

Tuesday, June 3

Editor's Summary

After an extremely late night Monday (that indeed went into Tuesday), ITG was ready for another day of activity, and that's just what followed. There is so much to hear, learn, and absorb that conferences can get a little overwhelming. This year we are lucky in the sense that all you have to do is walk outside of any venue and the mountains loom large helping all of us keep things in perspective. After several hours of non-stop events, you could see people filtering off into the woods and others coming back from a jaunt into town or from a short hike in the nearby woods...looking a little better from the momentary relief of so much sound.

I'm always amazed at how closely-knit the trumpet community is in today's shrinking world. It's always interesting to see total strangers make connections by simply mentioning a former student, colleague, friend, classmate, or teacher. ITG 08 is a celebration of this small niche in the larger fabric of humanity. Enjoy reading all the posts from this, the second full day of the conference!

- Gary Mortenson

Solo Competition

The four finalists of the ITG Solo Competition performed for an appreciative audience and a panel of five distinguished judges: Ryan Anthony, Zhonghui Dai, Frits Damrow, David Hickman, and Fred Mills. Each contestant performed the required piece, Kennan's *Sonata*, and a personal selection. First to perform was Jack Kent (U.S.). As the only finalist playing from memory, he began with the Kennan and then played Mendez's arrangement of Brahms's *Hungarian Dance No. 5* with surprising jazz flair. Next was Doug Lindsey (U.S.) who began with the Tomasi *Concerto* and followed with a fine performance of the Kennan. Andrew Stetson (U.S.) played the Kennan on C trumpet and Tomasi's *Triptych* with bold expression and sensitive accompaniment from Becca Zeisler. João Vilão (Portugal) performed last. He began with Bozza's *Rustiques*, playing with impressive command and personality. All four finalists played extremely well, leaving the judges with the unenviable task of deciding the outcome.

- Elisa Koehler

Alvin Lowrey

Alvin Lowrey gave a stimulating lecture on trumpeters that recorded during the LP era. Lowrey began by discussing his original project, *Lowrey's International Trumpet Discography*. He discussed the life and times (and indeed personal encounters) of legendary trumpeters Adolf Scherbaum, Helmut Wobisch, Roger Delmotte, Roger Voisin, Rafael Méndez, Adolph Herseth, Vincent Cichowicz, Joseph Umbrico, Johnny Cowell, Manny Klein, and James Burke. Sprinkled with anecdotes about each of these musicians, Lowrey shared a wealth of knowledge on these trumpet players and information about

their albums. Lowrey's included a wonderful Powerpoint presentation, complete with sound clips, and even a video clip of Méndez's cameo in the movie *Cowboy*. The presentation also included an analysis of two recordings of Paganini's *Moto Perpetuo* by Méndez and Sergei Nakariakov. Lowrey switched between recordings at five-second intervals; the similarities of sound, articulation, and tempo were astounding.

- Louie Eckhardt

Boston Brass

Boston Brass are known for their exciting performances, normally including a dozen or so tightly-executed pieces ranging from arrangements of classical works to jazz standards. This was a little different: although still exciting and tightly-executed, this program contained only five pieces, interspersed with comments on the quintet's business side. The show opened with Shostakovich's *Moscow Cheryomushki Galop*. This, like almost all of Boston Brass' repertoire, was arranged by J.D Shaw, their horn player; J.D was unable to perform today but was subbed for by Dallas Brass' excellent Chris Castellanos. We also heard pieces by Ginastera and Piazzolla, a storming performance of *Manteca* with amazing lead playing from Jose Sibaja and finally a fantastically tight rendition of *Caravan*. The discussion explained how the group functions as a small business and gave hints on how to be a good sight-reader because you never know when you might be asked to sub!

- Lottie Young

Chase Sanborn

If you need someone to explain improvisation in a way that breaks it down to a manageable set of things to think about in a non-threatening way (musically or intellectually), then Chase Sanborn is the mentor for you. Using the standard *All the Things You Are* by Jerome Kern, Sanborn read the words to the song and then proceed to use it as a way of explaining how this tune can be used to improve in the areas of rhythm, melody, and harmony (in that order of importance). His discussion and simplification of theory as it applies to jazz toward the end of the session was of special interest. It's quite unique to hear someone successfully equate chord progression to the building of a cheeseburger! This session, in a way very similar to his session at the 2007 ITG Conference went a long way to de-mystifying what jazz and improvisation are all about. Throughout the session Sanborn challenged the audience to open up their ears, minds, and to break down musical challenges to make for more satisfactory musical experience for all concerned.

