

HONORARY AWARD

Maynard Ferguson

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Jazz legend Maynard Ferguson far surpassed the title "trumpet player" during his lifetime; he was an internationally famous big-band leader, one of the world's great brass players, instrument designer, record producer, composer, arranger, producer of film soundtracks, and dedicated teacher. He was also a three time Grammy Award nominee and Down Beat magazine award winner. The prolific bandleader recorded over 60 albums. The alumni list of his band members over four decades reads like a Who's Who of the jazz world: Chick Corea, Chuck Mangione, Bill Chase, Bob James, Slide Hampton, Wayne Shorter, Wayne Bergeron, Greg Bissonette, Peter Erskine, Joe Zawinul, Willie Maiden, and Don Ellis are just some of the greats Ferguson's bands have bred. Ferguson emerged from big-band swing and worked his way through bebop, rock, funk, disco, and fusion. When he wasn't actually playing his horn, he conducted, cueing his men, or just snapped his fingers and enjoyed the music. He was a tireless ambassador for jazz and remarkably generous with his musical abilities. Few careers spanned so many different forms and trends of music, tribute indeed to Ferguson's flexibility and artistic vision.

Ferguson was a child prodigy who first soloed with the Canadian Broadcasting Company Orchestra at the age of 11. He was born in the Montreal suburb of Verdun on May 4, 1928. His mother was a violinist with the Ottawa Symphony Orchestra and later, a teacher who helped introduce music into the curriculum of the Montreal public school system. His father was a high school principal. By the time Ferguson was four, he too was playing the violin as well as the piano. At the age of nine he was enrolled in the French Conservatory of Music to receive formal training. He always cited his main influences as his mother and Louis Armstrong.

Ferguson attended Montreal High School, but quit at age 15 to pursue music as a vocation. Around that time he played in a dance band, led by his brother Percy, with another budding musician, jazz pianist Oscar Peterson. By the age of sixteen Ferguson was leading his own jazz and dance band. All of the musicians in his band were twice his age, except Percy, with whom he had effectively reversed roles. In 1948 the 20-year-old Ferguson moved to the U.S. and made his debut with Boyd Raeburn's

progressive band. He also played with Jimmy Dorsey and Charlie Barnet, and performed on woodwind and brass as a one-man act at New York's Café Society.

From 1950 to 1953 Ferguson's lashing, high-register trumpet was the cornerstone of Stan Kenton's big brass section. During his years with Kenton, Ferguson built a reputation that relied more on his dazzling technique – soaring, full-toned trumpeting in the upper register of his instrument – than his creativity as a soloist. The fire-breathing trumpeter took first place in *Down Beat* magazine's best trumpeter poll for three successive years beginning in 1950. After his stint with Kenton, Ferguson spent three years as a first-call studio trumpeter for Paramount Pictures and recorded film soundtracks, including that of the Biblical epic *The Ten Commandments*. In 1955 Ferguson joined Leonard Bernstein for a performance of "The Titans," by William Russo, with the New York Philharmonic Orchestra. The following year, after a period of free-lancing, Ferguson formed the first of several thirteen-piece orchestras, which were noted for the biting precision of their brass sections. On the striking "Frame for the Blues," from the album *Message From Newport*, Ferguson's dramatic solo style sears, and Don Sebesky, Don Menza, and Slide Hampton offer some of their best arrangements. Other noteworthy soloists featured during this period were Jaki Byard, Don Ellis, Joe Farrell, and Chuck Mangione. In 1959 an International Critic's Poll, conducted by *Down Beat*, voted the Maynard Ferguson Orchestra first place in the "new star" big-band division. But, as the popularity of big bands waned in the mid-1960s, Ferguson was forced to economize; he toured less frequently with the big band, favoring a sextet instead. Finally, in 1967, he disbanded and began to follow a new path.

In 1968 and 1969 Ferguson taught at the Krishnamurti-based Rhishi Valley School near Madras, India, which widened both his spiritual and musical horizons. He took his family with him to India, and they eventually moved to England. There Ferguson toured as the leader of a band called TopBrass. He also participated personally in the design of trumpets and mouthpieces. Being situated in England made touring Europe easier for Ferguson, and he took advantage of the proximity by embarking on forays across the continent with a variety of ensembles.

