

## The 2009 International Trumpet Guild Conference, Harrisburg, Pennsylvania

Compiled by Gary Mortenson

### MAJOR CONCERTS

#### Opening Concert

Titled “A Night of World Premieres” the opening concert featured musicians from Messiah College, conference hosts William Stowman and Rebecca Wilt, and a number of prominent musicians from the state of Pennsylvania. The concert opened with the U.S. Army Old Guard Fife and Drum Corps Bugles performing *Spirit of America* by Dane Snyder. This rousing piece, barely thirty-seconds long, was the perfect fanfare opening to get the conference off to a majestic start. The Messiah College Wind Ensemble, directed by Bradley Genevro, followed with William Bergsma’s *March With Trumpets*. Featuring extended lines for the trumpet section, this extended fanfare was noble in character, had an effective lyrical middle section, and was a fine piece of Americana that was enjoyed by the large and appreciative opening session crowd. Well done!

After welcoming remarks by Messiah College President Kim Phipps and ITG President Bill Pfund, the concert continued with the premiere of *Masquerade for Trumpet, Piano, and Winds* by Bruce Yurko. Featuring conference hosts William Stowman on solo trumpet and Rebecca Wilt on piano, an extended introduction presented contemplative lines within an atonal framework. Tone clusters eventually gave way to harmonies wherein each chord brought forth a mini-cadenza by Stowman. Throughout the piece the piano and trumpet parts acted as equal partners in the presentation of solo lines against the accompaniment of the winds. The second (fast) section of this work took off in triplet patterns with violent rhythmic bursts bouncing between the piano, trumpet, and wind ensemble. The lyrical section that followed showcased Stowman’s beautiful phrasing, tone quality, and ability to develop soaring melodic lines. Knowing what life is like for a conference host in the days and weeks leading up to a conference, it was nothing short of amazing to hear how musical and accurate the Stowman/Wilt duo could play under that kind of pressure. Bravo!

*Ponder Anew* composed by Terry Everson (commissioned for the Messiah Trumpet Ensemble) was based on the hymn tune *Lob den Herrn*. A marvelous blend of traditional religious melodies within a poignant contemporary harmonic language, this is an effective piece that displayed fine piccolo work particularly toward the end of the piece! The premiere of *Overture – Blessed Trinity* by Messiah College student Marcus Venables displayed a youthful enthusiasm (the composer is seventeen years old) that highlighted all of the sections of the ensemble in a lively, rhythmically vibrant jaunt through a variety of moods and emotions. Keep an eye on this young composer; he will have *much* more to say in the future.

*Path of Discovery* by Erik Morales featured idiomatic writing evenly spread around the ensemble of five college teachers drawn from throughout the state of Pennsylvania. The

performers did an excellent job of alternating between the lyrical and technical demands of the work. Orchestrated for B-flat trumpet, flugelhorn, and piccolo trumpet sonorities the group navigated the various sections of the piece with authority and confidence. This work was originally written for the Grand Valley State University Trumpet Ensemble who took the work to NTC (and won) several years ago.

David Gillingham's *Glorified* was commissioned by Messiah College for the centennial celebration of the college (taking place this year). Uplifting in character, homophonic and polyphonic writing presented some exposed lines (especially in the woodwind section) that was handled with ease. This is a perfect example of a composer providing something for practical use that will undoubtedly transcend its immediate purpose and be employed for a variety of uses long after 2009. In a program that featured many different turns in mood and character, *Pitter Patter and Other Charms* by Stanley Friedman (brass quintet and piano) provided the evening with yet another premiere. This composition was written for the Messiah Faculty Brass Quintet with Rebecca Wilt on piano. Each movement was based on the composer's impressions of a different member of his family. The first had a ragtime feel, the second took the form of a jazz ballad (reminiscent of George Gershwin's melodic style), and the finale delighted the audience with a frantic race of technical lines between various members of the ensemble...no doubt that family member is always a bit late!

The last welcome of the evening came from conference hosts Rebecca Wilt and William Stowman. Rebecca reminded us that one of the great things about ITG conferences is how much new music we all get to hear and that this conference will prove to be extraordinary in that regard and William thanked the Messiah College administration, students, and his family for their support in helping to make the 2009 ITG Conference possible. In a *tour de force* only rivaled by the typical finale of a Festival of Trumpets concert, the evening ended with Richard Strauss's *Koenigsmarch*. As a graduate of a church-related liberal arts college, I was incredibly impressed by the quality and quantity of effort put out by this exceptional group of musicians. Messiah College should be congratulated for marshalling the resources required to put on this program, and especially for doing it so well! (GM)

### **Wednesday Evening Concert**

ITG Board Member Judy Saxton introduced the Washington Symphonic Brass (WSB) by praising its co-founder and artistic director Phil Snedecor and his many fine arrangements. Now in their 16<sup>th</sup> year, WSB is composed of some of the finest brass musicians in the Baltimore/Washington area. The program, billed as "Classic Rock for Brass," began with the Boston tune, *More Than a Feeling*, on a darkened stage with mood lighting just like a rock concert. Augmented by some amplified effects and brilliant set drummer Ken McNair, WSB dazzled with a powerful blend of artistry and energy.

Following a rendition of the Chicago song *Does Anybody Really Know What Time It Is?* (Chris Gekker played the famous solo), Vince DiMartino joined the fun as soloist for the melodic Beatles tune, *Eleanor Rigby*. He started out with an unaccompanied introduction on B-flat trumpet and switched to piccolo trumpet for the bulk of the tune where his

brilliant technique was on ample display. After a thundering ovation, DiMartino switched again, this time to the podium to conduct the only work NOT arranged by Snedecor: Pink Floyd's *Comfortably Numb* (which was arranged by Jennifer Jester). In one of the most creative tricks of the night, trombonist Chris Dudley mimicked the sound of an electric guitar solo by playing through an electronic distortion box to process the sound. Next came a medley of music by Blood, Sweat & Tears; the final piece before intermission was a terrific medley of six Elvis tunes. WSB's exceptional trombone section frequently stood up for ensemble features as well as individual solos.

Paul McCartney's *Live and Let Die* welcomed the audience back after intermission in another stunning Snedecor arrangement taking full advantage of WSB's fine horn section led by soloist Martin Hackleman in the introduction. Vinnie DiMartino returned as trumpet soloist for a medley of songs by Earth, Wind & Fire and then as conductor for the Latin-flavored Chick Corea tune, *Spain*. Björk's poignant music for the film, *Dancer in the Dark*, provided a lyrical respite before the program closed with Freddie Mercury's irrepressible *Bohemian Rhapsody*.

But that wasn't really the end: the audience wanted more! WSB obliged with the upbeat Monkees tune, *I'm a Believer*, featuring a screaming solo by Vinnie DiMartino after which the audience leaped up for another standing ovation and WSB played it again.

Although Phil Snedecor starting off the night by saying, "we're a little short on the 'symphonic' tonight," his arrangements were actually a miraculous blend of the symphonic and the electronic (especially for the amazing low brass section). He played several fine trumpet solos, too, and provided commentary throughout the program which was as informative as it was entertaining. What a concert! (EK)

### **Keystone Winds Featuring Soloists Stoelzel/Hooten/Martin**

You could just tell that this was going to be a truly exceptional concert as people crowded into the ballroom searching for seats. The Keystone Wind Ensemble, conducted by Jack Stamp, was scheduled to perform three major concerti for trumpet and band - all written within the past ten years - with great soloists. As ITG Board Member Stephen Chenette noted in his introduction, the composers of the three concerti were also in the audience. The U.S. Army Herald Trumpets started things off with a captivating prelude fanfare and then stayed in position to join the band for Morton Gould's *American Salute*, adding notable power and solemnity to the performance.

The first solo work on the program was Erik Morales's *Concerto for Piano and Trumpet* featuring trumpeter Richard Stoelzel and pianist Rebecca Wilt. Written in 2006, the three-movement work featured dramatic music on a cinematic scale peppered with quicksilver virtuosity. Interesting colors abounded with cascading gestures in the solo piano accompanied by vibraphone afterglow and virtuosic solo trumpet figuration riding waves of lush lyricism from the band. The third movement opened with a piano cadenza reminiscent of Grieg or Tchaikovsky and then morphed into a driving, motoric movement full of drama as if running to escape some looming danger.

Next, Thomas Hooten was featured as trumpet soloist with the band in a performance of Joseph Turrin's three-movement work, *Chronicles*. Starting with a declamatory solo cadenza, Hooten commanded attention and filled the ballroom with his colossal sound. Alternating solo passages of rapid articulation and instrumental gymnastics animated the first movement with the band following Hooten in hot pursuit. Hooten played "full throttle" for the entire movement; his tone and expressive intensity were breathtaking. In fact, gasps from the stunned audience were audible at the end of the thrilling opening movement as they stifled the impulse to burst into applause. Following the poetic lyricism of the second movement, the finale featured rhythmic punctuations from the band as the solo trumpet spun an intricate web of dazzling virtuosity. When it was over the crowd released its pent-up enthusiasm with an instant, prolonged standing ovation.

Following intermission the Keystone Wind Ensemble was featured in two pieces: Bruce Yurko's *Intrada* and an arrangement of Glazunov's *Autumn* conducted by special guest Gilbert Mitchell. The centerpiece of the second half was David Gillingham's dramatic work for trumpet and band, *When Speaks the Signal – Trumpet Tone*. Composed in 1999, the three-movement work featured soloist Chris Martin on C trumpet, piccolo trumpet, and flugelhorn. The first movement evoked the traditional war-like associations of the trumpet with cinematic passages of epic struggle before transitioning to a central slow movement reminiscent of a funeral march. Martin's achingly beautiful flugelhorn struck this listener as a dark doppelgänger of the posthorn solo from Mahler's *Third Symphony*. The triumphant third movement featured bright, glittering percussion and Martin's brilliant piccolo trumpet. The audience rewarded Martin with a standing ovation for his incredible playing. The program closed with a fine performance of William Schuman's *Chester*. (EK)

### **Jeff Nevin and Mariachi Champaña**

The Forum, another of Harrisburg's fine ITG venues, was buzzing with anticipation even before Jeff Nevin and Mariachi Champaña took the stage. Your reporter is sadly unclued-up on the music, but this concert and Jeff Nevin's always-interesting insights have certainly helped shed some light into the darkness of my Mariachi ignorance.

With an exciting fanfare figure we were straight in. The ensemble has two trumpets, eight violins and four guitars of differing sizes, including the magnificent *guitarrón*, a large acoustic bass guitar with which I instantly fell in love. Some of the string players double as solo vocalists and indeed the whole ensemble provides backing vocals, giving some very nice choral effects at times. Their dress is smart, nationally appropriate, and *very very cool*. Frankly, I want to be that cool.

The first couple of numbers set the scene: the first lively with a hint of tragedy – are we singing of lost love, I wondered? The next section featured the strings extensively and had lovely vocal duets from changing pairs of vocalists. Here there was a rhythmic moment I really loved but will struggle to describe: it was to European ears like a tiny hint of a Strauss waltz and even had something like (but not the same as) that clever, almost-wrong Viennese trick of slightly anticipating the second beat, so it drove it along in a particularly nice, *clicky* way.

