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to promote communications among trumpet players around the world and to improve the artistic level of performance, teaching, and literature associated with the trumpet

THE 2011 INTERNATIONAL TRUMPET GUILD CONFERENCE, MINNEAPOLIS, MINNESOTA

SPECIAL DAILY REPORT • COMPILED BY GARY MORTENSON

WEDNESDAY, MAY 25, 2011

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United States Marine Corps Fleet Trumpet Ensemble performs a prelude on Wednesday

Wednesday, May 25

Jeanne Pocius Warmup Session (GM)

Bright and early on Wednesday morning, Jeanne Pocius worked with about seventy participants on developing warm-up techniques. The session began with some stretching and proceeded to incorporate pedal tones with a “Pocius bent” to them. She had the group tilt the instrument up to engage the lower lip (almost as if it was not in the cup at all), and create low pedals, *very gently*, to loosen the chops. Jeanne stressed the importance of engaging the core muscles of the body. When she demonstrated her pedal tone approach it was so quiet, and the vibrations so slow, we all began to understand just how sensitive she was to creating a *unique* set of vibrations in the



Jeanne Pocius

embouchure through this approach. The next step involved a combination of lip flexibility and long tones through the use of a breath attack to initiate the sound. Throughout the session Ms. Pocius continued to stress sensitivity and challenged the participants to set up their playing day by starting from a central point and building outward so that they would have the endurance, quality of tone, and consistency of approach to be able to accomplish all of the things required of them.

Solo Competition Finals (KD)

The 2011 Solo Competition featured three outstanding trumpeters. Each played a selection of their choice and a required work, Peeters *Sonata*, mvt. 3. After introductions by competition chair, Martin Hodel, the judges (Joe Burgstaller, Ronald Romm, and Charles Lazarus) set about selecting this year’s winner. First was Tony Sadlon (University of New Mexico; Teacher, John Marchiando). Tony’s interpretation of *Sonata* showcased his large resonant sound. His playing in the Chaynes *Concerto* was vibrant; his brilliant sound cut through the



One of the finalists
in the ITG Solo Competition
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angular phrases with ease. Next was Marcus Flores (New Mexico State University; Teacher, Frank Romero). Marcus's *Sonata* was subtle and highlighted fluid phrasing and articulation. His performance of the Tomasi *Concerto* showcased a warm sound and emotive playing. Last was Ryan Beach (Northwestern University; Teacher, Barbara Butler). Ryan demonstrated great attention to detail in *Sonata*. He also chose the Tomasi *Concerto*, which demonstrated his ability to undulate masterfully between various styles and techniques.

Wilmer Wise Clinic (NY)

Wilmer Wise's workshop began with a gracious introduction from ITG director-elect Langston Fitzgerald who then sat in, onstage with Wise, adding his own perspective (and some great stories) to the Q&A. Wise explained that as a "fully plugged-in, switched-on internet geeky person" he participates in a number of online activities including TPIN, whence he'd brought his first query of the morning, just to get us started. The questioner had asked about how "you can't play the trumpet with false teeth" ...well, a graphic teeth exhibition and a sizzling flit through the Reiche *Abblasen* later, that was one myth dispelled. A barrage of questions followed, dealing with topics as diverse as the famous *West Side Story* recording with Bernstein (Wise was playing the very same Bach 72, lightweight bell, this morning), important teachers and childhood influences (he talked especially about the sound and phrasing of Philadelphia Orchestra principals William Kincaid, flute, and Marcel Tabuteau, oboe, among many others), and technical matters ("I wish it was more complicated—but it isn't!"). Readers who would like to know more about his life and career are recommended to see Laurie Frink's excellent profile, "A Remarkable Life of Diversity," in the October 2005 *ITG Journal*.

The workshop was punctuated with exciting, compelling extracts from a piece that Jimmy Owens is writing for Wise's 75th birthday this year; it's clear that this is a work to be keenly anticipated.

To summarize Wise's philosophy as presented today: It's not rocket science—simple is good; sing everything you play; be a *musician*, not just a trumpeter. All this was presented with such grace, humor and charm, and with such a wealth of wonderful, unique stories, that I left the workshop surfing on the wave of goodwill and love emanating from the audience



Wilmer Wise

towards this fine musician and wonderful person, and I very much hope and expect that he felt it too.

