



THE 2014 INTERNATIONAL TRUMPET GUILD CONFERENCE, KING OF PRUSSIA, PENNSYLVANIA

SPECIAL DAILY REPORT • COMPILED BY PETER WOOD

Jake Walburn and pianist Ron Stabinsky deftly performed the next piece, Jack Ballard Jr.'s *Asububi for Trumpet and Piano*. The opening featured driving rhythms in an almost minimalist fashion as the performers conversed back and forth. Walburn's terrific facility and ease in the upper register made the more technically difficult, yet singing, middle segment sound easy as the work transitioned to a coda with a delightfully surprising ending.

Andrew Stetson took the stage next, performing Justin D. Casinghino's *...and so then I threw the stone* for trumpet and electronics. The work is based around the trumpeter using electronics to create looping tone rows that repeated until Stetson played a new one. Once rows were established, Stetson played small ideas over them. This created the effect of having multiple trumpeters playing at once. Stetson delivered a very compelling performance of extremely challenging music. Casinghino's composition was inventive and finely written.

The first trio on the recital was Brett L. Wery's *Three Conversations with Coffee* for oboe, trumpet, and piano. Originally written for oboe, trumpet, and strings, this pleasant work featured Peter Bond, oboist Henry Grabb, pianist Ron Stabinsky, and a carefully placed cup of coffee. The delicate and dancing beginning of this work was set up by Bond's magnificent articulation, and the ensemble showed fabulous style and blend as the work weaved the instruments in and out of the texture, giving each a moment to shine.

pet. Early English Baroque players used Selmer Paris piccolo trumpets. In England, preference for the valveless natural trumpet took off quickly; and within fifteen years of the invention of the piccolo trumpet, it was no longer acceptable in many music circles to play Baroque music with valves. English players generally prefer four-hole instruments with a modern mouthpiece. So that the audience could compare the strikingly different timbres, Steele-Perkins played various excerpts on piccolo trumpet, Baroque trumpets with modern mouthpieces, and Baroque trumpets with Baroque mouthpieces. He said that the opening fanfare in "The Trumpet Shall Sound" from Handel's *Messiah* is a quote of the famous fanfare that was played to introduce English judges, and that it should be played exactly as written. (JD)



and *frevô*. As noted by the performers, this work resembled his increasingly popular *Fantasia Brasileira*, written approximately thirty years earlier. A dazzling arrangement of Bomfiglio Oliveria's *O Bom Filho á Casa Torna* for eight trumpets concluded the performance. Details of many of these and many other Brazilian trumpet ensemble works can be found in a new article by Maico Lopes in the June 2014 *ITG Journal*. (LE)

Guy Touvron Recital

Guy Touvron began his Saturday afternoon recital, entitled "Known and Unknown French Repertoire," with Arban's arrangement of Giuseppe Verdi's *Fantaisie sur Don Carlos*. The piece began slowly and lyrically, with Touvron playing the trumpet's sweetest and softest *pianissimos*. In the more techni-



Guy Touvron

cal sections, both Touvron's smooth technique and the French virtuosic style were apparent. He next played the wonderfully lyrical *Quatres mélodies* by Gabriel Fauré. Touvron paused between sections to explain the significance and story of each movement. This reviewer especially enjoyed the beautiful and familiar *Pavane*, elegantly performed on flugelhorn. Touvron then played another set of four *Mélodies*, this time by composer Reynaldo Hahn. Again, Touvron's singing lyricism shone through, particularly in the cup-muted portion of *A chloris*. The closing "prison" movement, played by Touvron with a jazzy Harmon sound, was contemplative, yet curiously upbeat. Touvron closed the recital with Rémi Guillard's Concerto. Pianist Pepe Gallego provided wonderful piano accompaniment for the program. (JD)

New Works Recital #2

The Grand Ballroom South was filled with a standing-room-only crowd for the second New Works recital. The nine pieces on the program were selected by a committee, led by Eric Berlin, from among over 130 submissions.

The diverse program opened with *Motion* for six trumpets by Wang Ning, an ITG commission selected from over forty international works. The composer utilized foot stomping, percussive mouthpiece tapping, extensive doubling tonguing, and complex harmonies to create an engaging and exciting work. The ensemble did an outstanding job with this intricate

and demanding piece. (NV)

Christopher Marshall's *Fortenovem* was given its World Premiere performance. The title does not mean "loud and new," as one might expect, but rather "for ten of 'em," because of the ten trumpet parts. It was a tuneful and dramatic piece with two prominent solo lines expertly played by Luis Araya and Luke Marshall. (SH)

Luke Carlson's brief trumpet duet, *Fanfaronade*, was reminiscent of Stravinsky's *Fanfare for a New Theatre*. The piece uses polyrhythms to develop a five-note motive while exploring very wide melodic intervals and dissonant harmonies. It featured fine playing by Sean Butterfield and Andrew Stetson. (NV)

Sang-Il Ahn's *Mezzo Graffiti* for trumpet, saxophone, piano, bass and percussion is a quasi-atonal piece, full of percussive color, which captures the sound of a jazz combo with its instrumentation. Trumpeter Kevin Gebo and the rest of the ensemble navigated the strict contemporary style very well. (SH)

Terry Everson and pianist Shiela Kibbe dazzled audience members with the maniacal first movement of *Wound and Released* by Derek Charke. The non-stop repeated syncopations created a sort of minimalistic hemiola that led to a great dramatic impact with contrasting melodic sections inserted along the way. The duo masterfully executed the exciting work and left this reviewer wanting to hear the second movement as



Terry Everson

well. (NV)

Hejna? Mariacki, Concert Etude for Solo Trumpet by Natalie Williams was performed by Nick Hewett and was a very lengthy unaccompanied piece that featured multiple performance locations, each one requiring the performer to attach a white cloth to the stand. (SH)

Mitchell Dietz's *Through the Lowland Valley* for trumpet and piano featured a very tonal and melodic approach in a fresh and contemporary setting. The sonorous trumpet line conveyed a sense of joy and carefree abandon, while the undercurrent of flowing eighth notes in the piano provides an energetic accompaniment. This performance featured outstanding playing by trumpeter Richard Tirk and pianist Miriam Hick-