Jeff Nevin then welcomed us and told us a bit more about what we'd be hearing. The first piece after this useful (nay essential) mini-lecture was *Fantasia del cariño*, a really great medley of four songs that Nevin has known and loved for many years. This offered us, among many other good things, intense, declamatory moments of high drama – reaching truly operatic heights of emotion – with some nice string orchestration. The fourth tune in the medley was impassioned and yet more dramatic; these singers really have something to say, and they put every fibre of their being into making you feel it with them. A little later the show was largely stolen by Oscar Amezcua with his vocals in *Malagueña*. I hope he'll forgive my mentioning that he is perhaps not the youngest member of this ensemble but wow, those wickedly seductive, high, long, quiet notes – what an artist.

Nevin was very informative about their repertoire that is Mexican or Mexican-influenced but *not* Mariachi. This doesn't, of course, lessen their value but it's just worth understanding so we can avoid some common misconceptions. Illustrating his point he played us a thrilling rendition of Rafael Méndez's version of Monti's *Czardas*, followed by a cheerful performance of Herb Alpert's also-great-but-not-Mariachi *Tijuana Taxi*. After yet more exciting tunes Nevin and Mariachi Champaña wrapped the show up with *Cielito Lindo Huasteca*, a rousing finale with one last surprise when the number of trumpets onstage suddenly doubled as two string players changed instruments, making a great spectacle and a wonderfully warm, rich sound for the last moments of this unusual and highly entertaining show. (NY)

### **New York Philharmonic Brass Quintet**

On Thursday a friend asked what had been my favorite concert of the conference thus far. My answer changed today after hearing a performance by the New York Philharmonic Brass Quintet. Titled "Principal Brass," this performance featured five members of the New York Philharmonic Orchestra, including the four principal brass players. The members of the quintet include trumpeters Phil Smith and Matthew Muckey; Philip Myers on horn; Joseph Alessi on trombone; and Alan Baer on tuba.

Phil Smith introduced works for the first half of the performance, and said that it was "a treat to get away from the orchestra and to play as a brass quintet. The bigger treat was for the audience! The performance was polished, the players relaxed and rather "matter of fact" in their demeanor. They seemed to be having a good time. It is meant as a compliment when I say that they didn't sound like an orchestral brass section; the performance was that of a seasoned chamber brass ensemble, performing works from the classical brass quintet repertoire to contemporary and jazz arrangements.

The concert began with an original composition for brass quintet entitled *Fire Dance*, by Anthony DiLorenzo. The audience was immediately primed for what would prove to be an amazing recital. During the next work, an arrangement of Rossini's *La Gazza Ladra*, the audience could be heard laughing softly in response to the incredible technical passages being performed, especially in the horn and trombone parts. This work was arranged by Robert Elkjer, as were many others on today's program.

Other works performed during the first half of the recital included a four-movement work Herbert Haufrecht, Nicola Ferro's *Air of Manhattan*, and "Jive Dance" from Joseph Turrin's *Soundscapes*.

During the intermission ITG President Bill Pfund brought Phil Smith to the stage and presented him with the ITG Honorary Award, the Guild's highest honor. Mr. Smith was selected for this award in 2006 but because of scheduling difficulties, he had never actually received the plaque. The audience showed their appreciation for Mr. Smith's years of service with a rousing standing ovation.

The second half of the recital featured a series of lighter works, including *New York Jazzical*, arranged by Philip Myers, an original work by Robert Elkjer entitled *Speak Softly*, and a terrific arrangement of *New York, New York*. Playful banter between the members of the quintet, especially Myers, Alessi, and Phil Smith, kept the audience amused between works; their playing kept the audience entranced during the works! As an encore, the quintet performed Lew Pollack's *That's a Plenty*, which featured a bit of choreography, as the members of the quintet moved about the stage.

This program was certainly a highlight of the 2009 ITG Conference. The playing was virtuosic, sensitive, dramatic, and powerful...there are simply not enough superlatives to describe this recital!

The quintet informed the audience that many of the works on today's program will be featured on an upcoming release by the New York Philharmonic Brass Quintet. This CD will be a "must have" for ALL brass players! (KE)

## RECITALS

### **Meridian Arts Ensemble**

With this stunning program the Meridian Arts Ensemble provided just the stimulus your jaded and jet-lagged reporter needed for ITG 2009's first morning. The concert celebrated *Timbrando*, Meridian's ninth CD, but added a couple of other pieces. Board member David Baldwin, introducing Meridian, told us, "these guys are crazy ... crazy good" and spoke of their "cutting edge playing" – it turns out that he was right on both counts.

The light, jokey beginning of Silvestre Reveultas's *Ocho por Radio* didn't disguise the ensemble's precise virtuosity; this work was pure pleasure delivered in a clever, deceptively simple arrangement. Dafnis Prieto's *Echo-Dimensions* is intense, suspenseful, and intriguing; the work featured virtuosic writing and performances with lots of fast, exciting set-piece moments offset by more contemplative passages. Prieto works with dancers a lot and this comes out in the music – if *Echo-Dimensions* were a dance piece, I'd really like to see it.

Diverging from their CD content Meridian next offered us Mark Appelbaum's *Magnetic North*. Warning: it's difficult to know what to say about this excellent and entertaining piece for brass quintet, percussion and, er, other stuff. In some ways it reminded me a little of Ligeti's *Aventures* and *Nouvelles Aventures*, and in other ways it didn't, and in yet other ways it reminded me of something else altogether... for example, ITG gear freaks will need to know: which brand of aluminum foil crinkles well; the optimum drop-height for the ping-pong balls; and what kind of reciprocating saw will look and sound best. Honestly, I tried to tell you: it's *really quite difficult* to know what to say about this excellent and entertaining piece.

Returning to material featured on the *Timbrando* CD, we heard Tania Leon's *Saoko*: this was spiky, edgy, full of impact and fire, dotted with angles and corners, keeping us on the edge of our seats until its startling ending. Next came Caetano Veloso's *Michelangelo Antonioni*, beginning as a lyrical flugel ballad and then featuring some superb, mega-smooth trombone playing and beautiful vibraphone interjections.

*En par de los levantes de la aurora* by Mexican "sound sculptor" Ana Lara followed. This highly evocative piece starts with the very quiet singing of wet glass rims, joined by long tuba notes; as more instruments enter we hear a gradual opening out in pitch, rhythm, dynamics, and textures; the intensity constantly builds, as layers are painted on, to a huge ending. This is serious, weighty, compelling music that you want to hear more of. Piazzolla's *Oblivion* was relaxed, highly atmospheric, and gorgeous. In *Um a Zero*, by Pixinguinha and Benedito Lacerda (originally for string ensemble), Meridian's incredible light touch and precision got feet tapping throughout the auditorium; a fantastic horn and tuba duet section was just one particularly exciting feature of this happy and seemingly simple work.

The ensemble's last piece was Frank Zappa's *Echidna's Arf*. They truly captured the style, joy, and power of this music to give us a busy, virtuosic, driving, rousing crowd-pleaser of an ending to this splendid concert. (NY)

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### **Military Soloists**

This recital represented a sampling of the best trumpet soloists currently serving the Navy, Air Force, Coast Guard, Marines, and Army of the U.S. military band system. *Absolutely amazing!* These were the words that came from a fellow audience member in regard to the Celebration of Military Soloists concert. Throughout the entire performance, the soloists – Eric Lopez, Karl Sweedy, Kelly Watkins, Amy McCabe, and Luke MacDonald – impressed the crowd through their demonstration of excellent musicianship and complete control of the trumpet. Every performer expressed wide ranges, much lyrical movement, flawless technical skill, and tremendous consistency. After each solo performance, the appreciative audience acknowledged the artistry of each of these fine soloists. The recital left all impressed by the quality, musicality, consistency, and aesthetic beauty present in every one of these soloists. These musician/soldiers are stationed in Washington D.C., New London CT, and West Point NY. (SB)

### **Professor Spotlight Recital**

The University Professor Spotlight Recital featured seven of today's leading college teachers in a wide selection of works. Brian Shaw of Louisiana State University kicked off the performance with an awe inspiring Richter concerto on natural trumpet. Following Shaw's fantastic performance, Larry Jones of the University of Central Arkansas performed a high-spirited rendition of Broughton's *Excursions*. Ramón Vasques demonstrated his crystal clear articulation with his interpretation of Casterede's *Sonatine* followed by Mark Clodfelter of the University of Kentucky performing an energetic Gillingham sonata. Illinois State University's Amy Gilreath's wonderful approach to the Tomasi *Concerto* was next and the performance was concluded with James Ackley of the University of South Carolina performing two of his own arrangements, *Balada Mexicana* by Ponce and *Adios Noniño* by Piazzolla. All of the collaborative pianists on the program were wonderful. Special mention goes to conference co-host Rebecca Wilt who filled in at the last moment for an ailing colleague on the Tomasi *Concerto*. (RT)

### **Aducci/Williams Recital**

In the beautiful Market Square Presbyterian Church, trumpeters Kathryn James-Adduci and Tristram Williams presented a diverse and entertaining program. Adduci, who performed her portion of the recital solely on the natural trumpet began the concert with *Sinfonia in D* by Giuseppe Torelli. Displaying both elegance and energy on the instrument, she continued with works by Corelli and Fantini. Pavel Josef Vejvanovsky's *Sonata à 4*, in the less familiar key of G minor, was a nice addition to the concert repertoire and was performed with grace. Adduci completed her half of the program with works by Telemann and Corbett. Throughout her portion of the program the audience was treated to her amazing control, historically accurate embellishments, and almost flawless accuracy. Throughout her portion of the program she was accompanied by an excellent chamber orchestra with harpsichord accompaniment.

Skipping ahead nearly three centuries Williams began with Karlheinz Stockhausen's *Oberlippentanz*. Utilizing interesting extended techniques, and spatial orientation this virtuosic piece will remain in the memory of all those who attended. Williams continued in a similar fashion with *Wild Winged* by Liza Lim. He completed the recital with a comic rendition of Stanley Friedman's unaccompanied classic work *Solus*. Williams kept the audience thinking by periodically leaving the performance venue only to return through various doors and in various forms of apparel. You never quite knew what this young man was going to do next, making for a *very* fun afternoon. The two performers on this recital could not be further apart in artistic pursuit. The one thing they *did* have in common was an unwavering commitment to quality and consistency! (PM)

### **Cassone/Simeo Recital**

Following an introduction by ITG Board Member Michael Tunnell, Gabriele Cassone and Tom Dambly took the stage to perform *Three Duets from Biblioteca Estense in Modena* on Baroque trumpets (long models with four vents). After the duet, Cassone greeted the audience ("Buon giorno!") and Dambly explained that the first of the three fanfares was actually the inspiration for Bill Conti's famous music for the film, *Rocky*.

Next on the program, Cassone performed Verdi's *Adagio for Keyed Trumpet* with Rebecca Wilt on piano. Performing from memory on a reproduction of a keyed trumpet pitched in D, Cassone produced a beautiful, noble tone.

