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“a trumpet newsletter for the young and the young at heart”

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Kristin Mortenson, Editor

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No More Lazy Days of Summer!

By Kristin Mortenson, Manhattan, KS

Happy New Year! Did you make some New Year’s Resolutions? Have you kept them thus far? If so, good for you! If not, it’s not too late. If your resolution is to become a better musician, I have a suggestion that will help you accomplish that goal: SUMMER CAMP! When I was a high school student in San Antonio, I always looked forward to the summers. Our youth orchestra had an exchange program with a youth orchestra in St. Paul, Minnesota; some years we would go there for camp and other years they would come to us. Now that I am a teacher and parent I look back on those days and realize just how valuable those camp experiences were. So how do you choose where to go?



There are hundreds of summer music programs nation- and world-wide. In nearly every state in the US, colleges host music camps every summer. There are camps geared toward near-beginners, intermediate players, and elite musicians. And camp does not necessarily mean a large expense to you or your parents. Many college music camps are very reasonably priced and have scholarship aid available. Often you can attend camp for two weeks for less than five hundred dollars, and benefit from instruction by university-level professors or graduate students. You also can attend a college camp in a neighboring state and stay in a university dorm for slightly more money, but still spend only a reasonable amount—and you feel like you’ve really “gone somewhere.”

For your consideration, here is a very rudimentary list of camps. These camps were selected for their diversity of programs and their longevity of existence. They cater to all levels of performance, and some may have adult programs ideal for the “comeback player.” Ask your school music director or private teacher for recommendations on what programs would be appropriate for you; those listed here are a good starting point.

*Blue Lake Fine Arts Camp	Twin Lake, MI	www.bluelake.org
Brevard Music Center and Festival	Brevard, NC	www.brevardmusic.org
Camp Encore/Coda	Sweden, ME	www.encore-coda.com
Dartington International Summer School	Devon, UK	www.dartingtonsummerschool.co.uk
*Fairbanks Summer Arts Festival	Fairbanks, AK	www.fsaf.org
Hummingbird Music Camp	Jemez Springs, NM	www.hummingbirdmusiccamp.org
Idyllwild Summer Academy	Idyllwild, CA	www.idyllwildarts.org
Interlochen Center for the Arts	Interlochen, MI	www.interlochen.org
Longhorn Music Camp	Austin, TX	www.longhornmusiccamp.org
Lutheran Summer Music	Decorah, IA (2004 location)	www.lutheranmusicprogram.org
Midwestern Music Camp	Lawrence, KS	www.ku.edu/~mad/summer/mwmcamp
Sewanee Summer Music Festival	Sewanee, TN	www.sewanee.today.sewanee.edu/ssmf

Camps marked with an asterisk (*) have programs especially for adult and/or comeback players. To find many more programs available, try a Google search for “<state> summer band camp.” You will certainly find a program to suit your needs!



My Return to Trumpet Playing

By Cliff Warren, Tampa, Florida

I let my trumpets gather dust in the closet for about 10 years. Having started a new, demanding job in 1984, I thought I had no time. My comeback began with a Christmas present—a cassette of Arturo Sandoval. The two tracks which inspired me the most were “Tres Palabras,” where he accompanies Vicki Carr on flugelhorn, and his own composition, “A Mis Abuelos,” where he concludes with a high note I had previously thought was impossible on the trumpet.

The next step was my first exposure to a British-style brass band, the Sunshine Brass Band in Tampa, Florida, where I live. With cornets instead of trumpets and a few lower brass instruments unique to that type of band, such as the E-flat tenor horn, the B-flat baritone and the E-flat tuba, it was a sound I had never heard before out of brass instruments.

During a business trip to Minneapolis, I woke up one morning thinking, “I want a flugelhorn.” Minneapolis is my home town, so I went to a music dealer I had known in my high school days. Even with my stiff chops, I could tell I wanted something more than a student horn, yet my budget did not allow for a top-of-the-line professional horn. I found one priced in between, and it has proven to be a good choice ever since.

By the time I got back to Tampa, my chops were back in reasonable shape, so I contacted the director of the Sunshine Brass Band and told him I had just bought a flugelhorn. He explained that a brass band has only one flugelhorn part and it was filled, but that they were looking for second and third cornets. When I told him I had only trumpets, he replied that the band owns cornets for just that reason. He invited me to attend a rehearsal. I went just to listen, but when one of their third cornet players was absent, I got to play. At the end of the rehearsal the director asked me, “Do you want to come in?” and of course I did! During the rehearsal, the director introduced Mark Fenderson, a freelance player and teacher who had just moved there from Maine. It took my thick head a few days to conclude that just maybe a teacher could help my recovery. I finally called Mark, and it turned out that I was the first prospective student to contact him.