In 1969 Ferguson signed with CBS Records in England and created a repertoire for his new British band in which pop and rock songs were arranged for a big band format, with some electronic amplification. This was Ferguson's response to the psychedelic sixties. He produced contemporary arrangements of hits like "MacArthur Park" and the Beatles'

"Hey Jude." Ferguson's recording of "Gonna Fly Now,"- the theme from the hit film Rocky - catapulted Maynard into mainstream popularity with a Top-10 single, a gold album, and a Grammy nomination in 1978. His album *Conquistador*, from which "Gonna Fly Now" sprang, earned Ferguson an unusual place in the history of popular music; with *Conquistador*, he alone from the jazz world was able to crack the pop charts in 1977. Ferguson's efforts helped rekindle the public's interest in big bands, and his extroverted solos, along with his expertise on several brass instruments – often demonstrated in a single performance - set a dazzling example of sheer technical virtuosity.

In addition to the trumpet, Ferguson played the trombone, saxophone, clarinet, violin and piano. He attributed his playing's power to yogic concentration, which he claimed enabled him to control his central nervous system and make his lungs generators of energy. He was a family man, married in 1952 to Flo, and was always quick to speak proudly of his son and four daughters. One of his daughters, Kim, managed his later touring band, Big Bop Nouveau. Started in the late 1980s, the band leaned heavily toward more traditional jazz, reflecting both Ferguson's roots and major strengths. With Big Bop Nouveau there was a new stress on acoustic instrumentation, marking Ferguson's return to where critics have so often preferred him, in front of a jazz-flavored big band. Big Bop Nouveau's music was a return to hard-swinging, hard-edged, straight-ahead jazz music - the sound that established Ferguson in the late 1950s. Ferguson's subsequent albums for Concord Jazz displayed brilliant updates to the sound of a large, modern, high-energy jazz ensemble. Ferguson's last album, *The One and Only Maynard Ferguson*, recorded just weeks before his passing, has just been released. Sony music releases the two-CD set entitled *The Essential Maynard Ferguson* this month, the first retrospective covering his entire career of over 50 years as a bandleader and recording artist. As a young man in the 1950s Ferguson set the jazz world aflame with his Birdland Dreamband. Five decades later he was still fulfilling his role as one of the very last of the legendary big-band leaders. Over his lifetime and career in music, Ferguson underwent many changes of style and fortune, sometimes straying far from his roots. But as a result, his sound and perspective benefited from the rich diversity of his experience. His career was every bit as unique as his talent, and his legacy of recordings, memories, and inspiration stands today as a towering achievement in music. Maynard Ferguson died at the age of 78 in August of 2006.

HONORARY AWARD

Charles Schlueter

Charles Schlueter grew up in Du Quoin, Illinois and got his early musical training there. He started playing at the age of ten. His first teacher was Charles Archibald. His studies continued when he won a coloring contest sponsored by a local music store and received free lessons with the resident trumpet teacher, Don Lemasters. Subsequently, he studied with Mel Siener, Band Director at Du Quoin Township High School, whose encouragement had a profound influence on Charlie becoming a professional musician. While in high school he also received instruction in St. Louis, Missouri from Edward Brauer who was a member of the staff of the NBC radio studio. His studies culminated at the Juilliard School, from which he graduated in 1962. There his mentor was William Vacchiano, then principal trumpet of the New York Philharmonic. (Mr. Vacchiano passed away on September 19, 2005 at the age of 93.)



Charlie's 25 years as principal trumpet of the Boston Symphony Orchestra exceeded only by Georges Mager, who was principal for 31 years. Charlie is the only principal trumpet in the 20th century who was not already a member of the BSO. All of his predecessors were members of the orchestra prior to becoming principal trumpet: Gustav Heim, Roger Voisin, Armando Ghitalla, and Rolf Smedvig each joined the BSO as third/assistant principal. Mager was hired as a violist.

Charlie has also been a member of the Boston Symphony Chamber Players since 1981. Prior to his appointment in Boston, he held the position of principal trumpet in the Minnesota Orchestra, the Milwaukee Symphony, and the Kansas City Philharmonic. He was associate principal trumpet in the Cleveland Orchestra under George Szell.