- Gary Mortenson

Adam Rapa

Adam Rapa presented a high-intensity, pulse pounding performance demonstrating he is an artist on the rise. Capitalizing on his strengths (fast technique, strong upper register, and chops to burn), Rapa's music pays homage to his musical heroes while looking forward with modern elements to create his own unique sound. In this concert, Rapa

utilized classical music themes as the framework for his music while incorporating an array of musical styles including classical, jazz, pop/rock, and Latin. Rapa's music uses amplified instruments, electronic sound manipulation (at one point his trumpet sounded like an electric, rock guitar), and a pounding drumbeat to keep the listener energized from start to finish.

- Mark Boren

Chris Jaudes

Chris Jaudes is the type of guy you'd like to hang out with at a bar. Funny, with lots of stories, and willing to poke fun at himself - his approach to the seminar: "The Art of Lead Playing" - kept the audience loose and laughing, even as they gained valuable knowledge about being a lead trumpeter.

Jaudes performs regularly on Broadway and has toured with many top artists. He teaches in the jazz studies program at the Juilliard School and is the lead trumpeter in the Birdland Big Band.

Rather than following a set lecture, Jaudes immediately opened his seminar to questions, and responded to questions on warm-ups, developing the upper register, breathing, gig etiquette, and sight reading. Young players and "experienced" players alike benefited from this session, and I'm sure he has many more stories and ideas to share, so Chris, if you read this, the first round is on me!

- Kevin Eisensmith

David Hickman

The title of David Hickman's lecture/performance was *Mouthpieces, Focal Points, and Colors of Sound*. He was assisted in this session by the performance majors from his studio at Arizona State University. Hickman's novel concept of the Focal Point as the point in the mouth cavity where the sound energy comes from is a clear pedagogical technique. By changing the focal point in our playing we vary color of the sound. Other ways in which color is changed include using the most natural mouthpiece for the particular piece being played, using a wide variety of mutes, and using different pitched horns. Hickman particularly stressed the importance of varying one's sound throughout a recital to match the style of the pieces and provide interest for the audience. Hickman's pragmatic, no nonsense approach to pedagogy and the many orchestral excerpts his fine students played to demonstrate his concepts made for a refreshing seminar.

- Tim Swensen

Maynard Ferguson Tribute

The memory of Maynard Ferguson lived on in a tribute concert dedicated to the trumpet giant. Jay Chattaway, an arranger who contributed many charts to the Ferguson groups moderated the tribute. Former members of Ferguson's band were in attendance and performed some of his standards. With a stellar band made up of three saxes, three

trombones, and three trumpets with rhythm section they performed *Give it One* and *Teonova* featuring Walter White. Andrea Tofanelli played the *Maynard Ferguson Concerto* written by Shorty Rogers, and Chris Jaudes finished the show with *Rocky*. Chattaway shared stories of how he got to know Maynard and then eventually started writing for the band. He and others often mentioned Maynard's warmth, caring, humor, spirituality, and loyalty to his band members along with the importance he placed on education. By the way, Maynard liked to see his trumpet parts written in the ledger lines, not marked *8va!*

- John Irish

Italian Wonderbrass

The Italian Wonderbrass galvanized a packed house with their unique combination of passion, precision, and artistry. The program included classical transcriptions, new compositions, and a revelatory performance of Malcolm Arnold's *Quintet* that earned an immediate standing ovation. Notable highlights included Giuliano Sommerhalder's deliciously creamy piccolo playing in a transcription of Bach's *G Minor Violin Concerto* and trombonist Gabriele Marchetti's swaggering declamations in the second movement of the Arnold. From top to bottom all of the members of the quintet were equally matched with impeccable intonation, seamless ensemble, and technique to burn. Following a delightfully witty medley of Italian opera arias and a Moroccan-flavored tone poem (*The Casbah of Tetouan* by Kerry Turner), the quintet was joined by guest soloist Ryan Anthony for Stanley Friedman's *Parodie 7 "la pittura"* with the composer conducting. Exhibiting powerful lyricism, dramatic chiaroscuro and insightful musicianship, the Italian Wonderbrass truly lived up to their name.

