

# NOVEMBER



International  
Trumpet  
Guild.  
*Affiliate Chapter*

<b><i>Guild Notes &amp; Editorial</i></b>	<b><i>Page 3</i></b>
<b><i>Around Australia and New Zealand</i></b>	<b><i>Page 4</i></b>
<b><i>Treasurer and Member Ship Officer's Report</i></b>	<b><i>Page 4</i></b>
<b><i>Pedagogy by Parkes</i></b>	<b><i>Page 5</i></b>
<b><i>Member Profile - Peter Shaw (ACT)</i></b>	<b><i>Page 7</i></b>
<b><i>Performing Opportunities in New Zealand</i></b>	<b><i>Page 8</i></b>
<b><i>Comeback Players Performance - Preparing for ITG 2010</i></b>	<b><i>Page 9</i></b>
<b><i>.Gabriel - The Chamber Opera - preparing for presentation at ITG 2010</i></b>	<b><i>Page 10</i></b>
<b><i>ITG Progress Report</i></b>	<b><i>Page 12</i></b>
<b><i>Space Trilogy - A Trilogy of Movements in Space for Trumpet and Piano</i></b>	<b><i>Page 17</i></b>
<b><i>ATG Supporter Advertisers</i></b>	<b><i>Pages 20-23</i></b>

## WELCOME TO NEW MEMBER—PETER SHAW

### ADVERTISING RATES

	1 issue	4 issues
<b>Full page</b>	<b>\$100</b>	<b>\$340</b>
<b>1/2 page</b>	<b>\$55</b>	<b>\$180</b>
<b>1/4 Page</b>	<b>\$30</b>	<b>\$100</b>
<b>1/8 page)</b>	<b>\$15</b>	<b>\$55</b>
<b>Classifieds(4 lines max.)</b>	<b>\$5</b>	<b>\$15</b>

Sponsorships are also available. *Contact the ATG for details of packages including advertising, conference stands and other benefits.*

### MOUTHPIECE PRODUCTION TEAM

**Editorial Team:** *Brian O'Neill (Ed) / Brian Evans/ Kelly Parkes*

**Post Production:** *Brian Evans, Michael Hill & Doris Hill*

(Views expressed in "Mouthpiece" are not necessarily those of the Australian Trumpet Guild Pty Ltd)

### Australian Trumpet Guild Mission Statement

A non-profit organisation founded in 1998, "to provide communications among trumpet players in Australia and around the world and to improve the artistic level of performance, teaching and literature associated with the trumpet".

### PUBLISHING INFORMATION

#### Deadlines for 2009 publications:

<b>Issue 1</b>	February 15 (March issue)
<b>Issue 2</b>	May 15 (June issue)
<b>Issue 3</b>	August 15 (September issue)
<b>Issue 4</b>	November 15 (December issue)

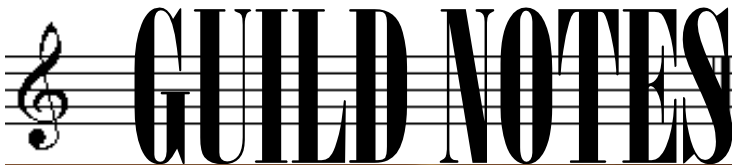
PLEASE NOTE: The above dates are firm. We need copy within these time frames for efficient production of *Mouthpiece*.

Provide copy of adverts and articles via email as text or by attachment or floppy disk in MS Word 2002 or lower format. Digital versions of photos preferred, but can scan if needed.

#### **Enquiries to:**

**Australian Trumpet Guild Pty Ltd**  
**P.O. Box 1073 Wahroonga**  
**NSW 2076 Ph: (02) 9489-6940**  
**email: atguild@optusnet.com.au**  
**www.australiantrumpetguild.com**

## Trumpet




Welcome to the close of our 11<sup>th</sup> year! What an amazing fact and how far we have come in such a short time.

The Australian Trumpet Guild is a pretty wonderful entity, with its base of solid fanatics and a true international profile. We have grown from a few dozen hopefuls, meeting in a small hall at a school in Croydon, NSW to become the next epicentre for the greatest trumpet show on earth. The ATG's name and logo is being splashed on communications, web sites, social networking sites and school notice boards around the world, through our mounting of ITG2010.

Be proud, everyone and make sure you get fully behind this event. Register NOW – get your friends to register NOW – get your students to register NOW.

Did I remember to say “NOW”?

Of all my “Guild Notes” over the years, which often contain the mundane and repetitive, this edition is the most important and also the most exciting. I have “real” business to discuss with you here and I implore you to show your full support for YOUR conference. No longer will trumpet players in Australia or around the world need to ask me “when will ITG be coming to Australia?”

It's coming here and it is waiting for your bookings!

Trust me, December 2009 to July 2010 is not a long time. From my desk, ITG2010 seems to be happening tomorrow. If we can get registrations now, from yourselves and your students and friends, we will have a much better idea of our numbers and success for the event. It will also eliminate all the possibility of many trumpet players getting booked up for vacations elsewhere and so, missing this once-in-a-lifetime opportunity to attend an ITG in their own front yards.

We are presenting an event that is already being seen as different and exciting. The most common type of note I receive is “Killer program Brian....just Stellar!” or “What a line-up you have assembled”.

Many of the names, you have never heard of, but I can promise you, you will never forget them once you have experienced their

artistry and skill. Around 70 sessions across 5 days, is a mammoth undertaking but will give trumpet playing in this country a massive boost that will be felt for generations. As ATG members, you helped create that so, make sure you are part of its culminating in July 2010.

The different picture you see here is my acceptance of the conference bugle which is passed from host to host at each conference. I accepted that, last June, on YOUR behalf. It will be on show at the conference too. Just a small brass instrument, but representing the most important undertaking that any group of trumpeters can ever be involved with.

The ITG2010 poster is included with this edition. You can use the enclosed registration form or go to the web site and register online. <http://www.australiantrumpetguild.com/itg2010/registration.html> Pay now or use the “pay on invoice” facility. Above all REGISTER and prove that ATG did require this event to come to Australia. Thankyou for your support over these past 11 years and thanks for making the effort to get to the party next year.

Brian Evans

### Editorial



Having experienced ITG2005 in Bangkok Jessie and I have already registered for ITG2010. We were so impressed we had planned to go to ITG 2008 until my heart operation put paid to that plan.

If you are uncertain about whether to attend ITG2010 or not, you will find plenty in this issue to help you make up your mind. If you are also uncertain whether your partner will enjoy the program or have to go out each day and explore the sights of Sydney, all I can say is that Jessie didn't leave the hotel by herself once in Bangkok and found herself captivated by a number of the programmed sessions. We also extended a couple of our days at the Conference by sitting in on the late-night Jazz sessions.

Many thanks to all those who have responded to requests for articles for this issue and I hope all readers will be pleased with the variety of issues contained in the following pages.

For those among us (like me) who resumed playing after a long break, make sure you read Tim Weir's *Comeback Player's* article on page 9 and consider taking up his offer to register as a participant in the Comeback segment of the Festival of Trumpets at ITG 2010.

Hopefully, the focus on ITG 2010 will spur more members to take part in contributing to the content of Mouthpiece. It should be clear by now that the journal has a policy of opening its pages to the interests and comments of all members. Although the recently introduced *Reader's Forum* (see last issue) didn't receive a contribution this month it has the potential to allow more members to express original opinions and I urge everyone to give thought to what they might be able to contribute.