Returning to the stage with a "modern" valved trumpet, Cassone performed Ponchielli's *Concerto, Op. 123* from memory with pristine articulation and subtle shadings of color, thrilling the capacity audience. Although the Ponchielli *Concerto* was written for trumpet, it is more like a cornet solo with plenty of virtuoso fireworks and expressive lyricism. After the audience's wildly enthusiastic applause died down, Cassone took the opportunity to plug the new English translation of his book, *The Trumpet* (edited by Tom Dambly and available at [www.thetrumpetbook.com](http://www.thetrumpetbook.com)), and presented a signed copy to conference co-host Rebecca Wilt.

Cassone's final selection before intermission was the most stunning of all: Berio's *Sequenza X*. Performing from memory with a compelling command of the difficult work's dramatic landscape, Cassone played fearlessly and flawlessly. He drew the audience into Berio's unique realm of expression, savoring the work's contemplative conclusion by prolonging the silence after the final note before the audience roared its unanimous approval of his revelatory performance. The scope of Cassone's versatility – on period instruments as well as the modern trumpet, from memory, no less – and the depth of his artistry were a wonder to behold.

After intermission the Spanish prodigy Ruben Simeo took the stage. His first work, a rhapsodic setting of *The Flight of the Bumblebee*, began with an impressive solo cadenza featuring whiplash scales covering the entire range of the instrument. Accompanied by pianist Karina Johnson, Simeo served notice that he was not your typical 16-year-old trumpeter with his pinpoint accuracy, dazzling facility, and buttery tone. His next piece was Theodore Hoch's *La Reve d'amour* which again displayed his impressive flexibility and enviable ease. Next, Karina Johnson provided a poetic respite with a lovely performance of Chopin's *Raindrop Prelude* (Op. 28, No. 15 in D flat) that was an addition to the program.

Simeo returned to perform a fantasia on *The Carnival of Venice*. Playing from memory this time, his penchant for amazing cadenzas and blistering velocity was on ample display. Next he performed the finale of the Hummel *Concerto* on E-flat trumpet with flawless articulation and a beautiful sound. His final selection was a rousing rendition of Mendez's *La Virgen de la Macarena*. (EK)

### **Ellsworth Smith Reunion Recital**

Following a brief rain delay, the Ellsworth Smith 20<sup>th</sup> Anniversary Recital started with a bang. Terry Everson, winner of the 1988 competition, and Łukasz Gothszalk, 2008 winner took the stage by force with an outstanding performance of Stravinsky's *Fanfare for a New Theater*. Gothszalk and his outstanding collaborating pianist Gail Novak started the solo recital portion with an elegant rendition of Torelli's *Sonata, G. 1*. His seamless ornaments and gazelle-like articulation set the tone for the remainder of the recital. Everson's opening shock notes of Shchedrin's *In the Style of Albéniz* quickly

brought us out of the baroque period. This athletic work fit Everson's sound like a glove and his performance brought many 'bravos!' from the audience. Slowing the tempo down a bit, at least for a brief moment, was Gothszalk's lush opening of Enescu's *Légende*. The lull in tempo was soon dashed as he arrived in the Vif section, where we witnessed his bold sound and technical wizardry. Everson performed one of his own pieces next on the program, *Hyfrydol Aspects*. This work was written for his son for the National Trumpet Competition and based on one of his favorite hymn tunes. Everson's rich sound poured over the audience in the opening statement of this famous melody followed by a light, spirited section. This wonderfully crafted work then returned to the lyrical side and then a coda that brought back the joyful, dance-like feel that included the original hymn. Just as we were basking in the glory of Everson's hymn based work, Gothszalk turned up the heat with a fiery performance of Desenclos' *Incantation, Thrène, et Danse*. The hypnotic spell created through his cup mute sound in the second movement was only broken with the lightning sharp double tongue passages and a dazzling cadenza in the opening of the third movement. Everson's next work, *Concertino for Trumpet and Piano* was by Russian born composer Elena Roussanova Lucas. The Russian romantic tradition was evident in the lyrical themes and playful interjections between the two voices. Although the work regularly pushed the upper limits of the normal trumpet register, Everson sang through these passages with beauty and ease. Gothszalk concluded his portion of the recital with Takemitsu's *Paths*. This haunting and powerful unaccompanied work has frequent and awkward mute changes that the performer handled with exceptional grace. The final work of the recital featured Everson two of his former students, Karen Bliznik and Kevin Maloney, and UMass – Amherst trumpet professor Eric Berlin, as well as the magnificent pianist Shiela Kibbe who collaborated with Everson all through the evening. *Meditation on a Scottish Hymn Tune* by Pascuzzi was written for Richard Burkart and has been performed at previous ITG conferences. The work is based on the traditional melody *Amazing Grace* and this stirring setting was a perfect end to an outstanding recital. An especially moving moment was the entrance of the recorded bagpipes followed by the performers moving to different points of the hall performing the hymn tune in various keys. Everson sounded the final statement of the hymn tune from offstage, creating a chilling, yet hopeful ending to this stellar work. (RT)

### **Chris and Michael Martin Recital**

The Martin brothers, Christopher and Michael, together with pianist Rebecca Wilt, presented a lively and varied concert in Harrisburg's beautiful Forum on the last morning of the 2009 Conference.

The concert began with both brothers on stage for *Trumpetry* a duet by Samuel Adler. This started with a lively, dancing section, the trumpets chasing each other in close canon. The next section was like a slightly sadder, slower dance before again becoming quicker and spikier. This was a joyful, elegant performance of a busy and pleasant work. The Tartini *Concerto* showed off the effortless beauty of Chris's piccolo playing, combining a light precise style with a pleasing warm tone. Rachmaninoff's *Vocalise* op. 34 no. 14 was performed by Mike on flugelhorn with a gorgeous depth and centeredness of tone, relishing the sheer beauty of the melody.

*Nightsongs* by Richard Peaslee was next, played by Chris. Starting on flugel and swapping to trumpet and back several times, this work offered long, sweeping melodies leading to rapid-tongued fanfare-like interjections over a mysterious piano texture. Later, the flugel's long phrases returned in a higher range to great effect. After more fast and driving trumpet Chris again returned to flugel, anchoring the piece in a warm and calm musical environment.

Next Mike performed Desenclos's *Incantation, Thrène, et Danse*, a thrilling interpretation of this complex and challenging piece. I particularly enjoyed the exciting third-movement cadenza, performed with great tension and showmanship. The world première of James Stephenson's *Burden of Destiny* was all that fans of both the composer and the performers could hope for. A somewhat chorale-like piano intro leads to trumpet statements of a long, slow bold melody giving way to an initially tentative, then more confident quick melody in the trumpet. This in turn leads to a noble, broad theme with fanfare-like moments building to a peak. A reflective piano moment leads off into quicker music, setting the scene for the trumpet's re-entry with busy, fireworks-like passages and a more generously spaced theme alternating. Later we hear quick triplet figuration alternating with a bigger theme growing in breadth and intensity; a busy passage makes the piano work hard to support the trumpet's broader tune. Towards the end a slow and contemplative passage builds into a broad and noble tune, eventually moving into a positively orchestral (near-) march and a flashy, exciting ending. I liked this work and would love to hear it again please!

The last piece in the program, Michael Martin's own work *And*, was to my great joy this morning's second world première. Part of a planned larger piece, it is quite brief, and is meant to sound as if it starts in the middle of a sentence. and there are long, echoing textural build-ups, longer melodies in one part against busy tonguing in another, and canonical chasing through flashy passages. More of this imitation and close clustered harmony in longer melodies led to interesting, silvery effects. Ends abruptly as promised! The audience was in no hurry to let these performers go so they kindly treated us to an encore, an arrangement of Mendelssohn's *Song without Words* by Erin Carrick. Played by all three performers, this was really an arrangement for one trumpet and piano that had been "breathed on" a little to give some changing of the melodic line and a delicious little harmonized moment. A beautiful way to finish a great concert. (NY)

### **East Meets West Recital\**

The "East Meets West" recital took place in the Market Square Presbyterian Church which again proved to be a fantastic venue for trumpet music. Featuring the trumpet players Joseph Bowman, the host of ITG's fantastic 2005 conference in Bangkok Thailand, South Korean soloist Ahn Hee-Chan, and jazz musician Toru "Tiger" Okoshi, the recital aimed to present an assortment of mainly Asian compositions.

Bowman opened the recital with the short and uplifting *His Majesty The King of Thailand's Royal Anthem* arranged by Prateep Suphanrojn, and then spoke briefly on his experiences in Thailand. Hee-Chan followed with a performance of Chi-sun Wang's *Monolog*. The unaccompanied work which contained five movements titled Anticipation,

Dewdrops, Friendship, Retrospect, and Family was short but striking. Utilizing different mutes for each movement Hee-chan created an impressive array of sounds for the audience to experience.

Before performing his first piece *Kagome Japanese*, based on a traditional children's song, Okoshi enlightened the audience on the history and eerie meaning behind the piece. Eerie indeed! Beginning with his bell in the piano Okoshi played off of the piano's resonance. Building the piece from there, Okoshi paused from playing to sing a section of the melody. After a period of impressive improvisation the piece concluded with a return to the simple children's song. Bernard Fitzgerald's *Ballad* was the perfect piece to follow, and Bowman's warm sound and flowing lyricism fit the selection perfectly.

*Wicker Tape* by Jan Hadermann, an exciting composition for trumpet and prerecorded sound was expertly performed by Hee-Chan. Okoshi's performance of *Sakura Fantasy* by Yuko Nomura was again preceded by a quick explanation of the piece, detailing the scales that are employed in the work. The traditional melody used in this very interesting piece was most likely recognized by all and served as a useful signpost to observe Okoshi's improvisational progress throughout.

Bowman returned to the stage to perform John Cheetham's eight-movement widely varied *Concoctions for Trumpet* and then followed with *Morn Long Ruea*. This short and beautiful Thai traditional song showcased Bowman's warm lyricism. Hee-Chan finished the concert with a strong and technical concerto by Jong Uek Woo.