Throughout his long and distinguished career, Charlie has received numerous awards and accolades. He has appeared as soloist both in recital and with orchestras in France, Brazil, Japan, as well as in the United States. He has appeared as soloist with the Boston Symphony Orchestra under the direction of Seiji Ozawa and with the Minnesota Orchestra under conductors Neville Marriner, Stanislaw Skrowaczewski, and Kazuyoshi Akiyama. In Japan he has appeared as soloist with the Kyushu Symphony in Fukuoka under Ken-Ichiro Kobayashi, and with conductor Naohiro Totsuka has performed with both the Tokyo City Philharmonic and the Hiroshima Symphony Orchestra. He has also been soloist with the Kyushu and

Hiroshima Symphonies with Kazuyoshi Akiyama conducting.

In addition to holding positions on the faculties of the New England Conservatory and the Tanglewood Music Center, Charlie is also in demand as a teacher abroad and has held master classes in Europe, Canada, Japan, and South America. Since the 1980s he has been a regular visitor to Brazil, presenting master classes and recitals. He has appeared as soloist with orchestras in Joao Pessoa, Sao Luis, Recife, Sao Paulo, Campinas, Salvador, Vitoria, Rio de Janeiro and Porto Alegre.. He has taught in Rio de Janeiro at the University of Rio de Janeiro, and also in Sao Paulo, Belo Horizonte, Salvador, Vitoria, and Campinas. In 1988 Charlie helped create the Northeastern Brazil Brass Master Classes in Joao Pessoa, and this series was subsequently expanded to include the areas of Sao Luis, Recife, and Belem. He has also performed and recorded with BRASSIL (the resident Brass Quintet of Paraiba University) and on several occasions has appeared with the Jazz Orchestra of J.U. Da Silva (“Duda”). Since 1995 Charlie has been visiting professor at Sakuyo University, in Kurashiki, Japan where in addition to teaching has given recitals with pianist Yasuo Watanabe and has appeared as soloist with the University’s Wind Ensemble.

Charlie can be heard on most Boston Symphony recordings made since his appointment in 1981. In addition, in 1994 he began making solo recordings. The first, “Bravura Trumpet” was originally recorded for VOX and has been recently re-issued by and is available from the Charles Schlueter Foundation. Three other CDs have been subsequently released on the Kleos Classics label: “Virtuoso Trumpet” (2001), “Trumpet Concertos” (2002), and “Trumpet Works” (2003).

The Charles Schlueter Foundation, Inc., a non-profit organization, was founded in 2001 to encourage communication among brass players and to advance the level of performance, teaching and literature associated with brass instruments. Its mission is to foster the enjoyment of music, promote music education, and assist in the training of talented young brass performers. The Foundation strives to promote music as an essential part of school curriculums and to understand and demonstrate how music serves as a means of communication across a range of cultures throughout the world.

Following his retirement from the BSO, Charlie plans to remain active as a member of the faculty of the New England Conservatory, as well as continuing his annual trips to Brazil and Japan and Europe to give master classes. Plans to record a few more CDs are also on the horizon.

AWARD OF MERIT

Richard Burkart

Dr. Richard E. Burkart was Professor of Trumpet and Graduate Studies in Brass Instruments at The Ohio State University from 1971-1996. At this institution, he developed an internationally respected studio. Many of Dr. Burkart's students have secured positions performing in symphony orchestras in the United States and Europe, United States military service bands, and professors in numerous universities in the United States. Also former students of Dr. Burkart play with many jazz groups across the U.S.

Born and raised in New Orleans, Dr. Burkart received his early training in both the classical and jazz idioms. He furthered his study at Louisiana State University where he received the Bachelor of Music Education, Bachelor of Music and Master of Music degrees. His Doctor of Musical Arts degree was awarded to him from University of Wisconsin, Madison. His love of jazz has always been secondary aspect of his formal training and teaching, however since his retirement from The Ohio State University, the pendulum has swung to playing Dixieland with the internationally known Toll House Jazz Band of Columbus. Dr. Burkart is a former member of the Columbus Symphony Orchestra and the Chicago Little Symphony. Currently he is a member of the Bach Ensemble and the Newark-Granville (Ohio) Symphony.

