hope that he is interested in knowing more about you. Lemme know if you hear anything, will you?

Solong, and best wishes.

Sincerely,

Walter

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September 20, 1960

Mr. Joseph L. Bellamah
934 McNeel Road
San Antonio 1, Texas

Dear Mr. Bellamah:

Mr. Harry Freistadt has shown me a copy of your
Survey of Teaching and Playing Methods for Brass.

As publishers of the SCHLOSSBERG Daily Drills and
Technical Studies we must admit that we found your
Survey very interesting.

Mr. Freistadt is greatly pleased with the Survey
and, of course, the children of the late Mr. Schlossberg
thank you for the splendid mention of his name.

Would it be possible for us to obtain a copy of
this Survey? We would gladly pay any charges.
Also, could permission be granted for us to quote
from the Survey in our advertising campaign?

Thanking you in advance for your courteous attention,
we are

Very sincerely yours,

M. BARON COMPANY


Andre Baron

AB/v1

New Professors Emeriti approved by Regents

Regents of the Texas A&M University System approved the nominations of three retired faculty members to the rank of professor emeritus.

They are Dr. Joseph Bellamah, professor of music; Dr. Ruth W. Gauldin, associate professor of home economics; and Johnnie Mae Haun, assistant professor of home economics and education. Texas A&I established the Professor Emeritus program in 1982 to recognize distinguished service as exemplified through excellent teaching, notable administrative leadership and scholarly publication.

To date, 23 former faculty have been so honored.

Bellamah, who was a member of the music faculty from 1961 to 1979, conducted the marching, concert and jazz bands. He started the Southwest Jazz Festival at Texas A&I, bringing such jazz greats as Maynard Ferguson, Stan

Kenton and Count Basie to campus. The music building was named in Bellamah's honor in 1979, shortly before his retirement.

Gauldin retired from the Department of Home Economics in 1982, after 20 years at Texas A&I. In the early 1960s, Gauldin helped in the planning

and supervision of diets for astronauts Edward H. White and James A. McDivitt during their Gemini 4 flight and based her thesis on the loss of bone mineral occurring during space flight.

Haun, a former public school teacher, joined the faculty in 1941 and continued teaching until her retirement in 1979.

During her early career, Haun served as a consultant in child development for the Agency for International Development in Pakistan, where she taught university classes and directed workshops and seminars for teachers.

New Professors Emeriti

Dr. Joseph Bellamah

Music

Dr. Ruth W. Gauldin

Home Economics

Johnnie Mae Haun

Home Economics

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NORTH TEXAS STATE UNIVERSITY

DENTON, TEXAS

April 20, 1965


SCHOOL OF MUSIC

Mr. Joe Bellamah
Department of Music
Texas A and I College
Kingsville, Texas

Dear Joe:

Thank you for the copy of your recent book "44 Melodious Warm-up Exercises for Trumpet", and I hope you have great success with it in the year to come. I have played through it and find all the essentials of good warm-up routine. I greatly admire your continued interest and dedication to the teaching profession.

Yours truly,


John J. Haynie

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Commander / Conductor
The U.S. Air Force Band
Bolling AFB, Washington, DC 20332

Al G. Wright, President-Elect
Director of Bands
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Frederick C. Ebbs, Vice-President
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Arlington, Texas 76010

The American Bandmasters Association

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Dr. Glenn Cliffe Bainum (d. 1974)
Dr. James C. Harper, Sr.

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Dr. Raymond F. Dvorak

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Ardeen J. Foss (d. 1977)
Dr. Donald E. McGinnis
Butler R. Eitel

BOARD OF DIRECTORS

Butler R. Eitel, Chairman
Dr. Donald E. McGinnis
Richard S. Lum
Dr. James Neilson
Dr. W. Francis McBeth
Kenneth R. Moore

July 28, 1980

Dr. Joseph L. Bellamah
5706 Oo-Loo-Te-Ka Dr.
San Antonio, TX 77009

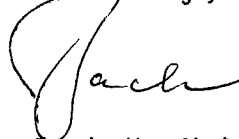
Dear Joe:

Congratulations!! It was great news to hear that A&I has named the Music Building Bellamah Hall. You have much to be grateful for - knowing that your work was so productive and well received.

Florence joins me in sending you and Ruth our best wishes for the future.

Hope to see you in Washington.