Have a rejuvenating holiday season and I look forward to preparing the two issues before July.

Brian O'Neill



# Around Australia and New Zealand

## ACT

### Canberra Symphony Orchestra Brass Ensemble



CSO Brass Ensemble (left to right): Graeme Reynolds, Michael Dixon, Angus Charlton, Jack Machin, ATG member Julie Watson

The September Mouthpiece flagged the November 12 intimate concert in which conductor Nicholas Milton introduced members of the Brass section of the Canberra Symphony Orchestra to its subscribers. The concert was well attended and the Ensemble presented the following pieces:

The bright opening of *Western Fanfare* by Eric Ewazen was followed by *4 Renaissance Dances* (Tylman Susato, arr. by John Iverson); *The Londonderry Air* (arr Stephen Roberts); and *Galliard, Battaglia* from Samuel Scheidt's *Battle Suite* (arr Phillip Jones). To conclude the relatively short concert the group played two 'fun' pieces *Frere Jacques* (arr John Iverson) and *Little Brown Jug*. At appropriate points during the concert, Nicholas Milton presented background information on characteristics of each instrument with performers illustrating these for the audience,

Brian O'Neill

### Honours Graduation recital

It is always interesting to learn what others are including in Graduation recitals and last year we reported the program played for his B.Mus recital by ATG member Alex Ross. On November 9 this year Alex gave his ANU B.Mus (Honours) recital in Llewellyn Hall with the following program.

Prelude to *Te Deum* - Marc-Antoine Charpentier  
 Three Preludes - George Gershwin (arranged Timothy Dokshizer)  
*Space Trilogy* -Derek Strahan (*see story on page 14 of this issue*)  
*Suite in D Major* -Handel (Overture, Air, March)  
*Suite canciones populares espanolas* -De Falla (arranged Pepping)  
*Concerto for Trumpet and Orchestra* - W. Lovelock (Mvts 2 & 3)

Brian O'Neill

## TAS

The TSO had a second trumpet audition last month and appointed Sarah Wilson. Sarah, however, won the principal job in Brisbane a few weeks earlier, so the two runners up Matt Dempsey and Mark Bain will work with us in the early months of next season. In the final round we had five candidates, they were the above

mentioned, Chris Williams who is at the moment, acting second trumpet with the TSO, and Josh Rogan from Melbourne. I would like to commend them all for their high level of playing and musicianship.

I have quite a bit of information and news regarding 2010 in Hobart and Tasmania, but I have to wait for confirmation on some things. Cheers,

Yoram (Levy)

## NSW

### An invitation to join Hornsby - Ku Ring Gai Symphonic Band

A new community band is being formed to give players in the Hornsby-Ku Ring Gai area (Sydney) a chance to perform at a high standard while having fun and making friends.

Rehearsals will be held on Tuesday evenings from 7:30 – 9:30 pm in Music Room 101 at Hornsby Girls' HS, Edgeworth David Ave, Hornsby. (newxt rehearsal—February 2 2010)

Instrumentalists are needed in every section and should be AMEB standard 6<sup>th</sup> grade minimum.

For further information, phone:

Brass and Percussion - Claire (02) 9482 1479;

Woodwinds - Caitlin (02) 9487 2764 or 0405 334 600

We look forward to meeting you soon!

### Treasurer's and Membership Officer's Report

There are two big things in this edition. The first is your invoice for next year. Why is it important? By keeping your membership current you get to read all the latest in Australian trumpet news, but you'll also want to keep up with the developments for the ITG conference in July. Don't miss out! And I am looking forward to meeting so many of you there.



The other big thing? Well, Christmas is on everyone's minds right now. And right now you are probably trying to think of what to give that pesky trumpeter friend who has everything. No need for a valve guard, just got the top of the line model. And way too finicky about choice of cleaning paraphernalia. Trumpet methods? Too many bookshelves full. And there are only so many mutes that can roll around the car floor!

So what can you get the trumpeter, young or old? An ATG membership of course. You can download application forms here <http://www.australiantrumpetguild.com> - and through one payment you can make Christmas arrive four times a year!

Best wishes for 2010.

Elaine Johnson

# PEDAGOGY WITH PARKES

ATG Secretary - Assistant Professor Kelly Parkes Ph.D.



## Teaching trumpet students with special needs.

As teachers, we know that all of our students are individual and each week require lessons that are specific to their needs . The issue of teaching a child or young adult with a special need of some kind is often less discussed. There are many special needs – from being gifted, or having a specific learning disability, to a diagnosed condition such as Autism or Asperger’s syndrome. It is important to firstly understand as much as you can about how your student learns in other learning environments and be in touch with his or her other teachers, which is especially important in primary school. High school students can often tell you how they prefer to learn and what makes them comfortable and uncomfortable, but in primary school, parents and all teachers usually work in a team to establish successful learning strategies. It is also important that we see teach student as an individual, not only as their disability – for example, the following statement is appropriate - *I teach a student who has Down Syndrome, an intellectual disability*, rather than, *the Down Syndrome student that I teach*.

There are many types of special needs categories and while we are not responsible for diagnosing them, there are some strategies we should know so that we might help facilitate the success of students who take private trumpet lessons. Here is a table of some you may already know, but some that might be new to you, with a brief outline of the characteristic symptoms or behaviours which can be read in more detail at [www.hammel.us](http://www.hammel.us)

<b>Attention Deficit Hyperactivity Disorder</b>	A disorder caused by a chemical imbalance in the brain. Behaviors such as <i>hyperactivity</i> (squirming, fidgeting, talking excessively not being able to be quiet), <i>inattention</i> (not paying close attention, not following through on tasks, being forgetful, losing things, being distracted) and <i>impulsivity</i> (blurting out answers, not waiting for their turn).
<b>Autism</b>	Autism is a lifelong neurological disorder, and has been called “the ultimate learning disability” because of its impact on a person’s ability to communicate, relate with others, and to reason. Social skills and language skills are typically delayed or difficult and physical behaviours may include extreme reactions to sudden stimulus such as loud noises and bright lights .
<b>Asperger Syndrome</b>	There is a genetic component to AS as well as autism, Inappropriate behaviours are often a function of poor coping strategies, low frustration tolerance, and difficulty reading social cues.
<b>Speech or language impairments</b>	Students who have difficulty communicating might use gestures rather than words, have a limited vocabulary, may use vague or indirect statements and may switch topics without transitions or phrases.
<b>Giftedness</b>	It is often assumed that anyone taking private music lessons must be gifted but truly gifted students have special needs also. Giftedness includes elements of not only IQ but also creativity. Children who are gifted are usually diagnosed by qualified professionals as children who are capable of very high performance.
<b>Hearing impairments</b>	There are degrees of hearing loss, from mild to severe, and can be caused from birth defects, certain medication, head trauma, heredity, and ear infections. Students with a hearing impairment may have delays in acquiring speech, have articulation problems, speak very softly or very loudly, and they may watch the teacher very intently or turn their head to one side for the sound source.
<b>Visual impairment</b>	There are also degrees of visual impairment, from partial sight to being legally blind. Visual impairment may be acquired through injury or disease, and some students are born visually impaired. Students may tilt their head to the side to read, they may get very close to the music or stand a long way back. They might also rub their eyes, squint or blink frequently.
<b>Intellectual Disability</b>	Students with intellectual disabilities exhibit difficulty with reasoning skills and the ability to adapt to everyday life. While intellectual disabilities are cognitive impairments, children are able to learn but at a slow rate. Down Syndrome is one of the most commonly recognized syndromes of several intellectual disabilities and students with Down Syndrome have a distinct physical appearance. They often encounter physical problems with hearing and vision, and some have heart defects.

