

Reprints from and Supplements to the

International Trumpet Guild® Journal

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 2010 INTERNATIONAL TRUMPET GUILD CONFERENCE, SYDNEY, AUSTRALIA

SPECIAL DAILY REPORT • COMPILED BY GARY MORTENSON

THURSDAY, JULY 8, 2010

The International Trumpet Guild® (ITG) is the copyright owner of all data contained in this file. ITG gives the individual end-user the right to:

- Download and retain an electronic copy of this file on a single workstation that you own
- Transmit an unaltered copy of this file to any single individual end-user, so long as no fee, whether direct or indirect is charged
- Print a single copy of pages of this file
- Quote fair use passages of this file in not-for-profit research papers as long as the ITGJ, date, and page number are cited as the source.

The International Trumpet Guild® prohibits the following without prior written permission:

- Duplication or distribution of this file, the data contained herein, or printed copies made from this file for profit or for a charge, whether direct or indirect
- Transmission of this file or the data contained herein to more than one individual end-user
- Distribution of this file or the data contained herein in any form to more than one end user (as in the form of a chain letter)
- Printing or distribution of more than a single copy of the pages of this file
- Alteration of this file or the data contained herein
- Placement of this file on any web site, server, or any other database or device that allows for the accessing or copying of this file or the data contained herein by any third party, including such a device intended to be used wholly within an institution.

<http://www.trumpetguild.org>

Please retain this cover sheet with printed document.



THE 2010 INTERNATIONAL TRUMPET GUILD CONFERENCE, SYDNEY, AUSTRALIA

SPECIAL DAILY REPORT • COMPILED BY GARY MORTENSON

Thursday, July 8

Teaching Around the World (KK)

The International Pedagogy Panel was composed of Joe Bowman, Judith Saxton, Laurence Gargan, Cathy Leach, Vincent DiMartino, and Lertkiat Chongjirajitra. The first question given to the panel was, “What does a teacher look for when auditioning students for his or her studio?” The universal theme among the answers was “teachability” and a good attitude. Next, the panel was asked what they do to keep their students motivated. Giving them resources, setting goals, and attending performances were some of ideas the panel gave. The final official topic was the use of technology in modern teaching. The use recording devices such as the Zoom H2 to record lessons was strongly encouraged. This allows students to pick up on things that they may have missed the first time their teacher said them in the context of the lesson. The use of *SmartMusic* as an aid to teaching was also highly encouraged. Following this, the audience was allowed to ask questions, which brought up even more enlightening discussion.

Orchestral Excerpts Competition (NY)

Competition chair Jack Laumer welcomed the audience, judges and finalists and thanked the preliminary judges—the complete trumpet section of the Minnesota Orchestra—for their work in selecting today’s three finalists from an initial group of fourteen. The judges for today’s final were Gordon Webb, the former principal trumpet of the London Philharmonic and Sydney Symphony Orchestras; Stephen Chenette of the University of Toronto and former principal trumpet of the Minnesota, Boston Pops, St. Paul Chamber and Denver Symphony orchestras; and Geoff Payne, the principal trumpet of the Melbourne Symphony Orchestra. The first finalist was Peixang Li of the University of Kansas; next was Nathaniel Locke, University of Northern Colorado; and lastly we heard Alexander Wilson from Grand Valley State University. The excerpts chosen were from: Mahler *Symphony No. 5*, Respighi *Pines of Rome*, Debussy *Fêtes*, Mussorgsky *Pictures at an Exhibition*, Stravinsky *Petrushka*, Ravel *Piano Concerto in G*, and Strauss *Don Juan*.

The competition results will be announced at Saturday’s Festival of Trumpets.



Teaching Panel, L – R: Joe Bowman, Lertkiat Chongjirajitra, Laurence Gargan, Cathy Leach, Vincent DiMartino, and Judith Saxton

Andrea Giufreddi in Recital (LE)

While he originally made his mark as principal trumpet with major Italian orchestras for more than 25 years, Andrea Giufreddi's work in film and commercial styles largely influenced the repertoire for this recital. He opened with several lovely ballads mostly from famous Italian soundtracks. Giufreddi's stunning lyricism was supported by subtle underlying textures through tender piano accompaniments, acoustic bass, and drum set mostly with only brushes. One might best describe these renditions as the trumpet played in the style of Andrea Boccelli with rhythm section accompaniment, and indeed, Giufreddi's passion equaled that of this renowned vocalist. Some brief be-bop style interjections provided dazzling technique with the same sentimental and stunningly moving sound. Highlights from the recital included *Misty* performed in a traditional jazz ballad style, a crowd-pleasing Latin-funk version of *The Carnival of Venice*, an up-tempo choro by legendary Brazilian composer Pixinguinha, and Vittorio Monti's *Czardas* integrated with the extreme pedal register. Giufreddi's unique style and luscious sound served as a wonderful voice for the impassioned melodies presented.