Dr. Burkart's involvement with the International Trumpet Guild has been a long and extremely important one. He hosted the 1980 ITG Conference at The Ohio State University. He has been a member of ITG's Board of Director prior to and after his tenure as vice-president and president of our organization. Perhaps the most outstanding contribution Dr. Burkart gave to the ITG was the establishment of the Ellsworth Smith/ITG Solo Trumpet Competition. Since its conception by Dr. Burkart and the Columbus (Ohio) Foundation, the Ellsworth Smith Competition has become an extremely highly regarded competition for our instrument.

AWARD OF MERIT

Joyce Davis

Joyce Davis, Professor of Trumpet, joined the School of Music faculty at the University of Florida in 1989. She is a graduate of the Interlochen Arts Academy, attended the University of Michigan, holds a Bachelor of Music in Performance from Florida State University, the Master of Music in Performance from Northwestern University, and the Doctor of Musical Arts in Performance from The Ohio State University. Her teachers include Vincent Cichowicz, Adolph Herseth, Richard Burkart, Clifford Lillya, and Armando Ghitalla.



As an educator, Davis' teaching experience includes The Ohio State University, part-time Lecturer of Trumpet at the University of Stellenbosch, South Africa, the College of Charleston (South Carolina), and Guest Lecturer of Trumpet at the Conservatorie Nacional de Mexico, Mexico City. She has presented master classes at numerous institutions throughout the US, at the Moscow Conservatory, Gnesins College of Music, the Saratov Conservatory in Russia, and the National Academy of Music in the Ukraine.

Her publications include co-editing the Memoirs of Timofei Dokshizer, the legendary Russian trumpet virtuoso, editing Dokshizer's System for Trumpet Study, various reviews and articles for the Journal of the International Trumpet Guild. She co-produced the International Trumpet Guild's CD, Russian Treasures of Timofei Dokshizer.

As an orchestral player, Davis was Principal Trumpet of the Cape Town Symphony, Orquesta Sinfonica del Estado de Mexico, Orquesta Filharmonica de la UNAM, and a section player with the Cincinnati Symphony, the Cincinnati Pops, Charleston (SC) Symphony, and Savannah, symphonies. Her numerous solo performances have been as a recitalist and soloist in the United States, Mexico, South Africa, Russia, Germany, and the Ukraine.

Her professional associations include the International Trumpet Guild, President 1995-97, and presently a member of the Board of Directors; Honorary Member of Sigma Alpha Iota; Pi Kappa Lambda, Alpha Rho chapter; and the Advisory Board of the National Trumpet Competition. Davis has served as an adjudicator at state, regional, national, and international competitions.

AWARD OF MERIT

Vincent DiMartino

Vincent DiMartino is the W. George Matton Professor of Music at Centre College. One of America's leading trumpet performers and teachers, DiMartino originally joined the college in 1993 as Centre's first distinguished artist-in-residence. He was named to the Matton Professorship in 1996.



DiMartino has performed worldwide as a soloist and with artists such as Henry Mancini, Doc Severinsen, Pearl Bailey, Dizzy Gillespie and Dave Brubeck. Widely admired for classical and jazz playing, he has also in recent years begun to specialize in virtuoso cornet solos.

DiMartino, along with Centre's George Foreman, founded the New Columbian Brass Band. DiMartino also is a soloist with the New Sousa Band and is a featured soloist with the Advocate Brass Band. DiMartino is a popular performer at the Great American Brass Band Festival, which annually draws 40,000 people to Danville for outstanding brass music.

A graduate of the Eastman School of Music (B.M. and M.M. degrees), DiMartino was for some twenty years the Alumni Distinguished Professor of Trumpet at the University of Kentucky. He has performed as a soloist with many symphony orchestras, including those in Cincinnati, Buffalo, Santa Fe, Orlando and Rochester. He is prominently featured in many recordings of the Cincinnati Pops Orchestra.

DiMartino has served ITG in many capacities, including numerous terms as a member of the Board of Directors, and as President. DiMartino was also the host of the 1983 ITG Conference when it was held at the University of Kentucky.

AWARD OF MERIT

Bengt Eklund

Bengt Eklund was the Professor of Trumpet at the School of Music and Musicology at the University of Göteborg in Sweden, and in 1992 was appointed Professor of Trumpet at the Norwegian State Academy of Music in Oslo. Mr. Eklund is also the founder and conductor of the fabulous Göteborg Brass Band.