The following is a table of appropriate teaching strategies, specifically designed to facilitate learning in a private music lesson. Many of these strategies are similar, particularly giving enough time after questions and keeping instruction direct and consistent. It is

<b><i>Attention Deficit Hyperactivity Disorder</i></b>	Regardless of the media portrayal of children “on drugs” to combat this disability, children with diagnosed ADHD need careful teaching, whether taking prescribed medication or not. Create a distraction-free environment to teach in, have consistent procedures but interchange activities from playing, to listening, to singing, to clapping, to counting out rhythms to keep the student engaged and participating. Avoid a great deal of talking (from you as the teacher) and have them ‘talk themselves through’ a particular section of problem solving – this reduces impulsive decision making. Giving a great deal of praise after each activity is also good as it helps positively reinforce the learning achievements.
<b><i>Autism</i></b>	Being consistent with structure of a lesson and speaking clearly, not abstractly, often helps younger learners with autism. Using visual aids to help explain concepts is helpful as is encouraging students to verbalize their thinking. You may find sitting next to a student is more physically comfortable for them, rather than towering over them, and avoid touching a student on their bodies to try and physically demonstrate anything .
<b><i>Asperger Syndrome</i></b>	Most teaching strategies that are effective for students with autism also work for students with AS. Intervention methods, however, must be more subtle because students with AS are more aware of their disability. Keeping a routine for lessons is very important and leave more time than you think for students to answer questions. Always try to use clear and specific language.
<b><i>Speech or language impairments</i></b>	Reassure students that their speech is understandable and that you sometimes may need to ask he or she to repeat a phrase to allow you to understand . You can allow more wait time after questions and use visual clues to help the student with verbal responses. Often you can ask them to “play the answer” rather than explain it with a complex verbal concept.
<b><i>Giftedness</i></b>	When teaching truly gifted students, it is important to keep them challenged and if possible try to stimulate critical thinking, for example, about musical understanding (form, expressive characteristics of music). Gifted students often respond to abstract ideas, such as analogies. Flexibility usually promotes creativity so if a particular part of the lesson becomes repetitious, try to come at it from a different angle or take a break and try a different similar concept.
<b><i>Hearing impairments</i></b>	Standing or sitting closer to a student with a hearing impairment helps them hear you speaking and sitting opposite can assist when modeling correct musical techniques. You don’t need to play or speak louder, just speak normally and demonstrate with your instrument more often.
<b><i>Visual impairment</i></b>	Recording the music lessons to create an aural model at home can help visually impaired students. Also, bold note or Braille music can be used to facilitate music reading. You might need to explain extraneous sounds in your teaching studio for the student, until she or her gets used to them. Sometimes enlarging music is helpful as is deepening the contrast on the page –For example, very dark notation on clear white page rather than a grey photocopy .
<b><i>Intellectual disability</i></b>	Teaching a student with an intellectual disability requires patience, a belief that they can learn and an acceptance that the learning will take time. Explaining new words is important and be clear in the vocabulary you use. Ask the student to repeat instructions back to you, in their own words, to check their understanding. Present learning in small sequential steps and spend more time “doing” (playing the) music, than talking abstractly about it. Reinforcing newly learned skills is important as is reviewing skills each week.

important not to try and “diagnose” a student you currently have using the above tables but to ask their parents if they are firstly having difficulties at school and if so, would they share with you some of the strategies that are working at school. Communication with other teachers and experts is vital. Parents often look to the teachers to know the correct strategies and these sometimes vary from student to student, and situation to situation. What is listed here may not work for some students so be willing to work with other teachers who teach your student. Being sensitive to the confidentiality of diagnoses is very important, as students and parents can already feel ‘labelled’ when first dealing with their situation and needs. Don’t extend conversations about a student with a special need to anyone other than the child and the parent/s involved. Remember to keep an open mind and be patient when working with students who have a special need. The rewards in seeing a child reach musical goals and all of their potential are definitely worth the extra effort and time it takes to uncover their unique learning needs.

(Continued on page 19)

# Member Profile

## **Peter J. Shaw: ACT**



### **Current study or work activities**

Building and maintenance contractor to the Department of Health and Ageing in Canberra

### **Current Playing/Performing activities**

Weston Winds-Weston Creek Community Concert Band (Canberra), U3A Orchestra, Black Mountain Brass, Canberra Concerto Orchestra Concert Band.

### **When did you start playing trumpet and what was the motivation?**

1975. My father and I were stopped in the corridor one Open Night by the Deputy Headmaster of Gosford High School who asked why I wasn't in the high school brass band - it all started from there!

### **Teachers and Playing History**

My first teacher was Ray Buttsworth who taught the High School brass band where I learnt Soprano Cornet. I later progressed to 3<sup>rd</sup> cornet with Gosford City Brass Band. Under Bill Redpath, an ex-musician from the Scots Dragoon Guards, I was a member of the Ettalong Beach War Memorial Club Concert Band (1978-1980).

In 1981 I moved to Canberra and commenced trumpet studies at the Canberra School of Music (1981-1983) under the late Don Johnson.

After a career change I spent 20 years in the Hospitality Industry. Irregular long hours made it impossible to commit to regular rehearsals and performances and I hardly played at all during that time.

Another career change after 20 years permitted a love of playing to return.

### **Make, age etc of instruments owned**

Vincent Bach Strad (1978), Kanstul flugelhorn(2007), Yamaha C trumpet(2008).

### **Competition achievements (if any), qualifications gained (academic, work related and/or musical)**

Only completed 3 1/2 years of a Bachelor of Education Secondary Music. This is still a sore point for me.

### **Do you teach? If so, how many students and at what level?**

No

### **Family status**

Married Virginia in 2004. Virginia doesn't play any instruments, however, she does play mean air guitar and air drums while watching music videos! A great support and soul mate, she is the Band Secretary for Weston Winds.

### **Off trumpet activities/interests**

Most of my non musical time is spent in our vegetable garden – fresh is best, and a tomato tastes like a tomato!

### **Favourite composers**

Vivaldi, Haydn, Bernstein,

### **Admired performers**

Wynton Marsalis, James Morrison

### **Ambitions/Goals (musical and/or otherwise)**

Holidays- love to travel when the sharemarket allows. Virginia and I are off to Italy for a month April 2010.

### **Most exciting musical moment in 2009**

Performance of Haydn's Trumpet Concerto with the U3A Orchestra in May under conductor Ray Macourt; and Weston Winds' 20 year anniversary concert on October 28.

---

## **ATG Management Committee**

<b>President</b>	<u>Brian Evans</u>
<b>Vice President</b>	Yoram Levy
<b>Secretary</b>	Kelly Parkes
<b>Treasurer</b>	Elaine Johnson

### **Committee members**

James Dempsey, Bruce Hellmers, Yoram Levy, Elsa Brissenden, Brian O'Neill, Tim Weir.

# Performing Opportunities in New Zealand

Vaughn Roberts

Moving to New Zealand ten years ago was certainly an eye-opener for me when it came to performing opportunities outside of my NZSO gig. I had moved from New Orleans where, in addition to playing principal trumpet in the Louisiana Philharmonic Orchestra, I was able to supplement my income with a lot of outside work; church jobs, weddings, recording sessions, university gigs, convention work and so on. I had assumed it would be much the same in New Zealand.