It is always a treat to listen to compositions that are new to me and this concert did not disappoint. The wonderful sampling of compositions from various countries made for a very enjoyable experience. (PM)

## **JAZZ EVENTS**

### **Tuesday Late Night Jam Session**

ITG has a tradition of late night jam sessions and the 2009 Conference was no exception to this rule. A great rhythm section, a variety of trumpet soloists (all with fine ideas to share), and a crowd of enthusiasts there to support live jazz made for a wonderful way to wind down the opening night of the conference. The Tuesday night session, coordinated by composer/arranger & trumpeter/pianist Ronnie Waters, featured a handful of soloists (all of very fine quality) who made their way through a number of standards alternating their extended solos among each other and with the members of the rhythm section (piano, bass, and drums). Each soloist was given the time, space, and attention to develop extended solos. All in attendance enjoyed the relaxed atmosphere, the great ideas shared between the musicians, and the consistently high level of artistry from all the participants throughout the set. This session was about making new friends, sharing some great ideas and having a rollicking good time. Very cool! (GM)

### **Ambrose Akinmusire**

Ambrose Akinmusire is a recent graduate of the masters program at USC, where his instructors included Terence Blanchard, Billy Childs, and Gary Grant. Akinmusire was the winner of both the 2007 Carmine Caruso International Jazz Trumpet Solo Competition and the 2007 Thelonious Monk International Jazz Competition. He began his program with three original works, moving seamlessly from one tune to the next in what became a 40-minute long “set.” Included were *Confessions to My Unborn Daughter*, *Aroca*, and *Henrya*. Next came three standards in the jazz repertoire, ending with a trumpet-and-piano-only rendition of *In a Sentimental Mood*. Akinmusire’s sound is both sweet and powerful; his musical lines imaginative and varied. He was ably assisted by Kirk Reese on piano, Steve Meashey on bass Jeff Stabley on drums, and Tim Warfield on saxophone. While it seems somehow sacrilegious to hold a jazz concert at 12:30 in the afternoon, those in attendance were treated to an exceptional performance of original and standard jazz works. (KE)

### **Charles Lazarus Quartet**

The late afternoon recital in the Sunoco Theater was the Minnesota based Charles Lazarus Quartet. Lazarus’ website promises, “a distinctive blend of lounge/exotica and funk fired jazz” and they did not disappoint. Lazarus, also fourth trumpet in the Minnesota Orchestra, adeptly wailed on a full arsenal of trumpets throughout the show that mainly featured his original compositions. The group’s 2008 CD release, *Zambava*, is named after widely used term for music centered parties in Eastern Europe. The group performed several selections from the album including *Gypsy Dances* and *Melelani Smiles*. Other highlights included an energetic arrangement of *Caravan* and *Dos Gardenias*, a tune made popular by the album *Buena Vista Social Club*. Lazarus’ fantastic sound and blazing solos were well supported by the other members of the ensemble who had plenty of opportunities to shine in their own ways during the performance. (RT)

### **Mike Davison on Learning to Play Jazz**

Mike Davison’s presentation on how to jazz up one’s approach to the trumpet is an important subject to many players. Collaborating with Kirk Reese on piano, Davison focused on articulation but also emphasized the importance of air and how it must do the work for us. It’s all about learning a new grammar—jazz language. To sum it up, think of I—A—I. **Imitation** is all about listening and playing along; then **Assimilate** that into your own playing with **Innovation**.

Davison (and two volunteers from the packed audience) demonstrated a variety of passages with varying styles of tonguing, emphases, air attacks, and combinations. Davison and Reese played *Bye Bye Blackbird* in a very personal, intimate performance followed by *Have you Met Miss Jones*...a marvelous example of artistic collaboration at the highest level. One clearly heard the many techniques previously discussed by this master of jazz. (JI)

### **The U.S. Army Blues Trumpets**

The trumpet and rhythm sections of the U.S. Army Blues clearly demonstrated why they are one of the premiere jazz ensembles around with super-tight playing, original

compositions/arrangements and incredible soloing. *A Minor Matter* by Craig Fraedrich opened the concert followed by Graham Breedlove's original piece, *Voodoo Boogaloo*, a great example of an infectiously funky groove. The trumpets were spotlighted on Kenny Dorham's *Windmill* (an up tempo tune with *Sweet Georgia Brown* changes) with a *sol* passage for the entire section based on Dorham's original solo from the 1961 recording. More originals by Fraedrich (*Acquiescence* and *Shades of Blue*) covered the tempo spectrum from laid back to high energy. Breedlove demonstrated expert use of mutes on Ellington's *Concerto for Cootie* and wonderful arranging on *Big Chief* and *Bebop*. This late afternoon concert proved that the combination of just trumpets and rhythm is dynamite—dare I say one really doesn't miss the other instruments! (JI)

### **Stafford/Warfield and the Army Blues**

The concert given at 8:00 pm on Friday, May 29 in the Forum Auditorium featured The United States Army Blues big band along with special guests trumpeter-flugelhornist Terell Stafford and saxophonist Tim Warfield Jr. The concert opened with three selections from the Army's top jazz band. Throughout each of the charts the band displayed a keen agility with dynamic contrast, a deft handling of intricate time changes, superb balance both within and between sections, and a strong feel for matching articulative qualities. Two of their featured soloists were former ITG Jazz Trumpet Competition winners: Graham Breedlove and Craig Fraedrich. Fraedrich's solos tended towards the fleet of finger, while Breedlove was more apt to pull out bebop inspired lines. Other incredible soloists, drums, and alto saxophone for example, proved not all of the improvisational talent was housed in the trumpet section.

The rest of the concert, five numbers and an encore, which featured Stafford and Warfield, proved the old jazz adage it doesn't matter what tune you play, just make sure you can play. On the opener, *A Nick Off The Mark*, Stafford built his solo not just logically, but also intertwined it with a life and character all its own. He easily proved how much he's grown as a soloist from his early Freddie Hubbard stylistically inspired days to truly being a strong candidate for one day being an "Old Distinguished Man Of Jazz," when that time comes, in much the same way saxophonist George Coleman is viewed today.

On the jazz waltz *Pegasus* both Stafford and Warfield matched tone and intonational pitch note-for-note to such a high artistic level it's obvious they know not only their own instruments, but each other's as well. Warfield's solo, a barnburner of the highest caliber, had in it so many elements of jazz's past that no matter how fast he played or how many notes his fingers found one could still hear the rumblings of master saxophonists Jerome Richardson and Benny Golson buried deep in his soul. Further highlights included a quirky arrangement of Michael Brecker's *African Skies*, the Stafford original sweetly-popish mid-tempo made-for-dancing tribute to his grandmother *Dear Rudy* - a perfect showcase for Stafford's passionately rich flugelhorn tone, Stafford's hard-bop swinger *Berta's Bounce*, and a trumpet free for all featuring Stafford and most of the trumpet section on *Blues In Hoss' Flat*, that also integrated a wonderful tribute to Gene Ammons encased in Warfield's solo.

Throughout the featured soloists' numbers the big band didn't just knock the walls down, they so thoroughly destroyed them it was as if each member took out a howitzer and loaded it with as much TNT as would fit before blasting their armaments forward. So electric were the performances not once in the almost two hour concert did any audience member feel like their butt was giving them trouble; the rush to the stage by many in the audience to speak with all involved following the concert only confirmed that already proven fact. (TE)

### **Young Guns Jam Session**

Our afternoon jazz concert was hosted by Terrell Stafford and supported by the excellent work of the 2009 Conference Rhythm Section: (Kirk Reese on piano, Steve Meashey on bass, and Jeff Stabley on drums). Stafford, who was fresh off his tremendous Friday appearance with the Army Blues, had nice things to say about each of the featured artists as they came up to perform. The order of appearance on the session was Nick Frenay (winner of the 2009 ITG Conference Jazz Improvisation Competition), followed by Philip Dizack, Ambrose Akinmusire, Jeremy Pelt, and Terrell Stafford. The session allowed each of these incredible musicians to show their own unique talents as each got to perform several works (representing a wide variety of jazz styles), and took extended solos that allowed them to contribute their individually unique jazz skills to the afternoon's performance. (GM)

### **Nicholas Payton Quartet**

The final concert of the 34th annual International Trumpet Guild Conference was held at 8:00 Saturday evening at The Forum in Harrisburg, PA. The featured act was the Nicholas Payton Quartet.

The son of bassist Walter, Nicholas Payton took up the trumpet at the age of four and by nine was playing in the Young Tuxedo Brass Band alongside his father. Encouraged by Wynton Marsalis, Payton played semi-professionally throughout his grade school years and at the age of 12 played with the All Star Jazz Band at festivals throughout the United States and Europe. Upon leaving school he enrolled first at the New Orleans Center for Creative Arts and then at the University of New Orleans, where he studied with Ellis Marsalis. After touring with Marcus Roberts and Elvin Jones in the early 90s, Payton signed a recording contract with Verve. His first album, *From This Moment*, appeared in 1994. In 1997 Payton received a Grammy Award (Best Instrumental Solo) for his playing on the album *Doc Cheatham & Nicholas Payton*. After seven albums on Verve, Payton signed with Warner Bros. Records, releasing *Sonic Trance*, his first album on the new label, in 2003. In 2008, Payton became part of The Blue Note 7, a septet formed that year in honor of the 70th anniversary of Blue Note Records. The group recorded an album in 2008, entitled *Mosaic*, which was released in 2009 on Blue Note Records/EMI, and toured the United States in promotion of the album from January until April 2009. ([http://en.wikipedia.org/wiki/Nicholas\\_Payton](http://en.wikipedia.org/wiki/Nicholas_Payton))

Payton last appeared at an ITG Conference in 1999 (Richmond, Virginia). In his review of that performance, Donovan Bankhead said that Payton was "one of the few artists who can combine fiery showmanship with sincere musical integrity." Sadly, much of that

showmanship was lacking in his performance on this night. None of the works performed were introduced. The quartet moved from piece to piece with no interaction with the audience and little time between works, as though we were actually listening to a CD. There was apparently a shape or “flow” to the evening’s concert; however, Payton seemed to be disassociated with the audience, barely registering any emotion throughout the evening. The result was that many in attendance left the concert early.

Few of the works were recognizable, although snippets of works such as *All the Things You Are* and *Straight, No Chaser* were occasionally heard. Payton finally found his voice some 75 minutes into the concert, when he sang on the final two selections of the night. The last work, *I Want to Stay in New Orleans*, brought the greatest response from those remaining in the audience. Throughout the concert there were flashes of Payton’s technical wizardry and the melodic development present in earlier recordings, but for the most part this concert was a disappointment to many people with whom I spoke. (KE)

## NEW MUSIC

### **New Works Recital #1**

The Wednesday afternoon recital featured eight recently composed works for trumpet in a variety of settings. The recital opened with *Fanfare a 4* by Michael Stewart. This work was dedicated to the memory of Michael Ewald, University of Illinois professor of trumpet, who passed away in September of 2008. The performers (all with connections to the U of I and specifically to Michael Ewald) included Amy Gilreath, Michael Stewart, Michael Tunnell, and Bradley Ulrich. This brief work was performed with perfect unison playing and with accuracy and precision when the parts diverged into independent lines. The uplifting nature of the composition and the flawless precision displayed here would have, no doubt, brought a smile to Professor Ewald’s face.

*Liturgical Suite* by Edward Knight, performed by Michael Anderson on solo trumpet and Eric Riley and organ, began in a very contemplative fashion. The lyrical nature of the opening gave way to a musical dialogue between the trumpet and organ where the organ played lyrical lines while the trumpet played angular lines against that backdrop. As the piece progressed the musical dialogue between the two instruments intensified. Anderson displayed great accuracy and real power as the organ opened up during several climaxes at various points in the piece. This accessible work should find many performances on trumpet/organ recitals.

The next selection presented two movements from John Stevens’ *Sonata* as played by Richard Rulli on trumpet and Gail Nowak on piano. The *Adagio espressivo* (performed on flugelhorn) was introspective in nature, sensitive in interpretation, and fluid in linear content. The *Allegro energico*, performed on C trumpet, featured florid lines, lots of sequential motivic treatment, multiple tonguing in the movement’s angular cadenza, and lots of technical.

