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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

Peter J. Waidelich – *The 1999 Florida Trumpet Festival Jun2000/52*

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For membership or other information, please contact:

**David Jones, Treasurer
International Trumpet Guild
241 East Main Street #247
Westfield, MA 01086-1633 USA**

Fax: 413-568-1913

**Treasurer@trumpetguild.org
www.trumpetguild.org**

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The 1999 Florida Trumpet Festival

PETER J. WAIDELICH

The 1999 Florida Trumpet Festival (FTF) was held on April 23 and 24, on the campus of the University of Central Florida (UCF) in Orlando, with guest artists Rick Baptist and John Rommel. This was the third FTF that UCF has hosted. Other venues for the FTF have included Florida State University in Tallahassee and the University of Florida in Gainesville.

The FTF is sponsored in part by the Central Florida Chapter of ITG. The chapter was formed in 1986 and received its official charter from the ITG in 1987. The first FTF was held in 1987 with guest artists Vincent DiMartino and Sam Zambito. Other guest artists have included Bobby Shew, William Adam, Armando Ghitalla, Freddie Hubbard, Edward Tarr, The Dallas Brass (now Rhythm and Brass), Philip Smith, James Thompson, and Marvin Stamm.

The festival began with the **College Jazz Competition** on Friday afternoon. The first place winner was David Champagne, a student of J.B. Scott at the University of North Florida. Second place was awarded to Cameron Perrot, a student of Jay Coble at the University of South Florida. Jorge Quintana, a student of John Almeida at UCF earned third place honors. The three finalists were chosen from a taped preliminary round. Judges for the final round were Rick Baptist, Mike Arena, and Don Rogazinski. Each finalist performed *Infant Eyes* by Wayne Shorter, *Night And Day* by Cole Porter, and a piece of their choice. A trio of Orlando-based musicians, Richard Drexler on piano, Chuck Matthews on bass, and Barry James on drums, served as the rhythm section.

An evening concert featured the **UCF Jazz Ensemble** with guest artist **Rick Baptist** under the direction of **Jeff Rupert**. It didn't take long for the audience to understand how Baptist has become one of the most respected lead trumpet players in the Los Angeles recording industry. Baptist proceeded to navigate the entire range of the instrument with great ease and command on several excellent arrangements. Of particular note was Matt Catingub's *A Tribute to Elvis Costello*, on which Baptist played lead for the original recording. Baptist also dedicated a Tom Kubis arrangement of *Forever in My Heart*, from the motion picture *Titanic*, to his eight-year-old daughter. Many compliments went to UCF trumpeter Travis Heath, who played a nice duet arrangement of *Memories of You* with Baptist.



Guest artists John Rommel and Rick Baptist

Attendees were treated to Baptist's master class that consisted of stories from his extensive career as a lead trumpet player in the television and motion picture industry. He has recorded over 600 movie scores and 800 cartoon soundtracks, including *Animaniacs*, *Pinky and The Brain*, and *Tiny Toons*. In addition to the anecdotal glimpse into the world of motion picture and television music, Baptist provided advice for those interested in pursuing a career as a studio musician. He noted that a solid foundation is extremely important, including the ability to transpose, which he was doing out of the Arban book at 10 years of age. Baptist also stressed the importance of taking every opportunity to play, regardless of the situation, stating, "As a player, bring as much to the table as possible." Baptist offered this observation, "You have to be a team player. You must possess the ability to put your ego aside and allow the entire section to get the job done efficiently."

Although some events were held Friday afternoon and evening, the official opening ceremonies were held Saturday morning due to the work and class schedule of many of the attendees. The **UCF Trumpet Ensemble**, conducted by **John Almeida**, provided an impressive performance of *Festal Flourish #4*, composed by central Florida composer/conductor Joseph Kreines. After a few words of welcome

from Lyman Brodie, Assistant Dean of the College of Arts and Sciences at UCF, the festival continued.

The next event was a master class presented by **John Rommel**, professor of trumpet at Indiana University (IU). He began by talking about the size and depth of the faculty of the School of Music at IU and an equally impressive student body of approximately 1,800 music majors. Ironically, he never intended to teach the trumpet. He began his career as an orchestral player at the age of 20, as a member of the Louisville Orchestra (Kentucky). He was also in great demand as a studio musician in Nashville, Tennessee. Rommel was influenced by Leon Rapiere, principal trumpet with the Louisville Symphony. He credits Rapiere and the teaching of Bill Adam and Vincent Cichowicz with the development of his own interest in trumpet pedagogy. According to Rommel, it all begins with the commitment to “follow through with what you say.” He paraphrased Phil Smith’s idea of being a musician first and trumpet player second by saying, “One must play from a musical standpoint, not mechanically.” He added that the English language is somewhat inadequate when applied to teaching the trumpet and that listening is the key to better playing. He concluded, “To try to describe what is going on is inadequate.” Rommel stressed the importance of a slow and careful warm-up, while keeping things loose and relaxed. He advised, “Don’t panic if things feel tight in the morning.”