What I actually found is that if you are willing to play for free there are unlimited opportunities to be had in community orchestras, brass bands and churches. If you want to be paid, that is a different matter. New Zealand, being a small isolated country, doesn't have the population to support a lot of paid, professional ensembles. While there is good government and community support for the arts, there simply are not the same incentives for individuals and businesses to contribute as there are in the United States, where you can get tax breaks. And when you do get a paid gig, the fee is generally lower than what you'd get in the USA. There is also no union solely for musicians, and therefore most outside gigs have no contracts and little protection.

In terms of orchestral playing there are four organisations that pay their musicians.

The NZSO is the national orchestra, pays the highest salaries and is based in Wellington. It is a fulltime job for the 92 members and has 52-week season. Salaries range between \$68,000-\$89,000. The musicians are members of the Service and Food Workers' Union, which helps us negotiate our contract and with any other issues that arise.

The Auckland Philharmonia is also a fulltime job. It governs itself along similar lines as the London orchestras. It has 65 members and is not affiliated with a union. Each musician is an independent contractor and the salary is based on a retainer in addition to being paid per call. As independent contractors, the musicians can take advantage of tax credits. Annual salaries are between \$45,000-\$55,000.

The Christchurch Symphony Orchestra is a professional part-time per service orchestra. It is made up of 30 contract or tenured players and depending on the repertoire, brings in extra musicians from outside. The musicians are not members of a union and the casual rate per hour is \$30. The season is from February through till Christmas, and in addition to symphonic programmes, it accompanies the Southern Opera, the Southern Ballet and the Christchurch City Choir.

The Vector Wellington Orchestra is a professional part-time orchestra and is made up of contracted musicians. They are represented by the Service and Food Workers' Union, although not everyone is a member. They rehearse in the evening and are paid per call. Base rate for a trumpeter is \$390 for 12 hours. In addition to their symphonic concerts, the VWO accompanies the New Zealand Opera, the New Zealand Ballet, the Orpheus Choir and international acts that visit the city, such as Jose Carreras, Diana Krall and Miss Saigon. There will be two trumpet openings in the orchestra announced in the near future.

There are opportunities for paid work in the jazz/commercial work scene, but not enough to make a living. Flexibility and versatility are essential to pulling together an income. Being able to read well, improvise, and play different styles are skills required to be successful in this market. If you can arrange, sing, and play percussion, in addition to the trumpet, that is a plus. Wellington and Auckland have the most bustling venue scenes. The going rate for a gig in a cafe/bar is around \$100 or may be less if a meal is thrown in. With regard to recording, just as anywhere else, the sessions are

general fall under the orchestra contract, so musicians don't get paid any extra. One high-profile gig has been Television New Zealand's "Dancing With The Stars". It is good money, but having said that, TVNZ is not going to air the show in 2010 due to financial constraints.

There are cruise ship opportunities and in Wellington, two bands that offer paid work are the Vaughn Roberts Big Band and the Rodger

Fox Big Band. Wellington's Royal New Zealand Air Force Band has opportunities for paid work, and not all members are in the military. Some churches have a recital series that can pay a small honorarium. Chamber groups can apply to Chamber Music New Zealand for well paid opportunities to tour the country presenting recital programmes.

In summary, unless you can land a job in the NZSO or APO, flexibility and versatility are essential for a trumpeter to stitch



*Vaughn Roberts Big Band in Performance*

together an income. Having said that, don't be deterred. It might be just the thing for someone looking for a change of scene. New Zealand is an incredibly beautiful country, and it may be the perfect opportunity to make a few bucks, network with other musicians, and have the experience of your life. The coffee here is great too!!



Here is Vaughn Roberts hitting the high ones.

# COMEBACK PLAYERS PERFORMANCE - Preparing for itg 2010

One of the most inspiring components of the Festival of Trumpets is the Comeback Players Performance. While the majority of the players on the FOT are full-time players and/or teachers, the large majority of the comeback players are retirees from another field who have picked up their instrument after a significant period of time off, or players who are working full-time in another field. For many, performing at an International Trumpet Guild Conference will be one of the highlights of their musical experience.

So, if you're a comeback player and looking to perform at FOT in 2010, here are some tips and hints that might help you maximize your practice time and get you in great shape for the conference in July.

The best thing that you can do is work periodically with an experienced teacher. While the internet is full of advice, it's easy to find a lot of conflicting information and a lot of what you read might not necessarily be the best counsel for you. A few lessons with an expert will do you much more good than hours scouring websites. As a mature player, it's not really necessary to have the weekly lessons that you may have had as a younger player. You should be able to maintain your own sense of discipline and focus that may have eluded you some years ago.

I've found that the most significant area for comeback players to work on is flexibility. Much like the rest of our bodies, as we get older, we get less flexible. That doesn't mean we should avoid working on it. When you were first learning to play, you were OK with a gradual progression of achievement. The same holds true after a long absence from playing so don't expect immediate results. It could take a while to get back to where you were in your heyday. So, do your best to be patient.

One topic that is often raised by comeback players revolves around post-surgery or post-dental playing. While there have been some discouraging stories regarding trumpet players and their ability to return to their careers after surgery or dental work, it's my belief that unless there is considerable and drastic alterations to your dental structure or your physical anatomy, you're still going to be able to play well. Of course, things won't feel the way they used to, but that's not necessarily a bad thing. It's simply a question of getting used to the 'new normal'.

A further consideration, especially for players who are still working full-time in another field, is finding time to practice. It's good to remember that consistent and regular practice is much more effective than trying to cram in all your practice on the weekend. 30 minutes a day over 6 days will give you a much better result than 3 hours on Saturday. And if you break that 30 minutes down into smaller sections, it's easy to find the time to fit in practice through the week. If you drive to work, use every redlight as an opportunity to buzz your mouthpiece. Perhaps you can use your Silent Brass (or a

similar practice mute) to fit in 15 minutes of etudes at lunchtime. And I've always found commercial breaks during television programs the ideal time to work on flexibility. Plus, once the show is back on, it gives your chops a break.

I can't overstate the advantage of developing a regular routine, especially for a warm-up. Ideally, you'll be able to adjust your warm-up depending on time available and according to what you're planning on practising that day. Regardless, a consistent routine will bring consistent results. I'm a big fan of James Thompson's Buzzing Book and use it daily. A variety of warm ups can be found online but essentially all warm ups should include breathing, slurs, articulation, long tones and some type of valve velocity. You can also employ exercises from Arban's, Clark, Schlossberg, etc. that include these areas.

Keeping a practice journal is a great idea for anyone, regardless of age or ability. You can record what you're practising and how you're practising it, along with any additional comments that could be contributing or detracting from your progress. It's also an excellent idea to keep track of tempos for etudes and studies so you can see how you're progressing. And, if you're keeping track, you'll be able to see what's working for you and what's not.

And finally, having a goal to motivate your practice is essential. Perhaps you're itching to grab the first chair in your community band or you're working towards a recital or recording. Without a clear goal in mind, practice will be less beneficial. Perhaps an international trumpet conference would be the ideal reward for all your hard work?