*One for the Colonel* by George Chave (dedicated to Colonel Earl Irons) featured Rick Bogard on trumpet and Gail Nowak on piano. This work featured bold lines within a tonal framework. The technical demands of the piece were reasonable with idiomatic writing being the norm. This piece is a fine addition to the recital repertoire for our undergraduate and graduate music schools. Nice music, well played...I'm sure that Colonel Irons would be pleased with this tribute!

Our program continued with *Bagatelle* by James Stephenson as played by Denver Dill on piccolo trumpet and Eric Riley on organ. With a lot to do in a short time, this very brief work demanded fine precision from the soloist and organ accompaniment.

*The Saddest of all Keys* took the form of a quasi-improvised jazz-inspired composition as imparted by Trent Austin. Wow...all I can say is that Trent really gets around the horn from the pedal register to the stratosphere and everything in between. His ideas are superb and run a very wide range of human expression. He mentioned that he is working on a new recording project. We can only hope some manifestation of this work is on that recording.

*Sonata* by Thomas Reeves was the second place winner in the ITG Composition Competition. The soloist was Annie Lemieux on trumpet with the composer providing the accompaniment. This afternoon we heard the outer movements of the composition. The writing on this piece was delightful in its inquisitive nature, its optimistic mood, and its energetic use of rhythm, technique, and melodic contour. We can all look forward to future works and from this fine young composer.

The recital concluded with *Knuckleball* by Whitman Brown as performed by the Bala Quintet (Seelan Manickam and Chris Howes on trumpet). Angular in nature with plenty of dissonance present in the harmonic language of the piece, this work provides lots of challenge and work for all five members of the quintet. The composer included many layers of complexity throughout the piece. *Knuckleball* required equal parts of musicality, rhythmic precision, and sensitivity to dynamics and balance...all of which were accomplished with ease. This was an interesting piece to close an afternoon of *very* interesting music. (GM)

## **New Works Recital #2**

From the brilliant opening notes of Stanley Friedman's new *Sonata* to Trent Austin's display of trumpet pyrotechnics, the New Works Recital #2 held at Market Square Presbyterian Church had a little bit of something for everyone. Eric Berlin was the first performer and ably conquered the challenges of Friedman's work. Trumpeter Grant Peters performed Charles Ore's magnificent *The Seventh Trumpet* for trumpet and organ with great intensity and presence. Rachel Kincaid performed her own *Reverberations in the Stillness*, a work that used several interesting compositional techniques including use of pedal tones and removal of the first slide. Trumpeter Robert Murray and oboist Lauren Murray presented an exquisite performance of *Three Flirtations*, a work by Sy Brandon. Next on the program was Kurt Gorman accompanied by composer Easley Blackwood performing Blackwood's well-crafted *Sonata Op. 45*. The last two performers were

Rodney Mack and Trent Austin. Mack's interpretation of Lauren' Bernofsky's *Fantasia* was spectacular. The afternoon program concluded with Austin's blazing new work *Hub*, dedicated to the late jazz great Freddie Hubbard. (RT)

### **The Tale of Two Trios**

The Friday afternoon recital featured two different chamber ensembles. The Aries Trio, a classical ensemble featuring the unusual combination of trumpet, violin, and piano, was first. The World Premiere of *Tourbillon* by David Gillingham was a powerful work that from the first note employed the highest in virtuosity from all three musicians: Richard Stoelzel on trumpet, Minghuan Xu on violin, and Rebecca Wilt on piano. Jagged trumpet lines were pitted against the violin's dizzying 32<sup>nd</sup> note ostinato figures. The single line yet harmonically imbedded piano part both extended the ideas the others presented and still had its own melodic motives. Following a brief and slow diversion the original ideas were represented in a slightly deconstructed format before ending in a poignantly slow manner.

James Stephenon's three movement *Trio*, written for Stoelzel, included, in the first movement, frantic juxtapositions of not just timbre but also of rhythmic motives. Stoelzel expertly melded his tone perfectly into the violin's timbre at the moments they crossed paths; requiring a total command of all registers, Stoelzel always emphasized the musical no matter how hard the technical. The Gershwin-esque second movement was followed by the early Prokofiev-ish third which gave the audience every reason to show great appreciation at its close.

The last piece was the world premiere of Erik Morales' *Passion Dance*. Stoelzel's flawless and light multiple tonguing held sway with and against the violin's agitated lines and the piano's cascading waterfall-like filaments. All in all, a truly marvelous and thrilling concert which, having all three composers on hand, added to the ambiance of the performances.

The second trio featured musicians all associated with Kentucky in one way or another. The jazz oriented group of Vince DiMartino on trumpet, Miles Osland on saxophones and flute, and Raleigh Dailey on piano opened their portion with *My Old Kentucky Home*. A drummerless trio can be, in many ways, a more free and open-ended format with which to explore rhythmic conventions. Osland's first solo did exactly that. By repeating off-kilter motivic fragments he never let the piece settle into a groove with the result being an absolutely tremendous closing idea that not only finished off his rhythmic inventiveness perfectly but also wrapped up and rounded off the solo in an especially satisfying manner. DiMartino's solo followed. It was full of his usual high-wire act of effortless virtuosity wrapped and safely secured within the traditional jazz modal harmonic idiom. DiMartino has done this for so long it's easy for people to take him for granted, but his uncanny ability to stay fresh through his long career is nothing to scoff at, and the audience recognized those abilities thoroughly.

The world premiere of Mike Mower's *Trio* followed; this two-movement piece juxtaposed overtly classical chordal structures with other elements hinting at just enough

of a jazz idiom to remind one of the old Third-Stream days. All three performers dug deep into the well of their abilities and the music's extreme difficulty was meticulously handled with bravado and aplomb. Two more of Dailey's jazz tunes finished off the concert which, had it not been the dinner hour, would have had the audience calling for many encores. (TE)

## **WARM UP SESSIONS**

### **Wednesday Warm Up Session**

Roy Poper, the associate professor of trumpet at the Oberlin Conservatory, conducted the Wednesday Warm-Up session, which focused on the James Stamp Method. There was a large crowd, and at the start he exclaimed, "Never in my wildest dreams did I think I'd see this many trumpet players ready and willing to warm up this early in the morning!" After opening remarks, Poper engaged the audience in this lecture/activity by leading them in many mouthpiece buzzing techniques and excerpts on the trumpet in the style of the James Stamp exercises. While talking about how important it was to ensure that all aspects of one's playing are strong, he explained that an effective exercise is to use a straw – in his opinion, Starbucks straws work best – to breathe in and out. This properly opens the throat for effective breathing. Poper's approach with the Stamp Method proved very insightful and effective. (SB)

### **Thursday Warm Up Session**

Many know the Bill Adams Method as a controversial method for warming up, but to the looks of the audience today, many seemed to really enjoy it. Greg Wing said right from the beginning that everyone would be playing, and you could hear and see very quickly he kept his word. The Bill Adams approach is a warm up and routine that focuses very intently on sound quality. It begins with blowing the lead pipe, followed by long tones, Clark studies, and then goes into multiple Schlossberg exercises. All of these exercises are going to help you prepare for any and every facet of what a trumpet player needs to play. Greg Wing made a point to remind everyone that the air is what makes the sound beautiful, so that is the first and most important thing to remember. This entire warm up can be found at <http://people.moreheadstate.edu/fs/g.wing> (ES)

### **Friday Warm Up Session**

"Valves are for weenies." This thought, stated by Dennis Edelbrock at Friday's warm up session, seemed to clearly convey the main topic of his discussion, lip flexibility. Despite the early session, Edelbrock kept his audience laughing with his witty comments and cheerful attitude. As he spoke about lip flexibilities along with many proper playing techniques, he invited various members from the audience to join him on stage and grasp his ideas with a hands-on approach. Edelbrock conveyed the importance of building all of the muscles of the orbicularis oris to improve overall sound, flexibility, and endurance. Those who attended Edelbrock's session surely felt that it was a great way to start off another day at the conference. (SB)

### **Saturday Warm Up Session**

The last day of the conference brought another huge crowd for the 7:30 am warm up session. Led by Patrick Harbison and Alexis Yates, the crowd was led through a number of pedagogical concepts that originated with the teachings of Carmine Caruso. Harbison stressed that Caruso's ideas must be learned with care because his concepts have the potential to do damage to players who misunderstand his true intent. The clinicians' suggestions included the following: Caruso advocated the use of the breath attack to allow the lips to respond only in the most efficient position. Caruso felt that musicians should avoid wasted motion with the embouchure to create the most efficient embouchure possible. Caruso wanted his students to keep the air going even if the lips stop responding and that the focus should be on steady airflow and rhythm. He felt that if you focus on rhythm (not allowing the muscles to reset) all your body parts will learn to play in a more synchronized way and this can only help your playing. This session helped the early morning crowd to better understand the teachings of the Carmine Caruso. (GM)

## **LECTURES/DEMONSTRATIONS**

### **Composers Forum**

This year's composer forum brought together Stanley Friedman, David Gillingham, Erik Morales, and Bruce Yurko. Prompted by questions from the audience, the composers shared their views on a wide array of topics ranging from compositional process and the art of manuscript to the creation of new music for young musicians and the wide use of grade levels for band music. The composers stressed that although composition requires a great deal of patience, every musician should try to compose. The panel talked at length about the evolving role technology plays in both the creative and publishing aspects of their working lives today. The hour-long session gave the audience a great deal of background information into the creative processes and aesthetic values of all four of these composers, and proved to be interesting for all who attended. (PM)

### **Growing Old Gracefully With the Trumpet**

Brian Evans is principal 3rd trumpet with the Australian Opera and Ballet Orchestra and Don Roeder is a retired thoracic surgeon who is also a "comeback" trumpet player. This duo presented an informative and enjoyable class on a subject that either already is, or in time will be, applicable to all of us! Don Roeder detailed his problems after coming back after a hiatus. His biggest problems included aging health problems, breathing, and muscle use. Both Evans and Roeder pushed the importance of keeping to a consistent exercise schedule to keep the body in the best condition for trumpet playing. They both expressed that the most important thing to do to keep yourself in shape as you age is "basics, basics, basics." They also talked about creating goals and finding ways to stay involved in groups including municipal bands and chamber music groups with musicians at playing levels similar to your own. For more information on the topic they recommended reading the book on Arnold Jacobs' ideas titled *Song and Wind*. (ES)

### **Dealing with Orbicularis Oris Damage**

Attendees of Denver Dill's clinic knew they were in for something different as they were handed an "Official Trumpet Lecture Barf-Bag" when they walked in the door. Dill's

clinic focused on symptoms, prevention, and recovery from orbicularis oris injuries. The session started with Dill's assertion that musicians often ignore signs of injury and continue playing, and that this often leads to more serious damage. After describing three categories of injury and suggested remedies, Dill went on to talk about how some extreme cases require surgery to heal muscle damage. The presentation was especially driven home when Dill showed slides of his own lip surgery and described the long process of rebuilding his embouchure. Dill's ability to talk frankly and humorously about his journey on this serious subject was appreciated by all and the resources he provided will serve both performer and teacher with valuable information on this subject. (RT)