Andrea Giufreddi

David Baldwin on the Charlier Etudes (BW)

David Baldwin's expertise on the celebrated etude book that Charlier wrote is certainly known to long-time members of ITG. He has recorded the complete book (along with the Bitsch *Vingt Etudes*) and has given demonstration/lectures on this specific subject at several other ITG Conferences. This session was priceless for younger players who need to hear good modeling of these stylistically and technically brilliant pieces of music. Baldwin, in his calm and focused way, performed a number of studies giving the audience a nice mix of both lyrical "Du Style" studies and examples of the more technical variety. Study #2 was performed by Rhythm and Brass in the form of an arrangement done by a student at the University of Minnesota, where Baldwin serves as professor of trumpet. Baldwin also performed the "lost" Charlier etude that he announced as #37. This study was originally indicated as #18 in the manuscript but was not included when the book was published. On top of beautifully playing many etudes for us, he offered many

insights on mastering the etudes. And which etude is his favorite? "The one I'm playing at the moment."



David Baldwin

The Trumpet World in Greece (MR)

This presentation was a lecture/recital by Greek trumpeters Nikos Xanthoulis and Gerassimos Ioannidis. Each man spoke



Nikos Xanthoulis

about Greece's unique musical heritage; Ioannidis giving an overview of the trumpet throughout Greek History and Xanthoulis describing the background and idiosyncrasies of the *salpinx*. Xanthoulis gave an impressive performance of two of his own original concertos: one for trumpet, and another for *salpinx*; Anthony Baldwin accompanied both pieces on piano. Xanthoulis's performance on both instruments was strong and extremely accurate. His mastery of the *salpinx*, an instrument as long as he is tall, was remarkable. The sound of the ancient trumpet was brittle, delicate, and brilliantly shrill. Xanthoulis executed fluent pitch bends that added more notes to the concert F based harmonic series. His command of what must be a difficult instrument to master was extraordinary. All in attendance witnessed a remarkable and informative presentation!

ciative of his story and in awe of his strength of will against this disease.



Gerassimos Ioannidis

James Klages's Film "Healed" (GM)

It is fair to say that trumpet teacher/performer James Klages has had to endure more challenging situations, emotionally, physically, and psychologically, than anyone should have to face in one lifetime. In this inspiring film the audience was able to journey with James through his devastating diagnosis with multiple sclerosis, and to observe his struggle, and attitude toward living his life to the fullest in spite of this disease to the point where he has taken back control of his life and work. Klages was present to answer questions at the conclusion of the film and was surrounded by an audience that was both appreciative



Viewing the film "Healed"

US Army Trumpet Ensemble (KE)

The US Army Band "Pershing's Own" has been the premier musical organization of the US Army since 1922. The Ceremonial Band is the ceremonial component of "Pershing's Own," and its primary mission is to support the 2,000 military funerals held each year at Arlington National Cemetery. Eight members from the trumpet section of the Ceremonial Band presented a varied program of music for trumpet ensemble, including premiere performances of works by Phil Snedecor—*Walkabout*, Steven Sacco—*Music in Three Movements for Eight Trumpets*, and Denis DiBlasio—*Charge with Vinnie*. The group demonstrated the highest quality of ensemble playing, with flawless intonation, unified tone quality, and a precise musical style. The program ended with J.D. Shaw's *Caravan*, which featured guest artists Vince DiMartino and Jens Lindemann. The inevitable "high note contest" ensued, with smiles and cheers from performers and audience members alike.

Remembering Louis Armstrong (BA)

Bob Barnard and his quintet opened the recital with Armstrong's *Cornet Chop Suey* with a fantastic flourish, moving onto Armstrong's signature tune *When It's Sleepy Time Down South* with Barnard's fluid sound filling the Music Workshop with the melody. Accompanying musicians Paul Furniss on clarinet and saxophones, Peter Locke on piano, Darcy Wright on bass and Lawrie Thompson created a splendid supporting structure, which symbolized the musician's history of performing in various configurations for over fifty years. Furniss was featured on soprano saxophone on Armstrong's *Two Juices* and another tune, *Mighty River*, which he had re-written the lyrics to depict Armstrong's excellence in interpreting a song, but not after humoring the audience with a short parody of "trumpet shop talk" which gained the desired chuckling. Darcy Wright's



The US Army Trumpet Ensemble

polished bass sound was featured on *Sweet Georgia Brown* and the performance concluded with *Take Me Out To the Ball Game*.