The University of South Florida Trumpet Ensemble, under the direction of Jay Coble, performed Ronald LoPresti’s *Intrada* from *Suite for Five Trumpets* to begin the **High School Solo Competition**. The winner of the High School Solo Competition was Ian Ertel, a student of John Almeida. Ertel performed splendidly on the first movement of Oskar Böhme’s *Concerto in F Minor*. Second place was awarded to Mason Binkley, a student of Mark Barron. Binkley performed Alexander Goedicke’s *Concert Etude*. Jessica Lillie, a student of Richard Stoezel, earned third place honors with her performance of the first movement of Kent Kennan’s *Sonata*. Each finalist was chosen from a taped preliminary round. The judges for the final round were John Rommel, Paul Butcher, and David Burnett. All of the high school students who submitted a tape were also invited to perform with the High School Honors Trumpet Ensemble, which provided the prelude to John Rommel’s recital on Saturday night.



College jazz finalists: Cameron Perret, David Champagne, Chris Dolske (jazz chair), and Jorge Quintana



College finalists: Michael Fee, Robert Schaar, Justin Emerich, and Mathew Farrington



High school finalists: Lowell Whitman, Jessica Lillie, Amy Hunter, Mason Binkley, and Ian Ertel

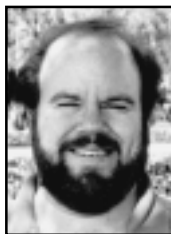
The **Sovereign Brass**, a quintet consisting of central Florida brass players, presented an hour-long performance with music ranging from the elegant *Renaissance Dance Suite* by Tilman Susato, to a nice arrangement of *Cherry Pink*. The group employs a percussionist, allowing them to expand their repertoire to include Dixieland jazz, music from the swing era, and transcriptions of orchestral works. Trumpeters Lyman Brodie and Tom Macklin were given a chance to shine with an arrangement of Antonio Vivaldi's *Concerto for Two Trumpets*. One of the high points of the concert was Macklin's spectacular performance of Arban's *Carnival of Venice*.

The **Stetson University Trumpet Ensemble**, under the direction of **Moffatt Williams**, provided the prelude for the **College Solo Competition**. They performed a very interesting arrangement of a set of Portuguese folk songs entitled *Brejeiro* by Luis Engelke. Also included was Kevin McLaughlin's *Duet for Incomplete Trumpets*, which featured Shanti Simon and Cory Lowery on trumpets with the second valve slides removed.

The winner of the competition was Justin Emerich, a student of Richard Stoezel at the Harid Conservatory. Emerich performed the first movement of Charles Chaynes' *Concerto*. Second place was awarded to Michael Fee, a student of Jay Coble at the University of South Florida. Fee performed the second and third movements of Haydn's *Concerto*. Robert Schaer, a student of John Almeida at the UCF, earned third place honors with his performance of the first movement of Hindemith's *Sonate*. Each collegiate finalist was selected from a taped preliminary round. The judges for the final round were John Rommel, Paul Butcher, and David Burnett. The level of playing was extremely high in each of the close competitions and many compliments went to all of the entrants.

The culmination of the two-day event was a recital presented by **John Rommel**. UCF professor of piano Gary Wolf accompanied Rommel on a very demanding program. The influence of Bill Adam and Vincent Cichowicz was evident in Rommel's mastery of air usage, allowing him to play with ease. Following an impeccable performance of Tartini's *Concerto for Trumpet*, Rommel performed a wide range of material including John Williams' *Concerto* and Henri Tomasi's *Suite for Three Trumpets* with Jay Coble and John Almeida. To conclude the recital, Rommel was joined by Almeida, Coble, and Chris Dolske on trumpet; Joseph Vascik and Steven Costello on trombone; and Justin Green and Roy Pickering on bass trombone, on a performance of Anthony Plog's *Music for Brass Octet*. It was a spectacular recital, and Plog's work for multiple brass was a perfect way to end the very successful festival.

Everyone involved in the organization of the 1999 FTF deserves acknowledgement, in particular the staff of the Department of Music at the University of Central Florida.



About the Author: Peter Waidelich is instructor of trumpet at Daytona Beach Community College (Florida). He oversees the music theory program and directs the College Jazz Ensemble. Waidelich has earned degrees from Stetson University and Florida State University. His teachers have included James F. Ault, Bryan Goff, and Edward Tarr.

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to provide recognition for developing young trumpeters

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Winners will receive a one-year membership to ITG and will be featured in the *ITG Journal*.

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