### **Trumpet Tech for Geeks**

Tom Dambly's "Technology for trumpet geeks" clinic gave us an interesting trip through some of the key ideas of recording and live technology as they apply to the trumpet. Dambly, a clear and enthusiastic presenter, gave us definitions and effective examples to get us up to speed on the differences between sound data and performance data. He then guided us through aspects of the Bryan Lynch CD *Simpático*, offering an engineer's-eye-view insight into how this Grammy-winning album was put together. Moving to live performance technology Mario Guarneri – the original commissioning artist – then demonstrated extracts from the 1979 Morton Subotnick work *After The Butterfly*, using the "Max" programming environment to simulate Subotnick's original "Ghost" electronic setup for live processing. Finally Gabriele Cassone performed the whole of Michele Tadini's *Notturna*, a work where complex layering and repetition led us into a spectacular soundscape of depth and grandeur. This was a fascinating session for all who attended! (NY)

### **U. S. Army Herald Trumpets—Ruffles and Flourishes**

It's the ensemble that greets our presidents and visiting dignitaries, and for a few minutes in Harrisburg, the audience became the "hailed Chiefs." Celebrating its 50<sup>th</sup> anniversary, the U. S. Army Herald Trumpets honored their co-founder, Lt. Colonel Gilbert Mitchell in a performance/demonstration of the various fanfares that have marked its history. Mitchell delighted the audience with his stories about the various hurdles he and co-founder Bram Smith encountered with top brass when it came to selecting the horns. "Buy American" was the order, and the musical reasons for wanting Boosey & Hawkes horns fell on deaf ears. It was only when he explained the length of the trumpets wouldn't match, the response was, "You're damn right, Mitchell" and the purchase order was signed immediately. Fanfares included *Hail to the Chief*, *Call to Statesmanship*, and *Hail Columbia*. (AH)

### **The Art of Trumpet Playing – Keith Johnson**

Author of *The Art of Trumpet Playing*, Keith Johnson (Regents Professor, University of North Texas) has a reputation for being a truly great pedagogue. His friendly demeanor and affable wit made it clear that his studio is an inviting place in which to learn. Putting aside his own success as a teacher by saying, "The key to being a successful teacher is to choose your students very carefully," Johnson managed to encapsulate the essence of his book and career with key points and observations as follows:

Most of what molds our trumpet playing lurks deep within us, and everything that we do is guided by our listening skills. It's not that we produce a sound on the trumpet; rather, we reproduce the sounds we've heard. Johnson used the example of a baby learning to say "mama." Speech is simply a matter of imitation that gets better over time. In this case, regional speech patterns affect the sound we learn to produce; with music, we have choices of the sounds we should emulate.

The mind/body system is extremely sophisticated. Our subconscious sends the stimulus to our conscious. If we focus on the result – the sound – we're off to a great start. It's when we focus on specific physiological aspects that we take our minds off this result and introduce problems.

Johnson said the first thing to do is to listen to fine players. He referenced Chris Martin's performance on flugelhorn the previous afternoon and the warm, completely focused sound he produced. "That's the sound now that I'll carry in my head whenever I play my flugelhorn." If you can imagine the sound you want to hear from your own horn, you'll come closer to achieving that than if you distract yourself thinking about your embouchure or your diaphragm.

Johnson mentioned advice he was given by Arnold Jacobs. "You have two trumpets: the one in your head and the one in your hand. It's the one in your head that determines what happens with the one in your hand."

When we play, we don't want to be asking questions, we want to be making statements.

If you make the sound of a good breath, you'll have a good sound.

Regarding articulation, Johnson encourages his students to think "oh," "ah," or "tü" (German pronunciation, not the American "too"). These motions encourage better airflow and produce a more characteristic embouchure.

It's very important to hear the tone before the attack and to imagine that the inhalation and exhalation are that sound.

As a matter of semantics, he recommends using the mouthpiece to "play" the melody, as opposed to "buzzing" the melody.

Likewise, "Work on the focus of your sound," *not* "Work on your embouchure."

Try to approach problems in an oblique way so you don't add anxiety to the problem.

The goal is always to make music, and the key is to listen. (AH)

### **Technology and the Applied Studio**

Luis Engelke and Terry Ewell from Towson University and Michael Anderson from Oklahoma City University treated an early morning crowd to a fascinating session titled,

“Technology and the Applied Studio.” Luis Engelke explained that the session was designed to present “some simple ways to use technology” including inexpensive open source software programs like Audacity, Reaper, and Pamela; and commercial programs like Digital Performer, SmartMusic, and Finale. Engelke’s current and former students, Josh Carr, Ben Graff, and Steven Bailey helped demonstrate applications including SmartMusic and other MIDI accompaniments, analyzing recordings using the freeware sound editor Audacity, and playing with recorded drones to improve intonation. Michael Anderson, ITG’s Webmaster, stressed the value of SmartMusic and the reduced subscription rate for ITG members. Terry Ewell, a bassoonist and former president of the International Double Reed Society, discussed the value of online lessons (using Skype) and showed a brief demonstration video. (EK)

### **Marc Reese on Playing Second**

As the second trumpet in the Empire Brass, Marc Reese knows how it feels to be looked over and simply seen as the “other trumpet.” His clinic dealt solely with those who feel his pain. As he put it, “I could stand on my head and blow fire out of my trumpet and people would still come up to me after a concert and ask me directions to the first trumpeter’s dressing room to get an autograph.” Those in attendance learned that even though there seems to be no glory in supporting parts of an ensemble, there are still many reasons to feel important. More importantly, he spoke about how critical listening and communication is within a group. Everyone enjoyed Mr. Reese’s enlightening views on how it should really feel to be the “other trumpet.” (SB)

### **Metropolitan Opera Orchestra Clinic**

*Lohengrin*, Act 3, Scene 3 made an electrifying start to this afternoon’s presentation by the Metropolitan Opera Trumpet Section. Augmented by a starry roster of additional players from near and far and accompanied by organist Eric Riley, the Met section launched into a thrilling rendition of this Wagner excerpt with trumpets pretty much anywhere in the building you could stand. Principal Trumpet David Krauss modestly declined the limelight, sharing the kudos and the presenting tasks with his section colleagues James Ross, Raymond Riccomini, and Peter Bond.

Peter Bond took the first session and talked about the concept of *bel canto*, demonstrating with two arias from Bellini’s *La sonnambula*. He emphasized that research is very rewarding, especially now that Google and YouTube make everything so accessible, enabling us to hear many great performances from the past.

Next on was James Ross who talked about the role of the second trumpet player. He emphasized that you have to be very attuned and receptive to the first trumpet *and* to all else that’s going on around you. He added, though, that it is very important to not lose a sense of yourself, as the first player needs to have real support from the second: don’t back off too much. He also spoke about the “fluidity of organization” in an opera house, compared to a symphony orchestra that can lead to things being unpredictable right up to and beyond the first downbeat. He illustrated his section of the talk with the *Carmen* Act I prelude and a duet section from *Aida* in which his point was that although the trumpet parts seem simple notewise, the players have to listen very carefully to the tenor (here simulated by Peter Bond).

Raymond Riccomini next talked about the need to sometimes reinvent the music to follow what's happening onstage. He said it was a strange experience when he first went to this job to discover that a lot of what he'd been taught no longer applied in this special environment: what is played is quite often not really what is printed. His played demonstrations included superb excerpts from *Madama Butterfly* and *Wozzeck*. Finally we heard again from David Krauss who largely concentrated, often with hilarious effect, on the ups and downs of offstage and onstage work. His anecdotes were a delight and I will treasure for years his description of the hazards involved in playing the onstage parts in *Aida* dressed in a kind of skirt, teetering far above the stage on a narrow and vertiginous ledge, with only a safety pin between an audience of thousands and your modesty. He also cautioned against overdoing it – sometimes “a fanfare is just a fanfare” and you shouldn't be tempted to ham it up too much. His story of onstage hilarity involving unscheduled contributions from horses, and the ensuing cleanup, was another classic much appreciated by the audience.

The session concluded with two more selections from the augmented group – a rousing extract from *Aida* with herald trumpets in the organ loft, followed by a truly exciting performance of the Act 2 finale from Verdi's *Othello*. This afternoon's demonstration was a fantastic opportunity to learn from a top section and the packed church clearly made the most of it. (NY)

#### **Clifford Blackburn on Equipment/Performance**

In Clifford Blackburn's morning lecture he discussed the various components of the trumpet, and their effect on the playability of the instrument. He talked, in detail, about how making changes to these components effect intonation, sound, and response. He also discussed the importance of creating the proper mouthpiece gap, and demonstrated a way to measure it by using something as simple as an unsharpened pencil. Especially interesting was Blackburn's breakdown of the trumpet's bell. After going into detail on each portion of the bell, he discussed how changing the bell's length, weight, and shape all made significant changes to the characteristics of the instrument. There was no shortage of questions from the audience, who picked Blackburn's brain on topics including reverse lead pipes and piccolo trumpets. Blackburn's knowledge of the subject was impressive and his willingness to share made this session extremely informative and enlightening. (PM)

#### **David Baldwin on Preparing and Performing Etudes**

David Baldwin presented a clinic titled Preparation and Performance of Trumpet Etudes. Those who attended the session learned many things to keep in mind while practicing. Throughout his discussion, Baldwin performed multiple works and utilized some of the practice techniques that he had discussed. Former ITG President James Olcott assisted Baldwin during the clinic by playing some duets with him. They played several examples of duets Olcott has published in the form of a “companion” duet book for the H.L. Small book titled *27 Melodious and Rhythmical Studies*. To conclude his presentation, Baldwin played excerpts out of his recently published book titled *Lips of Steel*. (SB)

## COMPETITIONS

### Jazz Improvisation Competition

Finalists:

**John Britton**

Eastman School of Music  
Student of Clay Jenkins

**Nick Frenay**

Manlius Pebble Hill High School  
Student of Joe Columbo

**Aaron Linscheid**

University of Missouri, Kansas City  
Student of Keith Benjamin

Finals Rhythm Section:

Kirk Reese – piano  
Steve Meashey – bass  
Jeff Stabley – drums

Finals Judges:

Vince DiMartino  
Ambrose Akinmusire  
Tim Warfield

All of the finalists performed four compositions for the 2009 ITG Jazz Improvisation Competition. Repertoire included: *Donna Lee* by Charlie Parker, *In a Sentimental Mood* by Duke Ellington, *Gentle Rain* by Luis Bonfa, and *Have You Met Miss Jones* by Rodgers & Hart.

**John Britton** was a very efficient player on both the physical and intellectual sides of playing the horn. His ideas were excellent throughout his set. As his solos went on his intonation went a bit sharp, something he'll no doubt attend to as he grows and matures. What most impressed this reporter was the fluency and control of John's ideas on all four selections.

**Nick Frenay** brought breakneck tempos (in the up-tempo tunes), fine ideas (inside, outside, and all around the changes), soulful ballad playing, and blazing technique to his set of the competition. This young musician *really* gets around the horn and does it with a sense of style and nuance that is simply a joy to experience.

