

# THE 2016 INTERNATIONAL TRUMPET GUILD CONFERENCE, ANAHEIM, CALIFORNIA

SPECIAL DAILY REPORT • COMPILED BY PETER WOOD



## Thursday, June 2

As the 41st annual ITG Conference wraps up its third day, it is becoming increasingly apparent how truly international this event is. More than ever, it seems, we are meeting and hearing inspired trumpet artists from all over the globe. Today alone, we have heard players of all musical genres from not only all over the United States, but also Australia, Belgium, Canada, England, France, Japan, Israel, Italy, Mexico, Russia, and Thailand. There is a strong sense that this is a family reunion of sorts. It is great to connect with kindred spirits of all ages and from so many different places and walks of life!

### Tamir Akta: Warm-up session

Tamir Akta began the morning by taking his audience through a series of exercises designed to increase airflow and tone support by using the diaphragm. Beginning with an easy flow of air through the mouthpiece, continuing to form a buzz, and finally adding the horn to play long tones, he had students lean forward as they played to keep the body relaxed and the air moving. Using a series of arpeggiated Schlossberg exercises, Akta recommended that students push their stomachs out on lower notes and back in when they jump to higher ones. He then used these principles to ascend to the extreme upper register, all while avoiding having the throat close up. Near the end of the class, Akta used Clarke's *Technical Studies* to work on articulation, multiple tonguing, and technique and suggested that trumpeters play these exercises in minor, whole-tone, and other scales, in addition to major. (AN)

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### Charles Daval Warm-up Session: Vincent Cichowicz's Warmup

Charles Daval began his presentation on Vincent Cichowicz's warmup by explaining that Daval's former teacher "absolutely hated the concept of warming up the way that most people think of it." In fact, Cichowicz wrote his famous long-tone studies (commonly known as "flow studies"), to encourage his students to emphasize musicianship immediately, rather than playing mindlessly for the first portion of the day. Daval held participants to this standard throughout the morning, often insisting upon a better start, better sound, or better pulse. Following the long-tone studies, Daval led the audience through Cichowicz's own idea of flow studies, which were short etudes consisting of elaborations on a simple melodic line. "In each of these flow studies," Daval explained, "you have to find the long tone." Thanks to Daval's insights, the audience left with a deeper understanding of some of the most commonly played exercises in the trumpet canon. (BH)

### Surasi Chanoksakul Lecture Recital: Thai Composers and Their Works for Trumpet

The session opened with an excellent performance by the Mahidol Trumpet Ensemble of *The Battle of Maiyarap* for trumpet sextet by Thai composer Jinnawat Mansap. Surasi Chanoksakul, principal trumpet of the Thailand Philharmonic Orchestra, presented an informative and interesting history of the trumpet in Thailand. The beginnings of Thailand's trumpet history date back to 1511 when two natural trumpets were presented to the king by Portuguese traders and stored in the palace. However, no one knew how to play them. The first

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recital with “I Can’t Get Started,” and she treated the audience to jazz vocals on “Just Squeeze Me.” Giuffredi returned to the stage for *Ciribiribin*, a Harry James favorite, and *Volare*. When Miss Jackson returned, she performed Bobby Shew’s flugelhorn piece *Nadalin*. The recital closed with a jam-session version of *Take the A Train* with Jackson and Giuffredi joined by clarinetist Peter Long. The entire audience enjoyed the lively performances and humor from both soloists. (CL)

#### Jens Lindemann Presentation: The Power of the Piccolo

In typical Jens Lindemann fashion, his presentation entitled “The Power of the Piccolo” was full of great information, fun, jokes, and laughter. Jens demonstrated superb piccolo trumpet playing on both B-flat and C piccolo. He shared his new acronyms to identify the different registers of the instrument. As opposed to categorizing them as high or low, he instead calls them “FAVE” (Faster Audio Vibration Experience) and “SAVE” (Slower Audio Vibration Experience). This concept helps one think of the vibration for different registers. He also talked about learning not to overblow when using a practice mute and using resistance as your friend when playing piccolo trumpet. He stated, “Practicing piccolo with a practice mute is like practicing with weights on a baseball bat. After you learn not to overblow and focus the aperture, it starts to feel better.” Lastly, Jens took questions from the audience and demonstrated how the “FAVE” register uses less air than the “SAVE” register. (AW)



Jens Lindemann

#### New Works Recital #1

Michael Mikulka’s Concerto for Trumpet began with a flourish of articulated notes and altissimo playing. The trumpet and piano duo played beautifully together with sensitivity and grace. The piece incorporated jazz elements woven with

beautiful melodic soaring lines. Soloist Andrew Stetson handled the difficult piece with ease and a great sense of musicality. The second movement was mournful and exquisite in its simple beauty. (RR)



Andy Stetson

The first movement of John Prescott’s Concerto for Trumpet began with fast double-tonguing figures that Grant Peters handled easily. He showcased his superb technical facility with a great sense of control. The piano accompaniment was busy and truly complementary with the trumpet part. The piece would be a great flashy opener for a recital. (RR)

Composer/trumpeter Stephen Dunn’s Duo for Trumpet and Cello had a “Philip Glass” sensibility in its structure and minimalistic nature. The duo collaborated well, and the piece emphasized a higher level of collaboration that the duo handled with great refinement. The second movement utilized the flugelhorn, which gave the piece an interesting sonority with the two “low” instruments. (RR)

David Vayo’s *Swarm Wind Speak* was composed for the Concordance ensemble. The title is emblematic of the different characters of the piece. The ensemble used a conductor as the piece incorporated many tempo transitions and mixed meters. The piece also utilized extended techniques for the wind-like sounds. The ensemble received a rousing applause for their efforts. (RR)

Robert Frear performed Uri Brener’s *Deceptions* for trumpet and piano, accompanied by Miriam Hickman. The piece was inspired by the artwork of M.C. Escher, whose work seeks to create a sense of illusion and visual ambiguity. These characteristics are captured musically through rhythmic, melodic, and stylistic gestures. Frear’s fine performance showcased a wonderful command of the instrument, as well as a good bit of wit and humor. (JD)

The first movement of James Stephenson’s *Mexican Folklore Suite* was performed by the chamber ensemble Drumpetello. Consisting of Mary Thornton, trumpet, Carrie Pierce, cello, and Matthew McClung, percussion, the trio presented this whimsical tale with polish and panache. The balance and blend of this nontraditional instrumentation was excellent; in particular, the upper register cello blended quite nicely with the muted trumpet. (JD)

Stephen Dunn and Gail Novak performed the first move-