Mr. Eklund studied trumpet with famous trumpet players and teachers such as Harry Kvebaek in Oslo, Knud Hovaldt in Copenhagen, in Paris with Pierre Thibaud, and with Edward H. Tarr in Basel. Eklund was the first non-American student to study with Vincent Cichowicz in Chicago where he also studied with Adolph Herseth.

As a performer, Mr. Eklund performed as Principal Trumpet with the Århus Symphony in Denmark, and was Co-Principal Trumpet of the Göteborg Symphony Orchestra. In 1970, he founded the “Bengt Eklund Baroque Ensemble”, a group performing on replicas of Baroque trumpets and trombones. With this ensemble, under the direction of Dr. Edward H. Tarr, Eklund produced the album, *Courtly Trumpet Ensemble Music*.

Known as one of Scandinavia’s premiere pedagogues, he was considered one of the founders of the “Scandinavia Brass School”. Mr. Eklund created special programs which allowed students and teachers from all over the world to come to Göteborg to study. Many of Professor Eklund’s students occupy numerous positions in orchestras and bands internationally.

The Göteborg Brass Band is heralded as one of the most extraordinary groups of its kind. Under Eklund’s direction, the Band, from 1982 until 2005 won twelve championships in the Sweden. In 1988, the Göteborg Brass Band was named the World Brass Band Champion at the international competition in Australia. Through the artistic and technical prowess of this band, Eklund created and surpassed the tradition-bound world of the brass band. Soloists with the GBB have included Philip Smith, Håkan Hardenberger and Christian Lindberg. As part of Eklund’s outreach with the GBB, he toured most of Europe and the United States with the spectacular premiere at the 1995 ITG Brassfest in Bloomington, ID.

Bengt Eklund served the International Trumpet Guild in many capacities. From 1994 until 2000, he served as President of EURO-ITG. Under his tenure, Eklund sought to open many doors with a special emphasis on Eastern Europe. He made countless trips to Russia and the Ukraine conducting the numerous ensembles as well as giving superb masterclasses to trumpet players coming as far as Siberia to learn from him.

In 1993, Mr. Eklund hosted the EURO-ITG conference, and 1997 ITG Conference in Göteborg. Both conferences have been highly-acclaimed for the originality of planning as well as the stellar compliment of artists. For nearly a decade, he served as the ITG International Membership Coordinator. Mr. Eklund was an adjudicator for the ITG/Ellsworth Smith Competition in 1996 at Gainesville, Florida. He has served this post of adjudicator in many international competitions.

Mr. Eklund passed away on March 30 of this year.

AWARD OF MERIT

Carol Dawn Reinhart

Recognized as one of the world's outstanding trumpet soloists, Carole Dawn Reinhart is acclaimed not only for her technical ability, but also for tone quality and interpretation. She began her studies at the age of 2-1/2 when her mother, Mabel Reinhart, began teaching her to play the slide cornet. Always searching for performance opportunities for his children, Carole's father encouraged her to play with The Salvation Army. As with all of her work, Carole was a dedicated student and at the age of 17, was commissioned as a "bandmaster," the youngest and the only woman in the history of the organization.



Throughout her career as a performer, Carol faced many challenges. In a society where trumpet performers studied to become orchestral musicians, the opportunities for Carol in this area were few given that at this time, it was not considered appropriate for a woman to perform in an orchestral brass section. Carol did not, however, let prevailing attitudes limit her drive and ambition. When faced with opposition, she turned to her music, improved her craft and traveled a special road in her career. Among her many achievements are: a Fulbright scholarship to study with Helmut Wobisch in Vienna, Austria; a master's degree from the Juilliard School of Music where she was principal trumpet under Jean Morel; TV show appearances on the Tonight Show, the Mike Douglas Show, and several Al Hirt Fanfare shows; recordings for Deutsche Grammophon and BASF with the Munich Philharmonic, German Bach Soloists, Amsterdam Chamber Orchestra, and Weuttemberg Chamber Orchestra; and concert tours throughout Europe, the Orient, Middle East, Africa, the United States, Canada, and Australia. Ms. Reinhart now serves as Head of the Department of Wind and Percussion Instruments at the prestigious University of Music in Vienna, Austria. In 2003, Ms. Reinhart was the recipient of the International Women's Brass Conference Pioneer Award in honor and recognition of her exceptional lifelong achievements.