Marine Band Brass Quintet Recital (AP)

The concert opened with a fanfare by the Marine Corps Fleet Trumpet Ensemble, which includes trumpeters stationed throughout the us. The group performed three works with great élan: Bruce Broughton's *Concert Piece for Eight Trumpets*,



The United States Marine Brass Quintet

Terry Everson's arrangement of W.L. Thompson's *There's a Great Day Coming*, and the premiere performance of David Sampson's *Inamere*, commissioned by the Marine Corps Forces Pacific Band and dedicated to Chief Warrant Officer 4 James Ford.

The featured performers, a brass quintet from the "President's Own" US Marine Band, with trumpeters Matthew Harding and Michael Mergen, hornist Hilary Hart, trombonist Chris Clark, and tuba player Chris Tiedeman, masterfully presented a program of selections from different musical eras. They opened with John Philip Sousa's *Sabre and Spurs March*. The quintet next played Ray Mase's setting of Claudio Monteverdi's *Four Monteverdi Madrigals*. Following the Monteverdi, the group gave the world premiere of James Stephenson's *Chase Sequence*, written particularly for this performance and introduced by the composer himself. The program ended with a very tasteful performance of Viktor Ewald's *Quintet No. 4* in A-flat major.

Ronald & Avis Romm Duo Recital (MR)

Tromba Mundi's performance of *Time Shares* by Mike Zuckerman was outstanding. The ensemble's balance, blend, and musical presence was top-notch in every way. It was a fantastic sound model for what a trumpet ensemble should sound like. Avis and Ronald Romm presented a recital with typical Canadian Brass flavor. Romm performed several pieces familiar to the tens of thousands who have been blessed to hear his playing over the past decades. He took time between several pieces to allow for audience questions. This provided fascinating insights into Romm's tremendous career. Romm played all but one piece by memory, including a stirring rendition of Del Staigers's *Carnival of Venice*. The most entertaining lighthearted moment of the recital found Romm performing various opera selections dressed in a red dress and black wig, with chop sticks in his faux hair. The level of musicianship, coordination, and overall polish demonstrated by this duo can only be the result of a tremendous lifelong musical and personal partnership.



Ronald and Avis Romm

Benjamin Wright Clinic (KD)

After introductions from board member Kathy Leach, clinician Benjamin Wright began with a rousing performance of Honegger's *Intrada*. Then he stated, "The first thing you listen for in any audition is sound." This single idea was the backbone of an inspiring presentation that encompassed such topics as fundamentals, rhythm, mental preparation, imagery, and style. Wright utilized the help of the orchestral excerpts competition finalists to demonstrate how simple approaches can help you achieve greater musicality, intonation, clarity, and even humility. The finalists showed immediate improvement on each excerpt with only a few directions from Wright, most noticeably from the use of singing audibly. Throughout the clinic Wright entertained questions from the audience and offered clear advice based on personal experiences and knowledge from his teachers. Wright's thoughts on moving from "replication" (what you have been taught by others) to "ownership" (personal interpretation) were especially insightful.



Benjamin Wright coaches Ryan Beach

Lew Soloff Improvisation Clinic (JI)

Lew Soloff, legendary performer, recording artist, and member of the famed group Blood, Sweat, and Tears, presented a



Lew Soloff makes a point

session about improvisation. He began by first answering his most common question: how do you get to be good? The answer is simple: it's 5% talent and the rest is *practice!*

Soloff reflected on important trumpet influences on his life (Armstrong, Gillespie, Eldridge). The subject of mouthpieces also came up (use ones that will help you get the sound you desire). On improvising, the first object is to share your love of the music by presenting it in the *spirit* (intention or conviction) with which you play. Secondly, create a tone you love and incorporate different ways one can make it exceptional. Next, rhythm is more important than the notes and finally, one's sense of time is crucial.

His wonderful sense of humor, honest approach to life, and colorful personality was always on display. Soloff's spontaneity on a variety of subjects was entertaining, often enlightening, and always directly from the heart.

