

Ask Mike

By Local 10-208 Member Michael I. Goode



In my last column, in May, I gave you the beginnings of a technique to solve really bad stage fright and talked about being "in the zone" like the Zen masters who have no stage fright. Today, we'll talk more about "being in the zone." So, here is July's Q & A:

Q. Why do some people not have stage fright and always seem to be "in the zone" as you say?

A. Usually, they grow up in musical and performance situations from a very early age, like one to four years old, where they started playing and performing and never learned there was anything to be afraid of. Haydn was a classic example of this. Folks like this just don't understand what it is like to be nervous, and they always stay in that childlike mental state of mind that they had when they first started playing

and just never grew out of it. My teachers, Adolph Herseth, Arnold Jacobs and William Scarlett are great examples of this.

That's the key here, they had a positive experience with music and performing from an early age, and it was no big deal. They continued this mindset as they became adults and never let it go. This is what I teach all the people I work with to do, how to get back to being a child again, to get back to that childlike state of mind that Arnold Jacobs always talked about and how to keep it there while playing, while doing anything.

If you have stage fright issues, don't worry about it, that's why you are reading this column! Folks with absolutely no stage fright at all, like the people above and in the "Bobby" group in my book, are REALLY rare, and my subjects were all pro musicians like us. So if you have stage fright at any level, don't give up playing, I will give you tools that I have used to solve

it. We will talk more about this next month.

Send your questions to:

Ask Mike, Trumpetworks Press, 715 Lake Street #269, Oak Park, IL 60301 or you can check out my website at www.trumpetworkspress.com and see information on my book, *Stage Fright in Music Performance and Its Relationship to the Unconscious*. All replies are confidential and names will not be published. © 2005 Michael I. Goode.

...get back to that childlike state of mind that Arnold Jacobs always talked about...

Music Performance Fund 2004-2005 Scholarship Awarded

The Music Performance Fund Scholarship Program was initiated in the 1990's. The program enables each Federation Local to utilize up to \$2,000.00 of its allocation to nominate music students for scholarships to study at accredited music schools. The 2004-2005 recipient is Nicolas T. Trombetta. Nick is attending the University of the Arts in Philadelphia. He is a jazz performance major in saxophone and composition. Pictured presenting Nick with his check is Local 47 President Hal Espinosa and Recording Industries Music Performance Fund Administrator, Diane Lauerman. Local 47 wishes Nicolas a long and healthy career in his vocation. Below is Nick's letter of appreciation addressed to Ms. Marybeth Jacobsen, Music Performance Fund New York City.



Dear Ms. Jacobsen,

I am proud to be the recipient of the \$2,000.00 Music Performance Fund scholarship check for the 2004-2005 fiscal year, and consider it a symbol of honor presented by the MPF. I will devote myself toward the attainment of my musical objectives.

It was a pleasure to be presented this check by President Hal Espinosa of Professional Musicians Local 47 and Recording Industries Music Performance Fund Administrator, Diane Lauerman. It was an added pleasure to have my father present, Vince Trombetta, Vice President of Professional Musicians Local 47.

I know I have years of work to do, and will do all I can to make you at MPF proud of my accomplishments.

Once again, thank you, and a special thank you to Mr. John Hall, Jr. for all his efforts in keeping the Fund alive and vibrant in these difficult times we are facing.

Warm Regards,
Nicolas T. Trombetta

Jeffrey Bernstein Appointed Assistant Conductor of the Pasadena Symphony

Music lovers who regularly attend concerts presented by The Pasadena Symphony and who read the program notes closely are well aware that the renowned orchestra has been without an official Assistant Conductor since Lois Johnson retired in 2004.


The Pasadena Symphony decided to fill the vacancy, this past season, by inviting each candidate for the Assistant Conductor position to assist Music Director Jorge Mester at rehearsals for a particular concert. Since the number of candidates matched the number of performances - The Pasadena Symphony performs eight times yearly, October through May - the candidates took turns, in effect, 'auditioning' as Interim Assistant Conductor.

"All eight candidates were exceptionally well-qualified musicians," says Tom O'Connor, Executive Director of The Pasadena Symphony. "We're grateful for the time and invaluable aid each of them gave to the orchestra this past season."

"It was a difficult decision," Mester confirms. "But Jeffrey Bernstein has a unique combination of skills and experience. As Assistant Conductor, he'll benefit The Pasadena Symphony tremendously."

Bernstein, who holds a Ph.D. in Composition from UCLA and a Master of Music degree in Choral Conducting from the Yale University School of Music, is the Director of Choral Music at Occidental College in Los Angeles, Calif-

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