***So go ahead and register for ITG 2010 – and while you're at it, contact me to be included in the Comeback Players performance at Festival of Trumpets!***

See you in July,

Tim ([tweir@bridgewater.edu](mailto:tweir@bridgewater.edu))

## Check This

A number of the overseas trumpeters already listed on the programme for ITG 2010 appear in news items at the following: <http://www.trumpetguild.org/news/09/1002ehc.html>

Take the time to go online and find out a bit more about them



# Gabriel - the chamber opera

Brian Evans

I know a good number of trumpet players named Gabriel – not just the heavenly version, but several who can account for “heavenly” but definitely terrestrial trumpet playing. For example, Vince DiMartino had the good sense to call his son Gabriel and to secrete a piccolo trumpet in his playpen so the young Gabriel could start his work early and be totally ready for their double recital at ITG2010. Ithaca College trumpet professor, Frank GABRIEL Campos is no slouch either— author ], academic and highly versatile performer. Don't forget Jeanne GABRIEL Pocius of “Trumpeting by Nature” fame and iconic lead trumpeting. Through TPIN, she is also a mentor to the masses.

That accounts for a few well known Gabriels but there is another Gabriel appearing on the horizon – this one is “.Gabriel – The Chamber Opera”.

It was 2007 and I was tearing around the corridors of the ITG UMass Conference (well done again, Eric Berlin!) when a familiar face



Robert Bradshaw

approached me in a very formal and concerned way. It was Robert Bradshaw and, if memory serves, we were standing about 6 feet from the Brass Herald stand at the time! He swore me to secrecy before handing me a proposal for an exciting project that he wanted to present at ITG2010.

In his concise proposal, Robert wrote: *I have been aware, through my experiences at ITG, of a steadily increasing interest in utilizing trumpet in a more inclusive manner, rather than strictly as a soloist. I understand this perspective and agree with those wishing to present the trumpet in alternative musical roles. I propose composing an opera where the trumpet becomes an equal part, or main character, alongside the traditional vocal roles. This will provide many interesting opportunities for the soloist, including: solos, duets, trios and ensemble playing with various combinations of vocalists and instrumentalists. This wide spectrum of playing for the trumpeter will give the audience a unique opportunity to hear the trumpet in less common situations.*

Robert's original concept was inspired by the rise in popularity of social networking sites. .Gabriel explores the risk of becoming obsessed with connectivity, forsaking actual human contact. The Internet offers an enormous world for viewing at our fingertips, from the confines of our tiny little world staring at a computer screen. .Gabriel is a chamber opera that places an emphasis on music and text, with minimal acting and sets, and is accompanied by orchestra

(or chamber ensemble). The libretto was inspired by the composer's online experiences with social networking websites, instant messaging, chat rooms and email correspondence. Written for the 2010 International Trumpet Guild Conference, .Gabriel is a unique composition where the trumpet performs as one of the main characters, interacting on stage with the vocalists.

Many operas feature trumpets and trumpet playing – Don Pasquale has a famous onstage solo – Aida would be nothing without those wonderful long trumpets in the grand march. For sure all of these contribute to the action but I am unaware of any other opera where the trumpet player IS the action so to speak. The role of Gabriel is not sung but played on the trumpet and Bradshaw has created something new in this piece.

.Gabriel is an allegory for our society's increasing perception of connection to the world through the Internet, while in actual fact separating ourselves from physical interaction. The false perception of safety and protection (and ultimate isolation) of electronic relationships at times promotes posting statements or images people would never consider saying (or doing) in person. Although Principal (soprano) interacts with the other members of the cast, they never come in contact with each other. A scrim represents the physical barrier (the computer screen) that separates Principal from the living world around her.

.Gabriel is an intentionally flexible work. Bradshaw has provided for many different performance options to maximise the possibilities of having it performed.

*I decided early on that I would make the vocal and instrumental parts performable by a variety of configurations. It is already challenging enough, trying to get a modern opera staged. I didn't want the instrumentation to get in the way of programming.*

*It should be noted, however, that there are several elements of the score that are not interchangeable. I decided to make optional parts only where the integrity of the composition wouldn't be adversely affected. Gabriel (trumpet), Principal and the piano part are the same throughout every version. Beyond that, the two Memory roles are available for performance by a number of voice types and the chamber version of the score can be performed by variety of wind/string combinations.*

For ITG2010, the set up will be : Gabriel – Trumpet; Principal – Soprano; Memory I- tenor ; Memory II - baritone with an instrumental ensemble of: clarinet, viola , bassoon and piano.

Opera Australia's Assistant Music Director, Tony Legge has agreed to musically direct .Gabriel and will play piano in the premiere. Tony is a fairly recent addition to Opera Australia, coming from his former position as Director of Opera at the Royal Academy of Music and, until recently, he was Head of Music at English National Opera, a position he held for 14 years.

When shown .Gabriel, Tony was immediately enthusiastic about its possibilities and it was not long before he started collaborating with Robert Bradshaw to adjust the work to suit the rising stars of opera Australia, who will be singing the work.

Legge is enthralled by the possibilities of the trumpet ‘facing off’ against the soprano. The two voices are such traditional allies in music making but in .Gabriel they find a new dimension as antagonists, leading to some true fireworks – of which trumpeters and sopranos are justly famous, of course.

Assisting Tony, in assembling a stellar musical line-up has been Australian Opera and Ballet Orchestra Principal Trumpet Joshua Clarke, who will premiere the role of Gabriel. Josh is also assembling an ensemble from principal players of the AOBO.



Joshua Clarke has his first look at the Gabriel score

Of this collaboration Bradshaw says: *I am honoured to have the opportunity to work with Tony Legge. He has an unparalleled understanding of the operatic tradition and extensive experience working with British and European opera companies. Likewise, Joshua Clarke brings a wealth of experience, including everything from solo and orchestral to the performance of historical music on period instruments. I look forward to our collaborating on the premiere of .Gabriel and expanding my own operatic and musical experiences through my contact with Mr Legge and I am especially looking forward to hearing Mr. Clarke bring the character, Gabriel, to life on stage.*

I am always interested to see the process with which composers approach their work. I know many of Robert Bradshaw's works and they are always thoughtfully prepared and presented but, above all, are accessible to both performer and audience. That is not to say that he music does not contain challenges for both, but on hearing or reading a Bradshaw piece, I am always struck with the impression that both performer and audience will enjoy the music and want to play or hear it again, as well as seek out his other works.

Robert's own words give some insight into his process. *When composing a work such as this, requiring two soloists to perform almost constantly for an hour, you must take endurance into consideration. The ebb and flow of the drama must be carefully choreographed so as not to exhaust the performers but still be entertaining for the audience. Additionally, the parts themselves are designed for a variety of voice types and instruments. All of these compromises, as all compositions are a compromise of one kind or another!, produce a work that is eminently performable by a wide range of musicians and circumstances from fully staged performances to a concert setting.*

Regulars at ITG conferences will be very familiar with Robert Bradshaw's work. He has attended and had works performed at conference in: 2001 - "Fanfare and Variations"; 2004 - "Sonata" and "Carillon"; 2005 - "Statements, Commanding" and "Right Then, Same Time Tomorrow"; 2006 - "Fast Acting Inhaler", "Arboretum" and "Right Then, Same Time Tomorrow"; 2007 - "Concerto" and "Courage of the Olympian". He is also coming to Sydney for ITG2010 and will personally be involved in final preparations

for .Gabriel and will present a one hour workshop of .Gabriel immediately prior to its world premiere on July 8th. I am very excited about the opportunity this affords delegates to interact with the composer and musicians and to experience the process of composing and performing a new work.

Space does not permit more detailed information about Robert Bradshaw and .Gabriel but, in keeping with the inspiration for .Gabriel, details are posted at <http://www.australiantrumpetguild.com/itg2010/program.html#Bradshaw>.