Ibrahim Maalouf Recital (MR)

International prize-winning trumpeter Ibrahim Maalouf took the stage accompanied by Reed Kennedy on drums, Chris Bates on Bass, and Brian Nichols on Piano. Maalouf explained that today's performance was like an open rehearsal, as the group spent roughly ten minutes prior to the performance rehearsing; the performers had not previously met. The quartet performed five of Maalouf's original compositions: *Whoever You Were, Even If You Don't Believe Me, Except When I Say No, I Don't Want Anymore*, and an unnamed selection. Gary Mortensen introduced Maalouf and called him a "musical sponge" and "fantastic young man." Maalouf plays a B-flat trumpet that has four valves that his father, Nassim, invented in the 1960s. The fourth valve is used to produce quarter-tones. Throughout the concert Maalouf's playing was fresh, innovative, sensitive, powerful, subtle, vivid, colorful, and creative. He moved through various tessituras with ease and grace, weaving textures that were sophisticated beyond his young age.

On *Whoever You Were*, Maalouf employed fantastic control of soft dynamics and subtines. His sound was smooth as he melded with the complex chords emulating from the piano. *Even If You Don't Believe Me* gave Maalouf a chance to delve into various smears, semi-tones, glissandi, and half-valve sounds. This, along with several non-traditional scales gave the music a decidedly middle-eastern flavor. He opened up an exposed, brilliantly robust, forte sound. The third composition, *Except When I Say No*, had a hip funk/smooth jazz

groove. His sound was perfectly suited to the nature of the work and in tune as he moved from veiled to robust playing. The fourth selection's title was not announced, but was an up-tempo driving piece that afforded Maalouf space to alternate between animalistic drone singing and jazzy half valve sounds. It was difficult to tell where his singing and playing began and ceased. At one point in this piece, in a moment only possible at an ITG Conference, he repeated sounds emulating from a clinic in the adjacent room. The audience applauded as he catapulted off of the high notes from next door, using them for



Ibrahim Maalouf

improvisational fodder. *I Don't Want Any More* concluded the concert with Maalouf skillfully using plunger technique on his Harmon mute that produced soulful sounds that were extremely close to the human singing voice. Maalouf's performance was a true example of using the trumpet as an extension of one's musical imagination. There was absolutely no disconnect between his ideas and his horn. He is a true musical artist in every sense of the word.



Ibrahim Maalouf

Jean-Christophe Dobrzelewski Lecture/Recital (BRW)

Jean-Christophe Dobrzelewski discussed in depth the historical value and technical issues of the keyed trumpet while performing both the Haydn and Hummel trumpet concertos. As a trumpet teacher, Dobrzelewski felt it necessary his students understand the history of the instrument they were studying, and took his students to watch a keyed trumpet be built! The particular horn he played during the masterclass is the instrument the school purchased and had made for his studio.

Dobrzelewski discussed, after his performance of the Haydn and Hummel, the difficulties and unique quirks of the keyed trumpet in depth. Overall, the instrument's sound is warmer, softer, and more delicate in nature. Because of the difference in sound, the tonguing is much smoother and generally more connected, simply because it matches the color of the instrument. The mouthpiece differs as well.

Overall, a very informative and extremely enjoyable by all who attended the masterclass from Jean-Christophe Dobrzelewski!



Jean-Christophe Dobrzelewski

Mark Niehaus Clinic (AP)

Mark Niehaus's session on "What I Should Have Played in High School" opened fittingly with a trumpet choir from Solon High School in Solon, Iowa. They performed director Desmond Cervantez's arrangements of Leroy Ostransky's *Suite for Trumpet Sextet*, Zequinha Abreu's *Tico-Tico*, and James Olcott's arrangement of Jim Van Heusen's *Here's That Rainy Day* which segued into Cervantez's setting of Jimmy McHugh's *On the Sunny Side of the Street*.

Niehaus began his clinic playing an articulation etude from the beginning of the Arban book. He explained that fundamental exercises from Arban and Schlossberg enable players to perform everything. Niehaus shared stories of influential teachers of his like studying with George Jansen and Raymond Mase. He discussed how he recently recorded Hal Leonard's *The Trumpet Collections* in three volumes for players of various levels. From these collections, he and Rebecca Wilt performed

two songs by Samuel Barber: *The Daisies* and *Shining Night*, Balay's *Petit Piece Concertante*, Herbert L. Clarke's *Maid of the Mist*, and the Goedicke *Concert Etude*. Niehaus's session covered many topics, from fundamentals to musical delivery. His engaging, humorous, and direct delivery captivated the audience who excitedly volunteered and were volunteered to demonstrate different concepts.