Bob Barnard

.Gabriel by Robert Bradshaw (NY)

.Gabriel—to be pronounced “dot Gabriel”—is the new chamber opera by Robert J Bradshaw; its World Première took place in the Music Workshop at the Sydney Conservatorium, transformed for this occasion into an opera workshop and theatre. The opera is written for a small cast and orchestra of trumpet (Joshua Clarke), soprano (Jane Parkin), tenor (Sam Sakker), baritone (Chris Hillier), viola (Virginia Comerford), bassoon (Matt Ockenden), clarinet (Peter Jenkins) and piano (Tony Legge), all appearing by courtesy of Opera Australia and the Australian Opera and Ballet Orchestra.

Conference host Brian Evans introduced *.Gabriel*. Evans and Bradshaw had first spoken about the possibility of this work at ITG 2007 in Amherst; the opera was commissioned by the Australian Trumpet Guild for this conference. Evans believes that it is the first opera to be commissioned for an ITG conference—archivists, to work please!—and made no secret of his absolute delight in seeing it performed today: he is, after all, a singing trumpet player who works in the world’s most iconic opera house and lives and breathes opera, so you can

believe that this was really a very joyful thing for him to preside over.

Next, pianist/MD Tony Legge ran an open rehearsal/workshop so we got to see people at work and began to hear our way into Bradshaw’s always-fascinating sound-world. The composer then took a few minutes to talk us through the concept and to explain a little more about today’s concert performance; finally the whole work was performed.

I can’t in a few hundred words give you much of an outline of this splendid new work but fortunately you can read about it in detail online, and I strongly recommend

that you do just that (<http://www.gabrieltheopera.com>). In brief, Principal (soprano) is a confused, isolated figure who spends all her time online (I hope *we* don’t know anyone like that, readers) and “represents society’s dependency on the Internet, computers, and electronic communication.” She was sung wonderfully by Jane Parkin who, astonishingly, was unwell; if so then I really can’t imagine how great she must sound when blooming with good health. The only concession she made was to use a microphone but as Legge pointed out this actually works rather well given her isolation behind electronic barriers—an accidental piece of clever staging, then.

The enigmatic figure of Gabriel speaks only through the trumpet so we don’t know that much about him that cannot be expressed as an instrumental part, except that in some way—angel, conscience, imaginary friend?—he is trying to anchor Principal back into the real world and have her communicate with non-virtual friends and family. It is powerful and terribly moving stuff, strongly expressed by Bradshaw’s interesting, challenging music. Memory I and Memory II, the male voices, are other aspects of Principal’s complex psychological world, and the chamber ensemble of viola, two winds and piano provided—well, not really an accompaniment, but more another group of accomplished soloists with their own vital contributions to the opera’s development.



The vocalists for *.Gabriel*



Joshua Clarke on trumpet, and the orchestra

The trumpet player Joshua Clarke, as Gabriel, did a superb job on this complex and demanding music. It was really a very great pleasure to see a fine performer taking—almost literally—centre stage in an opera in such an intriguing and compelling piece. Some of the interplay with the other characters is heartbreaking in its intensity. This trumpet was so far from the pit, in so many ways, that it made it a real revelation to hear and see its role in *.Gabriel*.

I feel very fortunate to have been at this première and I will look forward, very much, to seeing further performances of this rich and rewarding work. Another ITG 2010 triumph.

Solo Competition Finals (KK)

The International Trumpet Guild's Solo Competition was well attended and a pleasure to listen to. Each competitor was to play one required work and one solo of their choosing. The required piece for this competition was Enescu's *Légende*. The first to play was Sergio Filpe acha Pereira from ESMAE Escola Superior do Porto Portugal who studies with Kevin Wauldron. Pereira first played *Légende* and then played his selected piece, the Arutunian *Concerto*. Next was Peter Smith from Florida State University who studies with Christopher Moore. Smith also started with the *Legend* and then followed with the Tomasi *Concerto*. The final competitor was Anna Garcia from the University of Missouri-Kansas City who studies with Keith Benjamin. Garcia opened with Enescu's *Légende* and chose Pakhmutova's *Concerto* as her second piece. All of the competitors played these pieces musically and at a high level.