Sincerely,



Jack H. Mahan
Secretary-Treasurer

JHM:fem

47th Annual Convention Washington, DC March 4 - 7, 1981

Col. Arnauld D. Gabriel, Host, Commander / Conductor, The U.S. Air Force Band
Bolling AFB, Washington, DC 20332



UNIVERSITY SYSTEM OF SOUTH TEXAS

P. O. Box 6765, Corpus Christi, Texas 78411 (512) 855-4893

May 29, 1979

Dr. Joseph L. Bellamah
1630 West Santa Gertrudis
Kingsville, Texas 78363

Dear Dr. Bellamah:

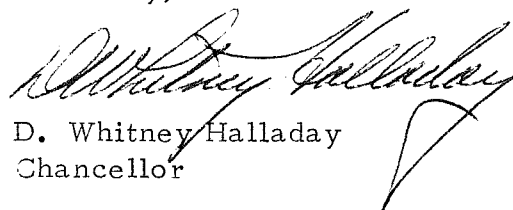
I am pleased to advise you that the Board of Directors of the University System of South Texas at its meeting on May 10, 1979 authorized President Leach to recognize your outstanding contribution to Texas A&I University by naming the Music Building of The Frank C. Smith Fine Arts Center after you. The motion for this action was made by Mr. Ted True, seconded by Mrs. Mary Haas, and carried unanimously.

The Music Building will be named the Joseph L. Bellamah Hall.

I apologize for this late notification but my time these last few weeks has been spent in Austin on legislative matters. I do take this opportunity to express my congratulations to you for this well-deserved honor. You are aware, I am sure, of the great student interest in this matter which certainly reflects additional credit on you.

My congratulations and best wishes.

Sincerely,



D. Whitney Halladay
Chancellor

DWH/mh

cc: Mr. Ricardo Gutierrez
President Duane M. Leach



TEXAS A&I UNIVERSITY

Office of The President

Kingsville, Texas 78363
512-595-3207

June 2, 1980

Dr. Joseph L. Bellamah
5706 Oo-Loo-Te-Ka
San Antonio, Texas 78218

Re: Dedicatory Ceremonies
Thursday, July 10, 1980

Dear Dr. Bellamah:

The Board of Directors of the University System of South Texas will meet on our campus on July 10. At that meeting the University will hold dedicatory ceremonies for yourself as well as Doctors Dotterweich and Howe to dedicate the buildings named for each of you.

A plaque with your engraved likeness which will hang in Bellamah Hall will be available for viewing. In addition, the Board would like you and Mrs. Bellamah to have lunch with them in the Student Union Building on that day. Due to schedule and space limitations, we are not able to invite family members and friends to the luncheon, but they certainly may be present for the dedicatory ceremonies. You will be informed of the exact time and place of the ceremonies in the relatively near future.

The University takes great pride in this occasion, and we very much hope that you can be present for this important event.

Sincerely yours,

A handwritten signature in cursive script that reads "Duane M. Leach".

Duane M. Leach
President

DML/bb

cc: Dr. D. Whitney Halladay



TEXAS A&I UNIVERSITY
IN KINGSVILLE

Music Department

Kingsville, Texas 78363
512-595-2803

March 19, 1979

Dr. Joseph L. Bellamah
1630 W. Santa Gertrudis
Kingsville, TX 78363

Dear Dr. Bellamah:

Your interest, teaching, and hard work with the jazz program in the Texas A&I Music Department are widely known and appreciated. Due to your leadership, the jazz program was founded, thrived, and has acquired a fine reputation.

This year's ensemble is a fine group and is one that the entire department can be proud of. Its performance in the SOUTHWEST JAZZ FESTIVAL was truly outstanding.

The jazz festival which you originated is well-known and has received many fine comments concerning its outstanding organization and the tremendous bands that have appeared.

As you approach partial retirement, I want you to know that your efforts have been appreciated. We hope that you will help Joseph Cox with advice and assistance next year to continue the program which you created.

Thank you again for your contributions.

Sincerely,

A handwritten signature in cursive script that reads "Norman Sunderman".

Dr. Norman Sunderman
Chairman

NS:lh



TEXAS A&I UNIVERSITY
IN KINGSVILLE

Office of The President

Kingsville, Texas 78363
512-595-3207

February 27, 1976

TO: Joseph L. Bellamah
FROM: Dr. Gerald B. Robins, President
SUBJECT: Thanks and Congratulations

Thank you very much for the two complimentary tickets you sent to my wife and myself for the Ed Shaughnessy Jazz Band concert. I know that it will be a well-attended event and I hope that we will be able to join the crowd there for an evening of entertainment.

Also, I see that your fourth book has been published recently entitled, "A Survey of Modern Brass Teaching Philosophies." My congratulations to you on this recognition of your creative endeavors.

Both the Jazz Festival and the publication of a book bring honors to Texas A&I University. We appreciate these endeavors on your part and your successes in these endeavors.

A handwritten signature in cursive script that reads "Gerald B. Robins".