Mark Niehaus

Allen Vizzutti & Anthony DiLorenzo Recital (KE)

Subtitled "Two Guys From Italy," this concert featured Allen Vizzutti and Anthony DiLorenzo. Vizzutti is no stranger to ITG Conferences, having performed in at least three over the past decade. For those unfamiliar with Vizzutti (is there such a person?), he has performed on over 100 motion picture sound tracks, for TV shows, commercials and recordings with such artists as Frank Sinatra, Barbra Streisand, Neil Diamond and Chick Corea, and on the "Medal of Honor" and "Halo" video games. Composer and trumpeter Anthony DiLorenzo has held positions with the Philadelphia Orchestra, New World Symphony, Santa Fe Opera and Utah Symphony, and has had his works performed by the San Francisco, Colorado, Utah and New World Symphonies.

Vizzutti performed three works that demonstrated the full range of his technical and musical abilities. His rendition of the *Concertino in E-flat* by Albrechtsberger featured impeccable piccolo trumpet playing. His choice of embellishments increased the demands of an already-difficult work. He followed this with his own arrangement of *Somewhere Over the Rainbow*. Having heard Vizzutti play this piece several times in the past, I was struck by tonight's performance, which seemed



Laura and Allen Vizzutti

freer and more improvisatory. The result was smooth and soothing. His final solo work was an original composition entitled: *Nine Black Riders Fantasy*. This work was inspired by J.R.R. Tolkien's "Lord of the Rings" and was written in 1975 while Vizzutti was a graduate student at Eastman School of Music. The "Nine Riders" are the "ringwraiths" who pursue Frodo Baggins as he attempts to destroy the ring that is in his possession. This piece featured angular lines and rapid tonguing passages that audiences have come to expect during a concert by Vizzutti, and his performance did not disappoint.

Anthony DiLorenzo joined pianist Laura Vizzutti on stage for the premiere performance of his composition *Cobalt: Concerto for Trumpet and Percussion*. In introducing his work he stated that the piece had been completed only a few weeks earlier and that the ink "was still wet." Instead of the three percussionists called for, a pre-recorded tape of the percussion parts was used with trumpet and piano. DiLorenzo mentioned that he utilizes a "cinematic approach" to his compositions; this became more obvious during the performance of the three-movement work, as I detected a bit of John Williams's *ET* in the first movement. By contrast, the second movement featured a more majestic, sustained melody, while the final movement was reminiscent of Jolivet. The piece was well received and has the potential to become a popular work for trumpeters and percussionists alike.



Anthony DiLorenzo

Vizzutti joined DiLorenzo on stage for the final work of the concert: Del Staigers's *Carnival of Venice* performed as a duet. The interaction between the two trumpet players and the



Allen Vizzutti and Anthony DiLorenzo perform *Carnival of Venice*

inevitable high notes at the end brought the audience to their feet for a rousing ovation. This led to a recapping of the final section of the piece and an even higher ending note. This was Vizzutti at his finest, with the satisfying addition of DiLorenzo's performance of his newest work.

Hornheads Concert (NY)

Hornheads gave us an excellent concert in the Hilton Minneapolis ballroom tonight. Led and arranged for by trombone/euphoniumist Michael Nelson, the group also contains Kenni Holmen (tenor/soprano sax), Dave Jensen (trumpet, flugelhorn), Kathy Jensen (alto/baritone sax) and Steve Strand (lead trumpet, flugelhorn). They started in 1991 as Prince's horn section but the group evolved into a separate entity, an "a cappella" horns-only group, and has now been operating independently for almost twenty years, doing jazz festivals, universities and a myriad other events while the members also continue their separate personal careers; that part of the group's web site, a veritable Who's Who of artists collaborated with, makes enviable reading.

Hornheads launched straight into their exciting show this evening with a James Bond medley which shrieked in all the right places—the *James Bond Theme* itself, as an obvious example, with impressive lead trumpet from Steve Strand—and also smooched fantastically when required, for example in *You Only Live Twice*, turned into a languorous alto sax feature showcasing Kathy Jensen. We ended up with a complex, punchy *Live and Let Die*—suitably energetic and tricky with great trumpet and tenor sax solos from Dave Jensen and Kenni Holmen. This medley was arranged specially for this conference, Michael Nelson feeling quite rightly that the music of 007 is a powerful way of addressing an audience of trumpet players!