Born in 1970, Bradshaw has been active in establishing himself as an important addition to the ranks of composers for brass and, especially the trumpet and is a proven ITG conference fan.

He says, *There are many reasons why premiering .Gabriel at ITG is so important to me. The most important, by far, is my wanting to give something back to the trumpet community. The members of ITG have supported my music through performances, recordings and commissions for many years and it only seems fitting that the world premiere should be at an ITG Conference. I am honored and humbled by the tireless work of Brian Evans and others to help bring ".Gabriel to the stage. This is a huge undertaking and I appreciate everyone's hard work! What better place to break new ground than at an ITG conference!*

What better place indeed. For those who need an extra dose of "Bradshaw", the gala concert on Youth Day (7pm July 6th) is a must. His new concerto "Double" will be premiered by James Ackley and Seelan Manickam. Backing will be provided by the The Arts Unit Symphony Orchestra made up of the finest students from NSW schools. Not content with one premiere, this ensemble will also be supporting Rex Richardson in the first performance of his own Trumpet Concerto. TAU orchestra will be heard in their own right and the concert will also feature the Sydney Conservatorium Brass Ensemble (Andrew Evans and Steve Rosse—directors) and Big Band (William Motzing—director). Soloists including Vince DiMartino, Kelly Rossum, Rex, and Adrea Tofanelli will provide a "taste of things to come" for the remaining 4 days.

The new music featured in the concert will also whet delegates' appetites for the feast to come, since new music has become a natural priority for ITG events. ITG2010 will be no different. Premieres are sprinkled through many individual sessions and there are no less than two dedicated New Works recitals scheduled! So far, it looks like around 2 dozen or more new pieces will be presented. Delegates will be able to experience the sound and not just "the printed look" of these new pieces.

Not only trumpet and piano, but watch out for many and varied combinations of instruments. The ITG's 2009 commission, for trumpet and percussion, by Australian composer Lisa Lim, will be performed by Tristram Williams. TroICa, Ithaca College's Trumpet, Saxophone and piano trio will present Margery Smith's (Aust.) new work and Barrie McKimm (Aust.) will be well represented when Paul Goodchild reprises his Concerto for Trumpet and Brass Band. Chris and Anne Perrin premiere McKimm's "Jazz Trio" for Trumpet, double bass and piano and the very Australian-named M.A.T.E. (Mid American Trumpet Ensemble) premieres his new trumpet quartet.

*(This article was written for publication in The Brass Herald and will appear in the February 2010 edition)*

**(see STOP PRESS on page 20 for some exciting news)**



# ITG 2010 Progress Report

Brian Evans—Conference host



If you have been wondering what is going to happen between 6-10 July 2010 in Sydney, the enclosed poster will give you some idea. If you ever need it quickly on your computer, bookmark the following: [http://www.australiantrumpetguild.com/itg2010/pdf/ITG\\_poster.pdf](http://www.australiantrumpetguild.com/itg2010/pdf/ITG_poster.pdf) Biographical detail is available on the web site. (the following information is correct at time of writing—and always subject to change—welcome to the world of a conference host. B.E) Apologies also if your name is not listed below....

The 35<sup>th</sup> Annual Conference of the International Trumpet Guild follows in the long tradition of its predecessors. Looking at the programme poster, one sees a similarity to the many other examples from the past. Format is similar – many sessions and an overwhelming focus on everything to do with trumpet music making. ITG conferences provide an intense 4-5 days of trumpet experiences ranging across concerts, recitals, lectures, panel discussions, and classes.

Statistics can be misleading but I can tell you that, based on my low energy levels, the following is true. There are approximately 75 sessions spread across the 5 days of the conference. Of those, 20 are jazz sessions, 32 concert or recitals 30 classical and 19 are lectures master classes or panels. More than 75? Of course, some sessions fit into more than one category. To manage all of that, we will be blessed by close to 400 performers including soloists, speakers, bands, orchestras and the fabulous prelude, new works and festival of trumpets performers. Although the poster is very detailed it does not show that, in addition to that full programme, which I will detail below, there will also be –

- **the masterclass room**, where delegates can book time (without charge) to play for one of the experts from the ITG Board of Directors, receiving feedback and positive suggestions for future development (times need to be booked and are sure to be filled quickly);
- **John Foster** (Director of Australian Baroque Brass) will have his **historical instruments** on display and will be available to answer questions (1:00pm July 7 Rm. 3022);
- Room after room will be displaying new and used trumpets, new accessories and music - all for testing and purchasing at the trade exhibits;
- **the research room**, coordinated by **Kelly Parkes**, provides a forum for current higher education / tertiary level teachers, performers and professors to present experimental, action, qualitative or quantitative research, ideas or theories about trumpet performance and/or pedagogy in an informal and accessible format. (1:00pm July 8 Rm. 3022)



Lynda Bacon & Brian Evans after an ITG 2010 planning meeting

- **Festival of trumpets** is always a big priority for delegates at ITG. In 2010, we are planning something a little different and the concert will be combined with the ITG Awards presentations. Competition winners will be announced, the bugle will be passed, ITG Awards of Merit will be presented to former ITG treasurer, **Bryan Goff** and Antipodean trumpet legend **Gordon Webb!**—all in the salubrious City Recital Hall(1). **Tim Weir** (ATG Director) is still accepting suggestions of music and request for participation, so send him an email.

- **Award Winners reception**—following Festival of Trumpets, will be an opportunity to celebrate and congratulate winners and recipients in a casual setting, with substantial canapes and a cash bar in the foyers of City Recital Hall (1).

- **New works**—recitals, ably coordinated by ATG foundation member, **Bob Burne**, are filling fast and there may be an expansion from the two advertised sessions to fit in one more. We already have well over 3 hours of brand new or near new music for these sessions. Watch for the premiere of ITG's 2009 commission by Australian composer Liza Lim, to be performed by **Tristram Williams**, trumpet and **Peter Neville**, percussion, on July 10. That does not count the plethora of premieres that will be presented in Gala concerts, daytime recitals and the trumpet preludes.

- **Trumpet Preludes**—co-ordinated by ITG2003 host **Jon Burgess**, feature trumpet ensembles from many parts of the world, mostly made up of tertiary students, which present short preludes before most of the sessions. We will have major ensembles from Conservatorio Superior de Música de Canarias (Spain); University of Kansas and several other US colleges; Thailand; Perth, Melbourne, Canberra and there is even an ensemble of University of North Texas Alumni, who were all students of Len Candelaria and are now leading players and teachers around the world.

- **Warm ups** are a regular early morning activity at ITG. Each of the three sessions in 2010 feature different hosts and, therefore, different perspectives. Hosts are **Dan Mendelow**, **Keith Johnson** and a double act with **Ramon Vasquez** and **Andrea Tofanelli**.



Details on Brian E's Tee Shirt—thanks to WA member Robert Burns for getting it produced and sent to us

(1) Subject to contract negotiations

(Continued on page 13)

(Continued from page 12)

• **Trumpet yoga** - an early morning alternative—regulars at ITG, **Jo Martinie** and **Richard Illman**, demonstrate exercises that can be used by trumpet players to alleviate tension and performance anxiety as well as increase breath capacity.

## YOUTH DAY...

...is not an “add-on” to the conference but is its real first day and an integral part of activities. All registered delegates are welcome to attend as none of the sessions will be repeated later in the week and there will be much to experience. Working with **Rex Richardson**,



Rex Richardson

we have created a day with the advancing trumpeter in mind and we expect the full range of ages to attend. The sessions are aimed to provide instruction as well as musical experiences across genres and styles.