GBR/bb



TEXAS A&I UNIVERSITY
IN KINGSVILLE

Office of The President

Kingsville, Texas 78363
512-595-3207

April 1, 1975

MEMORANDUM

To: Dr. Joseph L. Bellamah, Associate Professor of Music
From: Dr. Gerald B. Robins, President
Subject: Book Translation

It was with a great deal of interest that I read the announcement that your book "Brass Facts" had been translated into Japanese and is being used as a textbook in high schools and colleges of Japan.

Congratulations to you on this additional recognition of your work. To have something accepted for publication is usually the only step most of us achieve. However, to have one's publication translated for the foreign market is another recognition step enjoyed by only a few.

This brings recognition not only to yourself but to A&I University as well. For this we are appreciative.

Gerald B. Robins

GBR/bb

SPEED MESSAGE

TO Dr. Joseph L. Bellamah
1630 West Santa Gertrudis
Kingsville, TX 78363

FROM LEONARD B. SMITH
20962 Mack Avenue

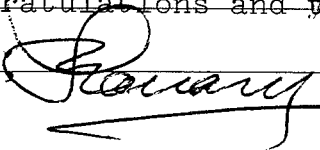
Grosse Pointe Woods, Mich. 48236

SUBJECT Book

(313) 886-0394

DATE April 2, 1976

Thank you, Joe, for the complimentary copy of your fine book "A Survey of Modern Brass Teaching Philosophies". I have enjoyed it and want to thank you for not only the inclusion of some of my views but the very kind comments in the listing of brass authorities. I'm curious to know why some of Mendez' and Jimmy Burke's thoughts weren't included for I personally admire them both greatly. Didn't know you studied with Harry Freistadt. Last time he came through Detroit, I had him to my home for dinner, and then we played duets for a couple of hours. He was a great player. Hope our paths cross again sometime. Maybe I'll turn up in Texas, if someone invites me! Was with Frank Piersol's Band in Iowa City 3 weeks ago and with Chuck Martyn's in Montgomery, Va. last week. Have a concert here tomorrow night so am still at it. All the best and, again, congratulations and thanks.

SIGNED Cordially 

April 18, 1974

Franklin High School Jazz Ensemble
c/o Franklin High School
Seattle, Washington

Dear Students:

It has recently been brought to my attention that your Jazz Ensemble has been selected, along with four other groups, to tour the European continent this summer with the International Jazz Tours, Inc. This is indeed an honor of which you can be very proud.

To have been chosen "Grand Champion" from among 180 bands competing from many states surely indicates that yours is one of the finest high school jazz ensembles in the country. May I offer you my congratulations, and best wishes for your coming tour. I hope you will carry the good will of Washington State with you, and am sure you will represent our state in the fine manner which you have obviously done in the past.

I look forward to hearing of your travels upon your return to Washington State.

Sincerely,

Daniel J. Evans
Governor

DJE:ks

cc: Dr. Joseph L. Bellamah, President
International Jazz Tours, Inc.



STATE OF TEXAS
OFFICE OF THE GOVERNOR
AUSTIN

DOLPH BRISCOE
GOVERNOR

October 5, 1973

*Mr. Joseph L. Bellamah
Conductor
University Bands
Texas A & I University
Kingsville, Texas 78363*

Dear Mr. Bellamah:

Thank you for your very kind letter of September 6th and the good information that the Kashmere Band Members were wonderful good-will amabassadors in Europe. My wife and I were extremely impressed by the talent of those youngsters and the dedication of Pop Johnson to his young people and to music. It was a joy to be able to have a small part in helping them be able to get to Europe and to show the world the talent and wholesomeness of Texas young people.

Sincerely,

A handwritten signature in cursive script, appearing to read "Dolph Briscoe".

Dolph Briscoe

*Dolph Briscoe
Governor of Texas*

DB/db

Selmer

DIVISION OF THE MAGNAVOX COMPANY

BOX 310, ELKHART, INDIANA 46514 AREA 219 264-4141

Dr. Joseph L. Bellamah
Department of Music
Texas A. & I. University
Kingsville, Texas 78363

May 10, 1971

Dear Joe:

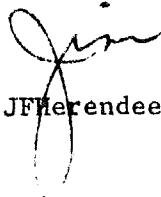
Thank you for your prompt answer to my recent letter and for the great manuscript destined for the Selmer Band-wagon.

Joe, this is one of the most sensibly written articles I have ever read on elementary trumpet pedagogy. The first several years of my playing life were wasted, and the following several very difficult because I was started by someone who believed in the "smile" embouchure. Throwback, I guess, to the old silver cornet bands.

