

Thursday Editor's Summary – *Gary Mortenson, ITG Publications Editor*

Thursday provided yet another great day of non-stop activity at the 2009 ITG Conference. It seemed that this day provided something for everyone. During days like this I wish that it were possible to take each day and stretch it out over a week. Such is life when scheduling requires a host to fit so much into so little time. Here is a summary of all that transpired on a jam-packed day of non-stop music making. Once again, you can look forward to the October 2009 *ITG Journal* to read more complete coverage of *everything* that happened throughout the day.

Eric Starnes began his report on the **Bill Adams Warm Up Session** with these words: “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.”

Anne Hardin's report on the **U.S. Army Herald Trumpets** included the following: “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 50th 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...”

John Irish started his report as follows: “**Mike Davison's Demonstration** 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**.”

Richard Tirk's report included: “**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.

Paul Mueller drew the daunting task of reporting on the **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. She continued with works by Corelli and Fantini displaying both elegance and energy on the instrument. Throughout her portion of the program the audience was treated to her amazing control, historically accurate embellishments, and almost flawless accuracy. Skipping ahead nearly three centuries Tristram 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.”

Elisa Koehler covered her noon time writing assignment with these words: “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.”

Elisa went right on in heroic fashion to cover an exceptional afternoon concert with this: “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. 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. 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.”

John Irish had this to say on his late-afternoon reporting assignment: “The trumpet and rhythm sections of the **U.S. Army Blues** clearly demonstrated why they are one of the premiere jazz ensembles around with tight playing, original composition/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!”

Richard Tirk’s report on the **New Works Recital #2** stated: “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."

Neville Young drew one of the more interesting assignments of the conference. His report ends the summary of Thursday's events: "**Jeff Nevin and Mariachi Champaña** took place at The Forum, another of Harrisburg's fine ITG venues. 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. 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*.

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.