**Rex, Seelan Manickam** and **James Ackley** will combine to bring their individual approaches to the subject of trumpet technique (21st Century Trumpeter). Rex combines with Australian national treasure, **Bob Barnard** for an exciting jazz lecture/recital and, later in the day, Israel Philharmonic's **Yigal Meltzer** will present a classical master class, covering both solo and orchestral examples and local advanced students. Between these

session, the school students can take part in one of two ensembles that will receive expert coaching and prepare new music for performance either that night or later in the event. The Australian Elite Student Trumpet Ensemble will be preparing **Brendan Collins' Trumpet Mambo 4** for premiering at the Youth Concert the same night. ( be prepared for a few surprise guests in that one).

Youth Day Gala Concert features the talents of the Sydney Conservatorium Brass Ensemble, Sydney Conservatorium Big Band, NSW Department of Education Arts Unit Orchestra and, of course, the ITG2010 Australian Elite Schools Trumpet Ensemble. Center pieces of the concert will be the world Premieres of concertos by **Robert Bradshaw (Ackley and Manickam, soloists)** and by **Rex Richardson** (of course, with Rex as soloist). As a grand finale, Rex will be joined by **Andrea Tofanelli, Kelly Rossum** and **Vince DiMartino**, fronting the Con Big Band!

So, young student, seasoned professional or enthusiastic comeback player, it doesn't matter. The day will be full of information and

inspiration. (it does not finish there either, because our late night jazz at The Basement starts Tuesday at 11pm -- see below)

## LECTURES and PANELS

The local flavour will be carried by **Andrew Evans**, head of brass at the Sydney Con, when he presents his fascinating lecture *Batavia Trumpets, 1628-2010*. Some may know of the story of this famous shipwreck but did you know she was carrying 3 trumpeters as part of the crew? **William Barton** presents his lecture/ demonstration of “the original trumpet”, the didgeridoo”.



WILLIAM BARTON

The US contingent will be in full force with **David Baldwin**, well known for his wonderful sell-out ITG CDs of *Charlier etudes* will present a lecture on those very important studies. 2009 host and pianist extraordinaire, **Rebecca Wilt** and **Mark Clodfelter** (trumpet) will give us “Rehearsing with a Pianist: a 50/50 Compromise” to help build appreciation of and strategies for that most important of collaborations and **Terry Warburton**, between exhibiting will explain “Mouthpieces... Myths and Reality”.

Why not link the countries when WA native **Kathryn James Aducci** teams up with new ITG director, **Keith Johnson** for a session on Baroque trumpet? Israeli – **Yigal Meltzer** presents “The Technique of Practicing” where he will share his ideas on how to deal with the “problems in our playing”. From Greece, **Gerassimos Ioannidis** will head up a session focussing on trumpet playing in Greece. With him will be **John Karampetsos**, who will perform the *Concerto for Trumpet and Orchestra* by Spiros Mavropoulos and **Nikos Xanthoulis** who will play his *Concerto for Salpinx* (ancient Greek trumpet see ITG Journal , October 2006) .

Always a highlight – the comeback session will be hosted by **Dan Hallock** and **Jeff Piper**. US cornet living legend, **Jim Klages** will use the playing of the movie “Healed” and students from his studio, to show and, indeed celebrate, his recovery from multiple sclerosis.

In “The World’s Greatest Cornetist Goes to Australasia: Jules Levy’s 1877-78 Tour of Australia and New Zealand” **George Foreman** presents a wonderful and well researched story of music making in the late 19th century, when solo cornettists were the pop stars of their day. He will be ably supported by soloists including **Yoram Levy** and **John Foster**.

Panels are interactive sessions, where panellists provide their views in a relaxed environment, with ample opportunity for audience questions and comments. 2010’s panels include: “The business of Jazz” which is sure to be a lively session under moderator, **Kelly Rossum**. If you are interested in



Jules Levy's own cornet—it will be played in the session on July 10

(Continued on page 14)

(Continued from page 13)

ideas on how to enter and survive in the freelance world of the jazz trumpeter; "Teaching around the world" features a range of international teachers assembled by **Kelly Parkes**; still with **Kelly Parkes** (she is so busy next year!) you can attend the "Perspective on the Industry of Trumpet Performance" panel, featuring female trumpet performers from around the world, providing their special insights. Finally, Jack Laumer moderates the orchestral panel featuring the experience of Daniel Mendelow, **Gordon Webb** and **Lawrence Gargan**. Jack is keen to maximise audience participation in this session.

## COMPETITIONS AND SCHOLARSHIPS

Entries to these competitions close on February 15 2010. Australian trumpeters should take advantage of these and may not be used to creating recordings for audition. It is easier than ever before to do so, get practicing and get your entry in. Forms are available on



Happy scholarship winners—ITG2008

ATG, [ITG2010](#) and ITG web sites. For delegates, all conference competition finals and the youth competition sessions are open to attend and to observe the very best in up-and-coming young players.

## RECITALS/CONCERTS

**July 7** -Just like local election campaigns, we are launching our event well after it has started. July 7 opening concert will be a short affair but featuring the brilliance of **William Barton** (Didgeridoo) and **Paul Goodchild** (trumpet), both separately and together in new works specially composed for ITG2010. Alan Holley's new unaccompanied solo will be premiered by Paul and provided free to all full conference delegates. The "Trumpets of Sydney" will form for a rousing rendition of David Stanhope's "Australian Fanfare", conducted by the composer. Next, **John Foster's** highly acclaimed Australian Baroque Brass brings us straight to early music, featuring organ, tympani and solo voice along with all those old trumpets. Along with New Works 1, July 7 features jazz recitals by **Andrea Tofanelli** (Italy's Maynard Ferguson) and **Mike Bukovksy** with **Jason Palmer** (2009 Carmine Caruso Jazz Trumpet competition winner) - double



AUSTRALIAN ARMY BAND SYDNEY

recital. **Vince DiMartino** is also down for a double recital with his son **Gabriel** with organist **Schuyler Robinson**. Vince and Schuyler feature on the ITG CD "The Art of Transcription" and will recreate works from that very CD, including Vince's version of *Pictures at an Exhibition*. Vince also claims that this will be his last ITG major recital. One for the history books. It will also be Gabriel's FIRST. The international flavour is emphasised with the "Asia-Pacific and Beyond Concert" which includes the following musicians, each playing a solo which is often representing their own country's music: **Erden Bilgen**(Turkey), **Dai Zhonghui**(China), **Cheryl Hollinger**(NZ), **Laurie Gargan** (Singapore), **Fredeline Parin**(The Philippines), **John Karampetsos** (Greece), **Lertkiat Chongjirajitra**(Thailand), **Mark Minasian** (Hawaii); **Luis Engelke**(USA/Brazil); **John Coulton**(Aust/UK);and **David Elton**.(Aust).