You make pointed and very valid reference to the necessity for an aperture between the lips. It occurs to me that we might make reference to the Bach Mouthpiece Visualizer which will permit the student and the teacher to see with their own eyes whether or not this aperture is correct. Would you have any objection to including reference to this teaching tool?

It's a fine article and we will be anxious to publish it sometime in the near future.

Cordially,



JF Herendeen:1

Professional Manager



The "Blizzard" Band WINTERS, TEXAS
79567



KIRKE MCKENZIE, DIRECTOR

March 20, 1971

Dr. Joe Bellamah:

The Blizzard Band wishes to express its sincere appreciation to you for the very helpful clinic. The end result was a Sweepstakes for '71. This was Mr. McKenzie's first Sweepstakes Band award in the six years he has been directing bands.

Once again we would like to thank you for your help and interest you had in our organization. We hope that you can work us again next year.

Sincerely,

THE BLIZZARD BAND

Ann Cooper

Ann Cooper, Secretary

Janet Schwartz

Janet Schwartz, Treasurer

March 22, 1968

Dr. Joseph L. Bellamah
Music Department
Texas A. & I. University
Kingsville, Texas

Dear Dr. Bellamah,

The San Marcos "Rattler" Band would like to thank you for helping us prepare for concert contest. We appreciate all the help and work you put-in.

We went to contest yesterday and came out victorious. In concert, we received a "I" rating from all three judges; this we could not have done without your assistance. Then, we received a "I" in sight reading. As a result of our "I" rating in marching contest, we became "Sweepstakes Band".

This was the first time in some ten or twelve years that San Marcos "Rattler" Band has made Sweepstakes. We couldn't have made it without your help.

Again may we thank you for all you did for us, not only in the clinic, but letting us have the march. We love it and enjoyed playing it.

Thank you again for everything.

Sincerely,

San Marcos "Rattler" Band

San Marcos "Rattler" Band
Edwin S. Lyon, Band Director
Marilyn Farmer, Secretary

THE UNIVERSITY OF MICHIGAN

Phone 764-0582

BANDS

WILLIAM D. REVELLI, *Conductor*

SCHOOL OF MUSIC • ANN ARBOR, MICHIGAN

GEORGE R. CAVENDER
Assistant Conductor

JAMES D. SHORTT, JR.
Business Manager

MRS. JENELLE NORRIS
Secretary

RICHARD HILL
Librarian

MICHAEL LUTZ
Equipment Manager

ROGER LUND
Student Manager

April 15, 1969

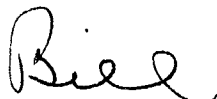
Mr. Joseph L. Bellamah, Conductor
Texas A and I University Bands
Kingsville, Texas 78363

Dear Joe:

May I take this opportunity to thank you for your courtesy in sending me your fine book Treasury of Information for Trumpet. May I extend my congratulations and sincere thanks for this fine publication.

It contains a wealth of information for trumpet players of all degrees of advancement. In your usual fine pedagogic approach you have presented vividly the problems and how to solve them. Congratulations and best wishes.

Cordially yours,



William D. Revelli

WDR/jn



TEXAS A&I UNIVERSITY

Office of The President

Kingsville, Texas 78363
512-595-3207

July 20, 1978

Dr. Joseph L. Bellamah
1630 Santa Gertrudis
Kingsville, Texas 78363

Dear Dr. Bellamah:

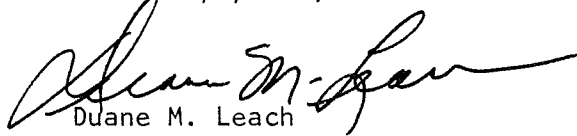
This letter is in response to our conversation of a few weeks ago in which we discussed the possibility of your continued employment on a part-time basis upon retirement.

First of all, let me congratulate you for a most successful career and for the many contributions to the university. May I also say that the highly successful camps which you have held over the years have certainly been of enormous benefit to the university. I know such endeavors are an enormous amount of hard work, and I want you to know that your efforts have not gone unnoticed.

Per our conversation, you may recall that I stated that we will be hiring or appointing people on a need basis, but it appears to me that because of your particular areas of expertise that there will certainly be opportunities in Music. It is my wish that you might like to continue to handle the camps which have been so successful over the past years. Certainly, your experience as the coordinator is of great benefit, and I do not believe the university should lose the benefit of your expertise in this area.

Dr. Bellamah, I believe this pretty much covers the points which we discussed, and if you have any further questions, do not hesitate to get in touch with me.

Sincerely yours,


Duane M. Leach
President

DML/bb

cc: Dr. Richard C. Meyer
Dr. J. Talmer Peacock
Dr. Norman Sunderman