Yigal Meltzer Recital (MR)

Yigal Meltzer, principal trumpet of the Israel Philharmonic Orchestra, teamed with Miriam Hickman to deliver a recital that was fantastically programmed and played. Meltzer performed six selections, bookending the recital with less familiar works by Israeli composers Robert Mozes and Theodor Holdheim, along with popular French standards Enescu's *Légende* and Bozza's *Rustiques*. It was refreshing to hear an artist of this magnitude interpret of these pieces. He chose tempi that were slightly slower than I am accustomed to hearing, bringing a fresh and extremely clean perspective to these gems of our repertoire. Alessandro Marcello's *Oboe Concerto in d minor* was simply breathtaking; Meltzer's picco-

lo playing was gorgeously florid and very vocal-like. He completely mesmerized the audience with Hans Werner Henze's intervallic *Sonatina for Trumpet Solo*. If this reviewer had to sum up Meltzer's performance in one word, it would be *wow!* It was one of the finest recitals I have ever heard!



Yigal Meltzer

Troica Recital: Mauk/Dunnick/Birr (LE)

Troica has forged new ground by researching original works, adapting existing compositions, and commissioning new music for the genre of trumpet, saxophone, and piano. The ensemble is composed of three faculty members from Ithaca College, including trumpeter Kim Dunnick, and its name is derived from the Russian word Troika, signifying a three-horse sleigh or more appropriately a governing body made up of three equal individuals. The letters IC were substituted for IK to represent Ithaca College. Dana Wilson's *Fanfare* provided a brief yet energetic and exciting opening. Next, Peter Lawrence's *Concertino* offered many interesting textures including the ethereal sound of saxophone coupled with cup-muted



Troica: Dianne Birr, Steve Mauk, and Kim Dunnick

trumpet and a fugue with all three instruments beginning in a strictly Baroque style that eventually moved to a more commercial sound. A world premiere of Margery Smith's *The Musarithmetic Ark* presented a more aleatoric approach, as well as many contemporary effects including plunger technique, saxophone growls, and dissonant chords and tremolos in the piano. Folk-like melodies highlighted a selection by the Russian composer Mikhail Bronner's *...and tomorrow will be better than yesterday*. Throughout this interesting and diverse recital, blend and ensemble precision were excellent, particularly with both wind instruments often playing in the same register.



Nadje Noordhuis solos with R&B

Jazz Improvisation Competition Finals (BA)

Repertoire for the jazz competition finals was Clifford Brown's *Joy Spring*, Antonio Carlos Jobim's *Wave*, Vernon Duke's *I Can't Get Started*, and Ray Noble's *Cherokee*, a collection of tunes from the vast jazz canon that typify the most standard of the jazz trumpet repertoire. The Sydney-local accompanying rhythm section of Alister Spence on piano, Steve Arie on bass, and Fabian Hevia on drums provided the perfect platform for the jazz improvisation finalists. Scott Dickinson (from the University of Miami) performed with a brassy sound that was definitely influenced by Greg Gisbert (his teacher), not to mention his chromatic harmonic aesthetic. Next to perform was Hermon Mehari (University of Missouri-Kansas City) whose subtle approach balanced his perilous use of rhythmic intensity and bluesy lines with a sweet sound. The last to compete was David Neves (Berklee College

of Music) whose balance of sporadic and flowing rhythmic use was complimented by his smooth sound and appropriate use of advanced harmonic concepts reminiscent of Woody Shaw.

Gala Concert: Rhythm and Brass (KE)

The US-based group "Rhythm and Brass" held their inaugural season in 1993. Since then they have traveled extensively throughout the United States and around the world, including tours in Canada, Saudi Arabia, the United Arab Emirates, the Virgin Islands, and Japan. Their music incorporates a wide variety of styles and influences, including (but not limited to) Josquin Des Prez, Pink Floyd, John Coltrane, Johann Sebastian Bach, and Duke Ellington.

For those unfamiliar with the group, R&B is made up of five brass players (a traditional brass quintet instrumentation of two trumpets, horn, trombone, and tuba) with the addition of a percussionist. Both the percussionist and the horn player also play the piano, allowing for a great number of sonorities throughout the concert.

Within the first ten minutes of the performance the audience at the City Recital Hall was taken from the music of J.S. Bach (*Fantasia in C Major*) to Lennon and McCartney (*Norwegian Wood*) to John Coltrane (*Syeeda's Song Flute*). Trumpeter Rex Richardson dazzled the audience with his incredible solos. Wiff Rudd's approach is more understated; his flugelhorn solo in David Gluck's arrangement of *Stairway to Heaven* was rewarded with smiles and sighs of satisfaction from many members of the audience.

One of the biggest ovations of the night was given to Charles Villarubia for his rendition of Arban's *Carnival of Venice*. For a tuba player to receive such recognition from a room full of trumpet players is high praise, indeed!