**Aaron Linscheid** began his set on flugelhorn showing good ideas and sensitivity in a ballad setting before switching over to trumpet for the rest of the set. A very smooth

player, Aaron played with fine control and rhythm and did a commendable job of developing his solos throughout his portion of the competition.

Throughout all three sets the rhythm section provided great accompaniment adapting their playing to the individual interpretations of each of the three finalists. A round of thanks must go to these excellent musicians! (GM)

### **Orchestral Excerpt Competition**

The ITG Orchestral Excerpt Competition began with Competition Chair Mark Clodfelter introducing the judges (Chris Martin, David Krauss, Charles Lazarus, and Thomas Hooten) and explaining the rules. The excerpts selected for the final round were played in the following order: the “Credo” from Bach’s *B Minor Mass* (played either first or last), the “Promenade” from *Pictures at an Exhibition*, Ravel’s *Piano Concerto in G*, Gershwin’s *Piano Concerto in F*, the finale of Mahler’s Seventh Symphony, the “Ballerina’s Dance” from Stravinsky’s *Petrouchka*, and Wagner’s *Tannhauser*. First up was Steven Miller from Hofstra University; he began with the Bach and chose to play standing. Next was Hunter Eberly from Grand Valley State University who also started with the Bach and chose to play seated. Paul Futer from Cincinnati Conservatory played last. He also chose to play seated, beginning with the Promenade and ending with the Bach. The winner will be announced at the ITG Luncheon. (EK)

### **Solo Competition**

The ITG Solo Competition, chaired by Brian Shaw took place at the Market Square Presbyterian Church. Judges for the final round of the competition were Gabriele Cassone, Terry Everson, and Tristram Williams. Hou Chuan-An, a student of William Theis at Yong Siew Ton Conservatory of Music, performed first and chose to perform the Böhme *Concerto*. Second was Andrew Harms, a student of Keith Benjamin at the University of Missouri-Kansas City. He selected the Hindemeith *Sonate*. William Gibson, a student of James West at Louisiana State University, chose the Tamberg *Concerto*. All three finalists also performed Persichetti’s *Parable* from a list of required solos. Accompanied by pianists Karina Johnson and Gail Novak, this challenging selection of music was performed at a very high level by all three students. (PM)

### **Junior and Senior Youth Competitions**

In the senior youth competition, high school students had prepared literature to perform in front of judges. These 18 students were picked out of many who auditioned for the ITG semi-finals. Students had two pieces of music to perform in front an audience of ITG conference participants and judges, which include Joseph Bowman, Grant Peters, Judy Saxton, James Ackley, Amy Gilreath, and Christopher Moore. The selections of students were split up into two separate rooms. The repertoire performed by the competitors included the Haydn *Trumpet Concerto*, Enescu's *Legende*, the Kennan *Sonata*, Peaslee's *Nightsongs*, Goedicke's *Concert Etude* among others. Winners of this semi-final will move on to tomorrow’s final.

The Junior and Senior Competitions on Saturday consisted of up and coming high school students with some of the best talent in the nation. The Junior Competition composed of

students under 14 while the Senior Competition ran between the ages of 14-18. The Junior finalists were Natalie Dungey, Matthew Gajda and Chloe Swindler while the Senior finalists included Kyla Moscovich, Tamara Vaughn, Logan Anderson, Victor Haskins, Anthony Bellino, and Danny Taubenheim. Senior division finalists had advanced from the semi finals yesterday. The judges were Mark Clodfelter, J.C. Dorbzelewski, and Jennifer Marotta. These judges adjudicated both the Junior and Senior Competitions. The repertoire included Ropartz's *Andante & Allegro*, The Arutunian *Concerto*, the Hummel *Concerto*, and Hayden *Concerto* among others. The winners of the Junior and Senior Youth Competitions were announced at the ITG Awards Luncheon. (ES)

### **Festival of Trumpets**

This year's Festival of Trumpets took place in the Pennsylvania State Capitol Rotunda, a wonderful setting for an incredible event! Space does not allow this report to include all of the personnel (there were over 50 participants on the program). So we'll proceed with the titles and composers for each selection and comment from there.

*Military Fanfare* by David Buhl brought forth regal sounds to open this year's concert. Featuring a large group of performers, one could imagine we were in a European court announcing the arrival of royalty.

*Concerto a VII Clarini con Tympani* by Johann Ernst Altenburg was next and featured the Kentucky Baroque Trumpets, an outstanding group of players on natural instruments. The performers struck just the right mix of balance, control, and dynamic contrast to give us a really fine reading of this historically important work. Of special note was the uniform attention to attacks and releases from the entire ensemble. The second movement, requiring tremendous control and endurance came off with great sensitivity. The final movement had a great lilt (in one) and brought this great piece to a triumphant conclusion.

*Duet from Modena Italy* (anonymous) rounded out the initial (historically traditional) part of the festival program. This effective work evoking the sounds of renaissance Italy was a truly glorious postcard from the trumpet's distant past!

*Dream Journeys to Benarty* by Thomas Martin Wubbenhorst began with a haunting solo trumpet melody that gave way to florid lines that bounced off the dome creating a rich tapestry of polyphonic activity. Each of these dream-inspired movements provided excellent contrast giving us a logical progression through a variety moods, tempos, melodic contours, and dynamic feels. The work was performed with great balance and sensitivity.

*Troika* by William Harbison began in a very bold fanfare-like fashion that gave way to more contemplative treatments of simple melodic ideas. There was a nice mix of both homophonic and polyphonic elements in this effective work. The inclusion and embedding of well-known hymn tunes was particularly effective by creating something new and unique on the firm foundation of a pre-existing melody.

*Rosamunde* by Franz Schubert (arr. Margolin) was a simple piece in the style of German choral music providing great contrast to the festival program. Leonard Candelaria introduced this work and gave the audience some background on the importance of Veniamin Margolin (the arranger of this work) to the Russian School of trumpet playing and indeed to the larger world of trumpet playing. The smooth flowing melodies were performed with warmth and nice balance.

Much of *Voices of Souls* by Anthony Zilncik is reminiscent of the sounds of Gregorian Chant. Much of the piece was performed in a responsorial manner. Again, this piece took great advantage of the rotunda's reverberant properties. The ethereal quality of the first part of this work was a joy for all to experience. As the piece developed it became more agitated as antiphonal responses became much more rhythmic and the conversation moved more into the realm of technical "calls" from around the rotunda. This, in turn, gave way to a return to elements of the chant-like beginning. This was a *very* interesting, multi-dimensional work that deserves repeated hearings to fully appreciate.

*Locust Dance* by Walt Blanton began with a snare drum solo. Slowly one trumpet after another entered to create a dense texture of polyphonic melodic material. This gave way to an insertion of jazz-inspired material featuring one "riff" after another (on top of the already present melodic material) to create a complex texture of two seemingly opposed musical ideas. Somehow the presentation of these two simultaneous musical ideas seemed to work. This was most assuredly one of the most "interesting" pieces on the program. I'm still not quite sure how the composer was able to combine such completely opposite musical material into the same piece of music.

*There's a Great Day Comin'* by W. L. Thompson (arr. Everson) got our toes tapping with Everson's great arrangement of this jazz standard. The performers on this piece played with great style and panache. The arrangement found a groove and just kept getting better as the musicians did their best to bring down the dome! This was big band section playing at its best.

*Australian Fanfare* by David Stanhope is a short, effective fanfare that makes great use of antiphonal elements by separating the nine parts into groups of three that then come together as a unified whole. It sounds easy when it's well played, but it takes fine musicians with a uniform sense of style to pull this piece off, and that's just what we got today. As our next conference is in Australia this was a perfect piece to put us in the right frame of mind to get ready for next July's down under ITG Conference!

*Camina Burana* by Carl Orff (arr. Michael Butler). Enough said. Well, maybe not... ITG tradition dictates that we leave this concert in a state of stunned awe, and that goal was certainly met with this concluding selection. This transcription did justice to the original. It was amazing to hear that many trumpet players come together in such an acoustically challenging space and pull off Orff's masterwork in such an effective fashion. Michael Butler should be commended for taking the time and putting forth the energy required to arrange so much of Orff's music so well for this group, for this occasion, and for this

specific location. Each of Carmina's movements presented here was done *very* well. This will go down as one of the more effective closers to an ITG Festival of Trumpets Concert. WOW! (GM)

### **Awards Luncheon**

ITG President Bill Pfund served as the master of ceremonies at this year's Awards Luncheon. ITG used this platform to acknowledge and report on many of the most important aspects of its activities. This year President Pfund presented ITG's Award of Merit to three individuals including Past President Jeffrey Piper, Colonel Gilbert Mitchell, and Past President Donald Bullock (presented posthumously to Mary Bullock, Don's widow). The ITG Honorary Award was presented to Herb Alpert (who was not present). Throughout the course of the luncheon ITG acknowledged the scholarship award winners and their industry sponsors. The various chairs of the 2009 ITG Competitions announced the results of all of the 2009 ITG Conference Competitions as follows:

### **ITG Competitions Coordinator – Alan Siebert**

#### **Junior Youth Competition – Chair John Irish**

1<sup>st</sup> Place      Mathew Gajda  
2<sup>nd</sup> Place      Natalie Dungey

#### **Senior Youth Competition – Chair John Irish**

1<sup>st</sup> Place      Logan Anderson  
2<sup>nd</sup> Place      Danny Taubenheim

#### **Jazz Improvisation Competition – Michael Davison**

1<sup>st</sup> Place      Nick Frenay  
2<sup>nd</sup> Place      John Britton  
3<sup>rd</sup> Place      Aaron Linscheid

#### **Orchestral Excerpt Competition – Chair Mark Clodfelter**

1<sup>st</sup> Place      Steven Miller  
2<sup>nd</sup> Place      Hunter Eberly  
3<sup>rd</sup> Place      Paul Futer

#### **Solo Competition – Brian Shaw**

1<sup>st</sup> Place      William Gibson  
2<sup>nd</sup> Place      Hou Chuan-An  
3<sup>rd</sup> Place      Andrew Harms

President Pfund went on to give special recognition to several important people in the life of the organization this year. Plaques were presented to Joseph Walters for the dedication he has shown to ITG over the past two years by adding the duties of membership director and merchandise distribution to his already substantial workload as ITG's layout professional and advertisement manager. ITG's new treasurer, Dixie Burress was

acknowledged for the tremendous amount of work she has shown as the organization's accountant during a particularly challenging time in the life of the guild. Pfund went on to acknowledge and thank the Officers, the Board of Directors, and the countless volunteers that make all of the various aspects of this organization work.

As the luncheon drew to a close Pfund called the 2009 Conference Hosts, William Stowman and Rebecca Wilt to the stage to thank them for all the work they did in making this year's conference possible. Stowman brought all of the Messiah College students who helped during the conference to the stage to publicly thank them for countless things they did to make this year's conference a success. Stowman gave a special word of thanks to his 2009 Conference Assistant, Eric Millard (a senior in high school!), and Rebecca Wilt quipped that Eric would be a good bet to be a future host. From there it was time for the annual "passing of the bugle" to the 2010 Conference host Brian Evans who invited all of us to come to Sydney, Australia where the conference will take place from July 6 through 10.