Hornheads rock the audience!

Featuring Dave Jensen on flugel and Kenni Holman on soprano sax, the next selection *How Will I Know?* by jazz pianist Mary Louise Knutson was a great tune with a mellow, big-band ballad feel. Just to keep us on our toes Nelson also swapped to his unusual double-bell euphonium; like all members of the group he changed instruments several times during the concert. The fact that everyone has at least two instruments does perhaps make the arranger's job that touch easier by increasing the permutations of the tonal palette that he has available.

Sweet Georgia Brown came next—Nelson explained that he had wanted to include some old standards alongside originals and popular medleys—and after a grand introduction the tune took off at high speed featuring, among other things, a trom-

bone solo of phenomenal virtuosity. It was followed by *Head Case*, a Nelson original—punchy and driving, a really busy arrangement, but with room for some great solos to get through. These were on trombone, tenor, and an extended alto solo, complete with a huge cadenza, from Kathy Jensen despite a recent accident which you'd think might get her a few days off: instead, she took the ballroom by storm and then brought the house down with her “look, no hands” high notes, a trick I don't think you'll see many trumpet players emulating. (Well, I certainly hope not.)

Following this, a medley of tunes from *West Side Story* offered a thorough and stylistically fascinating tour of the work. Among other treats it featured a particularly fine *America* with a lovely, fluid and very high trombone solo from Nelson and some similarly stratospheric moments on tenor from Holman. The performance of the next item was very appropriately dedicated to the memory of Snooky Young: this was a Miles Davis medley featuring tunes from *In a Silent Way* and was certainly a worthy tribute to Young.

In an interesting aside Nelson explained that their penultimate tune, *New Dell Inn*, was one of the earliest things he wrote for the group, while they were still with Prince. Hearing it at a session, Prince liked it so much that it became the basis of his *Billy Jack Bitch*. You can hear why he appreciated it—it's an exciting, highly energized number with a whole lot going on. Finishing with a superb medley of Stevie Wonder tunes, in which I must especially mention *Superstition* and a monster tenor solo, the group brought their set to a sizzling finish.

I really enjoyed this concert. It's an interesting concept—is it a big band with the rhythm section missing, or a small wind ensemble that plays a different repertoire, or just something in its own unique category? (To be honest, my draft answers are no, no, yes!) The sparse textures make everyone work hard; there are no big gaps other than solos for players to take a rest and at least one, sometimes two, out of the trombone and the saxes has to be dedicated to keeping the bass line going—add a solo and you're potentially running short of voices already. Or are you? Hornheads never failed to amaze me with the completeness of their sound, so it's not a question of what's *missing* so much as what's *there*. The added clarity with which you hear it, and the incredible level of precision with which they play, mean that you actually seem to get an extra dimension when you're listening to this superb group.



36TH ANNUAL CONFERENCE OF THE INTERNATIONAL TRUMPET GUILD MAY 24 – 28, 2011 • MINNEAPOLIS, MINNESOTA

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Wilmer Wise and Doc Severinsen renew their friendship at the display booths!



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SUPPLEMENTARY INFORMATION

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Gary Mortenson (GM) just completed his tenth 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.

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Elizabeth Roggenkamp (ER) is a sophomore at Kansas State University where she is majoring in music education and mathematics. She performs with the K-State Trumpet Ensemble and Concert and Marching Bands. Elizabeth is a student of Gary Mortenson.

Glennis Siverson is a freelance photographer who travels worldwide. Glennis has been published on National Geographic's web site four times and has worked with several entertainment clients including Grammy-nominated pianist Eric Lewis, guitarist Ernesto Tamayo, speaker and author Nick Vujicic, actor Doug Jones, and actor Eduardo Verastegui. She also provides photography for the Albuquerque Youth Symphony.

Joseph Walters just completed his tenth year producing layouts for the *ITG Journal* and pieces like this one, and is an amateur trumpet player from Albuquerque, New Mexico.

Becki Ronen Walenz (BRW) represented the state of Kansas in the 2010 Miss America Pageant. She is a BM graduate of Kansas State University in trumpet performance. She currently is an MM student of John Ellis at SUNY Potsdam-Crane School of Music.

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