

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

You simply had to be here... People will be talking about the events that took place on Friday for years to come. This, the third full day of the conference, was filled with events that were inspiring, funny, thoughtful, brilliant, and even a bit quirky at times. Trying to sleep last night, even though I was exhausted, was tough. There was too much to absorb leading my mind to hit the “replay” button again and again. Did I really hear that much music in one day? Was the New York Philharmonic Brass Quintet really that good? (Yes they were!). Were the stories told during the MET's clinic laugh out loud funny? (You bet.) Wow, the day into evening just had so much for all of us to remember and cherish. As with all web summaries, more detail will be available in the October *ITG Journal*.

Stephanie Beatty's early morning report began: “‘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.

Anne Hardin introduced her report on the **Keith Johnson Lecture** (much more detail in the October *Journal*) this way: “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...”

Elisa Koehler's report stated: “**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.”

Eric Starnes filed the following: “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*, and Goedicke's *Concert Etude*. Winners of the semi-final will move on to tomorrow's final."

Elisa Koehler's report on the **Cassone/Simeo Recital** was too good to summarize. It is presented here in its entirety: "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), 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*."

Stephanie Beatty had this to say about a session by **Marc Reese** titled **The Other Trumpet**: "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.'"

Kevin Eisensmith had the daunting task of covering the **New York Philharmonic Brass Quintet Recital**. As there is no easy way to summarize this tremendous event, it's presented here in its entirety: "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!”

Richard Tirk's comments on the **Ellsworth 20th Anniversary Recital** included the following: “**Terry Everson**, winner of the 1988 competition, and **Lukasz 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*. Everson's rich sound poured over the audience in the opening statement of this famous melody followed by a light, spirited section.

“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. 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, 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.”

Neville Young, as always, found just the right words to describe the **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 emphasised 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.

“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.

“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.”

Paul Mueller reported on the **ITG 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 Böhmé *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."

Tom Erdmann covered what can only be described as **The Tale of Two Trios** with the following words: "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 32nd note ostinato figures. James Stephenson'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. 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 was full of his usual high-wire act of effortless virtuosity wrapped and safely secured within the traditional jazz modal harmonic idiom. 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."

Tom Erdmann filed the final report of a long and exhausting day: "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 **Terrell 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.

“The rest of the concert, five numbers and an encore, featured Stafford and Warfield. 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. On the jazz waltz *Pegasus* both Stafford and Warfield matched tone and 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!”