Rhythm and Brass



R&B sings *Jambalaya!*

Australian trumpeter Nadjé Noordhuis was featured with R&B on Maria Schneider's *Divided by Two*. Her sound was subtle and sweet, and her solos interesting and well developed. Her performance made it apparent why she was selected as a semi-finalist for the prestigious 2007 Thelonious Monk Jazz Trumpet Competition.

The concert ended with David Gluck's amazing composition entitled *Temporary Heartbeat*. This original work superimposes music from *The Wizard of Oz* with selections from Pink Floyd's *Dark Side of the Moon* (if you are unaware of the relationship between these two seemingly divergent works, go to http://en.wikipedia.org/wiki/Dark_Side_of_the_Rainbow for an explanation). In addition, snippets of the movie *Wild at Heart* by David Lynch, which includes numerous references to *The Wizard of Oz*, are inserted. The result is an incredible mélange of melodies, rhythms and dialogue.

For their encore, R&B played *Jambalaya* (On the Bayou), and featured trombonist Tom Brantley on the vocal made famous by singer Hank Williams. Brantley's Cajun accent was the perfect touch for this piece, which was made even more exciting with Rex Richardson's amazing piccolo trumpet solos.

R&B just keeps getting better, in my opinion. The ensemble is tighter, the improvised solos go farther, and the communication between the five brass players and percussionist more sublime. They left everything on the stage this night!

Late Night Jazz—Gianni Marinucci (JI)

Melbourne-based trumpeter, Gianni Marinucci took the stage of the Paragon amid a lively crowd. Backed by the tremendous ITG jazz rhythm section, he gave everyone a full

measure of some of the most inspiring jazz around. Beginning on flugelhorn, Marinucci and the quartet started with *Embraceable You* in a medium up-tempo groove. An original piece of Marinucci's, *An Offer you can't Refuse*, was an engaging jazz waltz. Two pieces by fellow Melbourne musicians included a lush ballad, *Simple Song* which demonstrated his lovely sound and fluid lines; and *Song of the Survivor* featuring a soulful yet nimble jaunt over the entire range of the horn. An up-tempo version of *Look for the Silver Lining* electrified the enthusiastic audience. Appropriately enough they finished the set with a moving performance of *I'll be Seeing You* in a relaxed swing. Late night jazz just doesn't get any better than this.





ADDITIONAL PHOTOS

The Exhibitor/Vendor rooms are always a major attraction at the ITG Conferences; where else can you try out all this hardware, compare mouthpieces, show that guy next to you how loud and high you can play?

Here is a selection of images from the exhibitors, courtesy Editor Gary Mortenson and conference photographer Robert Burne. (JW)





















SUPPLEMENTARY INFORMATION

The 2010 ITG Conference Reporting Team

Michael Anderson is associate professor of trumpet at the Wanda L. Bass School of Music at Oklahoma City University. Anderson is the administrator of the *ITG Web Site* and column editor for the Trumpet Technology column for the *ITG Journal*.

Brook Ayrton (BA) studied trumpet at the Canberra School of Music and then the Sydney Conservatorium of Music. In Sydney, Brook works as a freelance musician in many styles of music including jazz quartet, big band, Salsa, and African music genres.

Bob Burne is a Visiting Fellow at the Research School of Earth Sciences in The Australian National University. He is a Board member of PHOTOACCESS, and plays trumpet with the National Capital Orchestra (Canberra) and cornet in the Hall Village Brass Band.

Alex Cook (AC) is a junior music education major at Kansas State University where he studies trumpet with Gary Mortenson.

Kevin Eisensmith (KE) is President of the International Trumpet Guild. He is professor of trumpet and assistant chair of the Department of Music at Indiana University of Pennsylvania.

Luis Engelke (LE) is professor of trumpet and graduate coordinator at Towson University in Baltimore, Maryland. He is the Music Reviews Editor for the *ITG Journal* and serves on the ITG Board of Directors.

John Irish (JI) is associate professor of music at Angelo State University. He has chaired the ITG Youth Competition for seven years and authored many articles and reviews for the *ITG Journal*.

Katherine Klinefelter (KK) is a graduate of Grand Valley State University where she studied trumpet with Richard Stoelzel. She currently is a Graduate Teaching Assistant at Kansas State University where she studies with Gary Mortenson.

Gary Mortenson (GM) is in 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.

Marc Reed (MR) is assistant professor of trumpet and assistant director of bands at the University of Alabama at Birmingham. He is a member of the *ITG Book Review* and *ITG Recording Review* staffs.

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

Brian Williams (BW) is a senior performance major in the trumpet studio of Gary Mortenson at Kansas State University.

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