- Elisa Koehler

Tuesday Evening Concert

Tonight's big concert started with the world premiere of James Stephenson's *NEXT-Calibur*. Now I love new music and I love premières and I love Jim Stephenson's work, so this was never an assignment I was going to argue with.

NEXT-Calibur was written for the new project Next, a Nils Eklund/Paul Merkelo/Rex Richardson collaboration. With Eklund unavailable, Nathaniel Mayfield heroically stepped in at two weeks' notice, taking the Baroque trumpet part in this unusual work alongside Merkelo on classical trumpet and Richardson providing the jazz element. Stephenson himself conducted.

This was a work which surpassed my highest expectations. When they started with a unison/octave tune on trumpet, natural trumpet and flugel the searing, plangent beauty of the three blended tones was simply breathtaking. The work progressed with good things at every turn and Stephenson constantly messing with our assumptions about who does what and how it sounds, the interplay of timbres always stunning, and the ITG Chamber

Ensemble's orchestral contribution just superb. If you didn't hear this work tonight you need to soon, believe me.

The incredible high-energy show continued with eleven Canadian principal trumpets on stage, conducted by a twelfth, Fred Mills. They stunned us repeatedly with sparkling performances of Elizabeth Raum's satisfyingly grand *Canadian Fanfare* (2008), a Telemann movement, the Altenburg (oh joy!), LoPresti's *Suite for Five Trumpets* (played by ten!), Ewazen's 2002 delight *A Western Fanfare*, and Jim Olcott's arrangement of Janáček's *Sokol Fanfare*, better-known as the *Sinfonietta's* first movement. Before this latter piece, though, came another world première treat, Scott Whetham's *Spotted Bear and the Death Lodge*, in which the orchestral principals were augmented by two bass trumpets, two percussionists and a narrator. This local Stoney Indian legend was presented as a complex and interesting work in an accessible contemporary idiom: fascinating textures and compositional devices helped drive on the telling of the story.

For the concert's second half, the Calgary-based brass group Altius Brass, directed by Mark Lennon, took the stage. This great 17-piece brass-and-percussion group started with *The Toboggan Ride*, a witty, exciting and intensely graphic work by local composer Keon Birney. The performance of Shostakovitch's *Prelude No 14* was dedicated to its arranger, the late Vincent Cichowicz, and was clearly played from the heart.

Altius Brass then became – well – not just the backing ensemble but really equal partners with soloist and composer Allen Vizzutti in his three pieces *Red*, *Blue* (from *Prisms for Brass*) and *Episode 5*, these works amply showcasing different elements of Vizzutti's phenomenal talent.

We then welcomed the orchestral principals back on stage for yet another world première, Vizzutti's *Collage*. At an ITG conference it is not surprising to see a big trumpet ensemble piece as a big concert's blazing finale, and it's not completely unknown for tunes to appear from the orchestral repertoire, but I must report that this was the orchestral-quotes piece to end them all, a truly stunning tour de force delivered with massive authority by this stellar ensemble – a highly appropriate way to end this splendid evening.

- Neville Young

Late Night with Mark Gould & Pink Baby Monster

Hmmm... How does one describe Pink Baby Monster's performance at The Club? This theatrical study in irreverence was one of the most interesting events ever witnessed at an ITG Conference. From religion, to politics, to sexual orientation, to recreational drug use, to perversion, to "interpretive historical analysis," to a decade-by-decade look at human foibles, and so much more...this was a classic example of WAY outside the "box" entertainment at its best. After close to three days of non-stop trumpet-related intensity, this show was a welcome relief to many in the overflow crowd. Pink Baby Monster is not

for everyone, but without a doubt, the performers enjoy themselves and certainly have a great time poking fun at everything and everyone! The guest appearance of Mnozil (cast as native American Indians) added just the right touch to this “theatre of the absurd.” If this description of the evening’s entertainment is intriguing to you, I recommend you seek Pink Baby Monster out on YouTube. Oh yes, I forgot to mention, there was some trumpet playing during the show!

- Gary Mortenson