In his closing remarks Bill Pfund reminded us of all of the things we have to celebrate as an organization and asked each of us to do what we can to further promote ITG to the larger world. With that the luncheon concluded and those in attendance hurried off to the afternoon events. (GM)

### **Preludes**

\*Due to space limitations in the *ITG Journal* the Guild is not able to print reports on each of the Preludes who performed the 2009 ITG Conference. School affiliation, directors, and repertoire are listed here.

**All-Star High School Trumpet Ensemble**, Director – William Stowman  
*ITG Guild Fanfare* David Uber  
*Here's That Rainy Day* arr. James Olcott  
*Sophisticated Lady* Duke Ellington (arr. Wilson)

**Eastern Carolina University Trumpet Ensemble**, Director – Britton Theurer  
*Triogenics* Britton Theurer  
*Four Postcards* Britton Theurer

**Emory & Henry College Trumpet Ensemble**, Director – Matthew Frederick  
*Suite for Six Trumpets* Dennis Horton

**Florida State University Trumpet Ensemble**, Director – Christopher Moore  
*Suite for 6 Trumpets* Anthony Plog  
*Dr. B's Magical Spinning Machine* Paul Basler

**Grand Valley State University Trumpet Ensemble**, Director – Richard Stoelzel  
*Path of Discovery* Erik Morales

**Indiana University of Pennsylvania Trumpet Ensemble**, Director – David Ferguson

*Acire*  
*Hawkin' Your Horn*

Jeremy Leidhecker  
David Ferguson

**Kansas State University**, Directors – Gary Mortenson and Paul Mueller

*Royal Dutch Fanfare*

arr. Tod Kerstetter

*Statements*

Ben Worcester

*Infinite Ascent*

Erik Morales

**Keystone Wind Ensemble Trumpet Section**

*Awake the Trumpets Lofty Sound*

G. F. Handel (arr. Marlatt)

*Kayee Fanfare*

W. Roy Mitchell

**Lamar University Trumpet Ensemble**, Director – Brian Shook

*Espirit de Corps*

Harry Bulow

*Coursing Toward Mariachi*

Nick Rissman

**Northern State University Dominant 7**, Director – Grant Manhart

*Bill Chase Tribute*

arr. Grant Manhart

*Cornet Carillon*

Ronald Binge

*Avalon*

Rose/Jolson (arr. Manhart)

**Ohio University Trumpet Ensemble**, Director – John Schlback

*Fanfare for Columbus*

Thom Ritter George

*Suite for Six Trumpets*

Anthony Plog

**Southern Illinois University Edwardsville Trumpet Ensemble**, Director – John Korak

*Quatour #6 pour trompettes*

François Georges Auguste Dauverné

*Ice Journey*

Jason Basoco

**Texas Christian University Trumpet Ensemble**, Director – Jon Burgess

*Sibling Rivalry*

Ryan Gilbert

*Hub-Songs*

Micah Bell

**Troy University Trumpet Ensemble**, Director – James Zingara

*Guardians of the East*

David Marlatt

*Dürrenhorn Passage*

Kevin McKee

**University of Kentucky Trumpet Ensemble**, Director – Mark Clodfelter

*Summon the Heroes*

John Williams (arr. Crawford)

**University of Northern Colorado Trumpet Ensemble**, Director – Robert Murray

*Sanctus-Benedictus*

Giovanni Gabrieli (arr. Klages)

*Mambo Caliente*

Arturo Sandoval (arr. Rickard)

**Washburn University Trumpet Ensemble**, Director – Michael Averett

*The Grand Guard*

Charles Lazarus

*Miles*

David Ferguson

**Western Carolina University Trumpet Ensemble**, Director – Bradley Ulrich

*O Sinner, Come Thy Sin to Mourn* J. S. Bach (arr. Ulrich)

*Synesthetic Landscape* Bruce Frazier

**2009 Conference Exhibitors**

**Sound Producing**

Adams Musical Instruments

A “minor” Tune Up

Andreas Eastman Wind Instruments

Antoine Courtois

Berps and Bags

Blackburn Trumpets

B & S Challenger Trumpets

The Buzz Clip

Callet Trumpets

Con-Selmer, Inc.

DF Music Enterprises, Inc.

Dillon Music

Eclipse Trumpets, UK

Edwards Instruments

Fanfarecaseworks

Gemstone Musical Instruments

Getzen Company, Inc.

Giddings and Webster

GT Technologies

Harrelson Trumpets

Jarrison Mouthpieces (Wedge)

Hebei Jinyin Musical Instruments

Hub van Laar Trumpets

Jupiter Band Instruments

Kantsul Musical Instruments

Ken Larson’s BrassWerks

Mouthpiece Express

Pickett Brass

Powell Trumpets & Hammond Design

Pro Winds

Royalton Music Center

Schilke Music Products

SE Shires Custom Brass

Smith-Watkins

Sonare Winds

Spencer Trumpets, UK

Stomvi

Stork Custom Mouthpieces  
TaKaTa Trumpets  
TrumCor, Inc.  
Trumpets Plus  
Warburton Music Products  
Washington Music Center  
Yamaha Corporation  
Zaja Musical Products

**Non-Sound Producing**

AK Brass Press  
Brass Chamber Music  
The Brass Herald  
Brelmat Music  
Charles Colin Publications  
Chase Sanborn/Brass Tactics  
Chop Saver  
Chosen Vale Institute  
Crown Music Press  
Eighth Note Publications  
Hickey's Music Center  
Hickman Music Editions  
Indorf Instrument Repair  
Pasquina Publishing  
Pitchfinder/Buzzit  
Prairie Dawg Press  
The Reinhardt Foundation  
Select-A-Press  
Stanton's Sheet Music  
Stephenson Music  
Stevens-Costello Embouchure  
TCE Studio-Buccian Cantorum  
TREverson Music  
Triplo Press  
U.S. Army  
U.S. Army Fife and Drum  
Wiseman Cases London

**2009 Scholarship Winners  
Under 18 Years Old**

Bonni Beebe  
Blackburn Trumpets  
Gobles High School (MI)  
Scott Thornberg – Teacher

Anthony Bellino

Clifton Plog Scholarship  
Niskayuna High School (NY)  
Peter Billino – Teacher

Jonathan Bolton  
Ken Larson's Brasswerks Scholarship  
Coppell Middle School (TX)  
Abel Sanchez and Joey Ashbrook – Teachers

Natalie Dungey  
Tripl Press Scholarship  
Grand Ridge Elementary (WA)  
Philip Dungey and Adam Rapa – Teachers

Victor Haskins  
Blackburn Trumpets  
Mountain View High School (VA)  
Rex Richarson – Teacher

**Age 18 – 21**

Nathan Cannon  
S.E. Shires Custom Brass Instruments Scholarship  
Florida State University  
Christopher Moore – Teacher

Adrienne Doctor  
Chop Saver/Dan Gosling Scholarship  
College Conservatory of Music – University of Cincinnati  
Alan Siebert and Phil Collins – Teachers

Steven Felix  
Gordon Mathie Scholarship  
University of Massachusetts – Amherst  
Eric Berlin – Teacher

Leah Hodge  
Yamaha Corporation of America  
University of Michigan  
William Campbell – Teacher

John Mange  
Mouthpiece Express Scholarship  
University of Massachusetts – Amherst  
Eric Berlin – Teacher

Andrew Miller

Mouthpiece Express Scholarship  
Michigan State University  
Richard Illman – Teacher

Timothy Nemzin  
Donald Bullock Scholarship  
Florida State University  
Christopher Moore – Teacher

Virginia Prestwood  
The Buzz Clip Scholarship  
Florida State University  
Christopher Moore – Teacher

Joseph Pullara IV  
Spencer Trumpets U.K. Scholarship  
University of Arkansas  
Richard Rulli – Teacher

Peter Smith  
Richard B. Lehman Scholarship  
Florida State University  
Christopher Moore – Teacher

Eian Zellner  
Keith Clarke Scholarship  
Truman State University  
Gregory Jones – Teacher

**Age 22 – 24**  
Shao-Chun Tsai  
Yamaha Corporation of America Scholarship  
College Conservatory of Music – University of Cincinnati  
Alan Siebert – Teacher

Alex Lee-Clark  
ITG Legacy Scholarship  
University of Massachusetts – Amherst  
Eric Berlin – Teacher

James Shetler  
Renold Schilke Scholarship  
University of Massachusetts – Amherst  
Eric Berlin – Teacher

Adam Vanderbush

ITG Legacy Scholarship  
University of Arkansas  
Richard Rulli – Teacher

### **Jazz**

Conrad Jones  
Sandy Sandberg Scholarship  
Cleveland Institute of Music  
Mike Miller and Michael Sachs – Teachers

### **The 2009 ITG Conference Reporting Team**

**Michael Anderson** is associate professor of trumpet at the Wanda L. Bass School of Music at Oklahoma City University. Anderson is the administrator of the *ITG Web Site* and column editor for the Trumpet Technology column for the *ITG Journal*.

**Stephanie Beatty** (SB) is currently a Junior at Indiana University of Pennsylvania and is majoring in Music Education with a concentration in Trumpet. She studies under Dr. Kevin Eisensmith.

**Kevin Eisensmith** (KE) is the Vice President/President elect of the International Trumpet Guild. He is professor of trumpet and assistant chair of the Department of Music at Indiana University of Pennsylvania.

**Anne Hardin** (AH) is the former editor of the *ITG Journal* and currently serves on its Board of Directors. She is the co-author of *Inside John Haynie's Studio: A Master Teacher's Lessons on Trumpet and Life* (UNT Press, 2007).

**John Irish** (JI) is associate professor of music at Angelo State University in San Angelo, Texas where he teaches the high brass studio. He is principal trumpet of the San Angelo Symphony and co-founder of Jazz Concho, a jazz sextet composed of local professionals.

**Elisa Koehler** (EK) is an assistant professor of music at Goucher College and the Music Director/Conductor of the Frederick Symphony Orchestra. She currently serves on the Editorial Committee for the *ITG Journal* and has written numerous articles, reviews, and conference reports for the ITG since 2002.

**Gary Mortenson** (GM) is in this eighth year as publications editor for the International Trumpet Guild. He is professor of trumpet and Head of the Department of Music at Kansas State University.

**Paul Mueller** (PM) recently received a master's degree from Kansas State University where he taught half the trumpet studio and performed in the faculty brass quintet. He is currently a doctoral student in the studio of David Hickman at Arizona State University.

**Vera H. Olcott** has served on the ITG Board and as the conference photographer since 2001. She uses an Olympus Camedia E-1 digital camera with two SWD lenses. Performing artists and lecturers can contact her for high-resolution photos via Email ([verahorven@hotmail.com](mailto:verahorven@hotmail.com)).

**Eric Starnes** (ES) is majoring in music education at Kansas State University where he studies trumpet with Paul Mueller and Gary Mortenson. He has plans to pursue graduate work in trumpet performance. Eric is a member of Phi Mu Alpha Sinfonia.

**Neville Young** (NY) is an amateur trumpet player from London. He is an ITG Board Member and was ITG News Editor 2003-2008.