When I first went to see Mark, my idea was to take a few lessons “just to get my chops back.” That was six years ago, and I have been studying with him ever since! He quickly helped me “recover,” and since then he has taken me further than I ever dreamed possible! He recommended that we start with Arban, and he showed me that there is indeed music in those etudes which I had considered so boring in high school!

Mark studied with Charlie Schlueter and continues to pass on Schlueter’s concept of “minimum natural resonance.” After getting across this concept and making a few minor adjustments to my embouchure, we began talking less about playing the trumpet and more about playing music. My original “wish list,” such as a higher range and a softer tongue, turned out to be just trumpet-playing techniques. I see my growth with Mark as a rubber band with an ever-increasing circumference. The goal is to form it into a perfect circle, which represents versatility.

During my first season with the Sunshine Brass Band, I noticed that the soprano cornet part was a “revolving door;” we had a different player for every concert. I bought an E-flat trumpet, and Mark and I took the band’s summer recess to get me familiar with that instrument. About halfway through the summer, I checked out the band’s soprano cornet. By the time the band reconvened, I was ready to try the part, and I have been there ever since.

At the time I joined the Sunshine Brass, my commute to work was across town, with a lot of very long traffic lights. Shortly after I got a piccolo trumpet, it dawned on me that I could use the time waiting at traffic lights to play a few notes. I eventually got more elaborate and played along with recordings of my favorite Baroque soloists. I told Mark about this foolhardiness, and he commented that most trumpet players do the same thing, but usually content themselves with just a mouthpiece. One day someone told Mark, “You’ll never guess what I saw this morning—a guy stopped at a traffic light playing a piccolo trumpet!” Mark said, “I know just who you’re talking about, he’s one of my most motivated students!”



ITG Has A Youth Competition Just for You!

Students are invited to participate in ITG Youth Competitions
2004 ITG Conference June 15 – 19 at the University of Denver Lamont School of Music in Denver, Colorado

There will be two Youth categories:
Under 14 years old on February 15, 2004.
At least 14 years old but less than 18 years old on February 15, 2004.

For repertoire lists, rules, and deadlines, see page 96 of the October, 2003, *ITG Journal*
Or visit the following web site: <http://www.trumpetguild.org/pdf/ITGCompetitions.pdf>
(See page four of the PDF file)

The Brass Quintet... it's not just for contest anymore!

By William S. Richardson, Northwest Missouri State University

Many students involved in great music programs, middle school through university, benefit greatly through an aggressive focus on chamber music. Chamber music typically features one person per part, offering a more "soloistic" type of playing in a smaller ensemble setting than the school band or orchestra. In addition, this music offers more opportunities for self-expression and, most important, is very fun to play.

For brass instruments, our primary chamber ensemble is the brass quintet (two trumpets, horn, trombone, and tuba). While like-instrument groups (trumpet trios, quartets, etc.) are fun, I feel that the brass quintet is a diverse, dynamic, and potentially more engaging performance medium for all brass players. There are always occasions to perform with a brass quintet, so resist the habit of waiting until February to "throw something together" for solo and ensemble contest. Talk to your band director about prospective performances at local churches, social functions, and other events.

As brass players, one of our most important jobs is to listen to outstanding live performances and recordings. Professional quintets like the Canadian Brass, Empire Brass, Army Brass Quintet, Dallas Brass, St. Louis Brass Quintet, Boston Brass, American Brass Quintet, Rhythm & Brass, and many others have helped to promote brass instruments and brass music over the past 30 years. Try to purchase recordings by these ensembles and see them live whenever possible.

It is easy to begin rehearsals with some long-tone scales, either unison or in thirds. While playing these "warm-up" exercises (between 5 – 10 minutes), make sure to focus on breathing together, playing with a good sound and in-tune, and developing a common style of articulation with the other four quintet members. It is also helpful to do some lip slurs and faster articulated scales before moving on to practicing music.

A very brief list of high school level quintet compositions and arrangements is included below. Please feel free to purchase some of these pieces, form your own brass quintet, practice (and perform) year-round, and enjoy!

Selected List of Brass Quintet Music

The Canadian Brass Book of Easy Quintets by Walter H. Barnes
Publisher: Hal Leonard Corporation

Contrapunctus I by Johann Sebastian Bach/arr. by Robert King
Publisher: Robert King Music Company

Es ist ein Ros' Entsprungen by Johannes Brahms/arr. by Lewis Niven
Publisher: Robert King Music Company

Scherzo by John Cheetham
Publisher: Western International Music

Symphony for Brass, Op. 5 by Victor Ewald/arr. by Robert King
Publisher: Robert King Music Company
(quite a bit more difficult than the other quintets listed here)

Three Scott Joplin Rags arr. by Arthur Frackenpohl
Publisher: Edward B. Marks Music Corporation

Rondeau by Jean Joseph Mouret/arr. by Robert King
Publisher: Robert King Music Company

Sonata from Die Bankensangerlieder by Anonymous*/arr. by Robert King
Publisher: Robert King Music Company
(recently attributed to composer Daniel Speer)



WANT MORE TRUMPET?

Consider becoming a member of the International Trumpet Guild!
Membership applications are available in the *ITG Journal* or online
at www.trumpetguild.org/join/join.htm
Student/Senior memberships are only \$25/year!

Ask your teacher about these soloists, teachers, and groups appearing at the 2004 ITG Conference!

The American Brass Quintet
William Adam
Boulder Brass
Raymond Crisara
Jack Daniel's Silver Cornet Band
Denver Brass
Vincent DiMartino
Jon Faddis
Barry Green
The Lamont Wind Ensemble
Jens Lindemann
John McNeil
Fred Mills
Ronald Romm
Michael Sachs
Bobby Shew
Byron Stripling
Summit Brass
And much more...

There's something for everyone!

June 15 – 19, 2004

Alan Hood, Host
Lamont School of Music
University of Denver
www.trumpetguild.org

Great Conductors of the 20th Century

(Can you find the names of these conductors in the Word Search grid at right?)

Leonard BERNSTEIN
Sir Neville MARRINER
Zubin MEHTA
Eugene ORMANDY
Seiji OZAWA
Fritz REINER
Sir George SOLTI
Leopold STOKOWSKI
George SZELL
Arturo TOSCANINI
Herbert Von KARAJAN
Pierre BOULEZ
Sir Adrian BOULT

F V K W N J I N I N A C S O T
J G U P Z P E K C T P U V Z U
W B Z R L X S M H Y L R E C W
S E O Z A W A E R U C O F X G
L R N V O R M A N D Y V S Z F
L N E K R M X H P H S N E E O
E S O I P P J W G D J L L Z Z
Z T N E N L R W W P U B G V N
S E I V W E E X B O U L T Q Z
R I U I L A R Q B J W V H P X
W N V J K A R A J A N C I L J

Play With a Good Sound!

Eric Miller, West Point Military Academy Band

We often hear teachers say “play with a good sound.” Have you ever asked yourself “what is a good trumpet sound and how do I achieve it?” In both private studio and public school teaching, I have asked my trumpet students, “Who are your favorite trumpet players?” I have always been disturbed by the answers—why do so many student trumpet players know of so few professional trumpet players?

The responses or lack thereof are thought provoking. Every year, thousands of young students begin learning how to play the violin via the Suzuki method. Suzuki uses the “mother tongue” concept, proposing the idea that we learn how to speak by modeling our parents. As a result, the method incorporates listening and modeling as the basis to learn how to play their new instrument. So, why can't this concept be applied to trumpet students?

Obviously the answer to what is a good trumpet sound is subjective and individual. However, students should *at least* be able to identify major icons in the profession. How else will they know what they like or dislike? *Listening* to other trumpet players, both professional and amateur, is a key factor in one's development of sound!

One's concept of sound greatly determines the tone produced. Therefore, to produce a good trumpet sound, one must have that sound in his or her mind prior to actually playing it on the trumpet. This is why it is so important to expose yourself to a variety of musical situations—engage your mind with as much quality music as possible! Once these sounds are ingrained in your mind, your body will be more capable of reproducing them. Soon the numerous sounds in your mind will find their way into your performance, both in the practice room and the concert hall, creating your individual sound.

In addition, do not listen strictly to trumpet players! You will find great value in listening to the phrasing of an extraordinary opera singer or the impeccable technique of a violin virtuoso. Your sound is largely dependent upon your listening background. So, why not diversify your listening? I guarantee you will be surprised by what you find desirable, which will, in turn, greatly affect your idea of quality trumpet playing.

In conclusion, the key to playing with a good sound is listening to quality sounds. Attend recitals and concerts on a regular basis. Buy recordings and study them! Constantly saturate your brain with music from many sources—live performances, recordings, films, radio, etc. Don't be a great trumpet player—be a great musician! And lastly, have fun doing it! That's why we all started playing trumpet in the first place, isn't it?



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For more information pertaining to Youth Trumpet issues, please visit the *ITG Youth Website* at:

www.trumpetguild.org/itgyouth