Vince and Gabriel

**July 8** — **Andrea Giuffredi** promises some surprises when he presents a true "crossover" session with rhythm section. Australian living legend **Bob Barnard** brings his quartet to "Remember Louis" with tunes and anecdotes from times spent with Louis Armstrong. **Yigal Meltzer** completes his ITG2010 appearances with a recital demonstrating his special approach to music and the trumpet. Two special events occur on July 8. One is the first ITG appearance of **TroICa**, the trio from Ithaca College, presenting music for trumpet, sax and piano—a combination that they are promoting as a great medium for schools that cannot create a brass or wind quintet. Featured in this recital will be the world premiere of "The Horsehead nebula", by Sydney composer/musician, **Margery Smith** and specially commissioned for ITG2010 and this ensemble. This is also the day for ".Gabriel" who's story appear on pages 10 and 11 of this journal. For all who have marveled at the US Army Herald Trumpeters and their brass quintet, ITG2010 is pleased to be presenting the trumpet ensemble from the same band, **Pershing's Own Washington Army Band**. This will be their first ITG appearance.

**July 9**— the fun continues with an early morning appearance of **Erden Bilgen** and the **Turkish Trumpet Ensemble**. They will discuss and perform music composed by Erden for 1 to 4 trumpets on Turkish modal system and break off to perform favourites such as the Arutjunian Concerto and Kennan sonata. **M.A.T.E.** is the Mid American Trumpet Ensemble and features four professors from Ohio and surrounds. They have programmed a series of trumpet quartets. The hot ticket item of ITG2010 pops up today, with **James Morrison** being joined by at least 3 of Australia's leading jazz soloists (**Matt Jodrell**, **Warwick**

(Continued on page 15)

(Continued from page 14)

**Alder** and **Phil Slater**) in a range of self-composed solos. A favourite on both sides of the Pacific, **Geoff Payne**, joins with the Australian Army Band Sydney playing a set of solos made famous by Raphael Mendez. This concert will also feature the aforementioned trumpet ensemble from **Pershing's Own Washington Army Band**. Closing out the day will be two North American stars in double recital. **David Hickman** (USA) and **Jens Lindemann** (Canada) will be accompanied by their highly talented partners Miriam and Jennifer. Both also well known to ITG

**July 10** — “only” two concerts before we head to City Recital Hall (1) for Festival of Trumpets and closing sessions, but none will be disappointed. New Works 2 (which might become NW3) is joined by Sydney Brass presenting a concert of Australian brass quintet music from across the decades. Trumpeters Paul Goodchild and **Andrew Evans** feature.

**LATE NIGHT JAZZ**

These sessions, based at Sydney great jazz venue, **The Basement**, are for the over 18's since the Basement is a licenced club. They start at 11pm each night and a partying attitude is encouraged.



Nadje Noordhuis

Each night boasts a feature artist. July 6 is **Gianni Marinucci** from Melbourne, who is fresh from triumphs at the 2009 Melbourne International Festival of Brass. July 7, has the Don Rader Quintet featuring Don's many decades of experience and brilliant musicality. July 8 is **Wanderlust** in which the virtuosic **Miroslav Bukovsky** combines with 5 stellar musicians including **James Greening** on trombone as we showcase this award winning Australian group. July 9 has Aussie, **Nadje Noordhuis** returning from her current home in NYC. This will be one not to miss! Finally, July

10, we will enjoy the first ITG appearance of **Joey Pero** and his band, also flown in from New York. Joey's unique style and amazing skills on trumpet are receiving major acclaim and he will be presenting the same show that received critical acclaim recently at New York's prestigious Feinstein's Club.

Each night at the Basement, from midnight until late, a rhythm section will carry on to provide support for the ever-popular jam session. Bring your trumpets and be part of the music making. Hosts, who are sure to paly a few tunes to kick things off, include— **Lynda Bacon, Kelly Rossum, Vince DiMartino**

**GALAS CONCERTS at the City Recital Hall (1)**

Brassing off in style ...Wednesday July 7 8pm

**St Mary's District Brass Band**, ranked amongst the entertainers of the brass world presents an evening of top class brass. The traditional will be represented by *Fantasia Brillante* by the late French composer and cornet virtuoso, Jean-Baptiste Arban. For ITG2010, **Ashley Hall** (cornet – USA) will be joined by Australian virtuoso euphonium player, Mark Howcroft in a duet arrangement of this famous solo. Any concert that can boast Paul Goodchild and

**Jens Lindemann** as featured soloists, is already set up to be a night to remember. Sydney native, Paul Goodchild, who is associate principal trumpet of the Sydney Symphony, will reprise Australian Composer, Barry McKimm's *Concert for Trumpet*, which was specially written for Paul at the request of his father, the late Cliff Goodchild. This is sure to be an emotional performance.



Jens Lindemann

Canadian virtuoso, **Jens Lindemann**, (professor of trumpet, UCLA) is often billed as “North America's pre-eminent trumpet soloist” and has a pedigree that includes performing with Canadian Brass, The Brass Band of Battle Creek, and in concert halls around the globe. He will play the Australian Premiere of British Composer, **Peter Meechan's Apophenia**. *Apophenia* is a trumpet concerto in three movements written for American trumpet virtuoso Rex Richardson. Each of the three movements features a different instrument; Movement 1 is for the Bb trumpet, the second is for flugel horn and trumpet, and the third is for trumpet and piccolo trumpet. Having Jens take on this remarkable work – with both Peter Meechan AND Rex Richardson in the audience will be an exciting experience for both audience and artist.

St Mary's musical director, Australian composer/arranger/conductor/trumpeter, **Paul Terracini**, well known for his Hymns of the Forefathers CDs, has programmed his own major work *Concerto for Brass*. This stunning work is laced with lyricism and fireworks and shows off the range of character and musical expression that is possible with a large brass ensemble. December 17 2009, the work was performed by the illustrious Chicago Symphony Brass Ensemble at their yearly sell-out concert in Orchestra Hall.

**Rhythm and Brass Thursday July 8 8pm**

Indescribable! "Beyond Category" How do you explain what R & B does? You take a brass quintet of virtuoso musicians, add decades of combined

musical experience, a wide range of musical styles and mix it all up with a red hot jazz drummer and you start to get an idea of this eclectic group. For their first appearance in Australia, we have decided to showcase them at the City



Rhythm and Brass

Recital Hall and make it possible for Sydney's general public to get to them too. A full length concert will allow R & B to display

(Continued on page 16)

(Continued from page 15)

the full range of their great music making so the audience can thrill to the best classical sounds alongside pop, rock jazz and probably some genres that still remain to be properly categorised. Watch for special guests too! The 6 members of R & B are all expert soloists in their own right and also hold important positions in universities across the USA.

*What the Critics Say...*

"[Rhythm & Brass]...has a lot of the intelligent spunk that used to be associated with the best New York jazz of the 1970's and 80's: a brash way of working fast and loose on music with high conceptual content, of being startling without striking a note of pretension." The New York Times

"Rhythm & Brass...astounded the assembled throngs...this concert featured playing of the kind of musical integrity and imagination that is invariably a pleasure to hear."

Lincoln Journal Star, NE

### Les Trompettes de Lyon

Friday July 9 8pm

#### Performing "Sans Tambour Ni

**Tambour** - Without drum nor drum"

referring to an old French expression evoking the reach of something or someone in the utmost discretion... The new stage show of Les Trompettes de Lyon follows the highly acclaimed Le Canard Laqué which was greeted with howls of gleeful laughter and rapturous applause at ITG2003 in Texas.

<http://www.lestrompettesdelyon.com/canard-vid.html>

From ITG's 2003 conference report...

Gary J. Dobbins, reporter ITG2003

"What can happen when five renegade trumpet students graduate from the Lyon Conservatory together? Armed with an endless amount of imagination and a desire to expand beyond their musical skills, they set out to stay together and parlay their friendships into something very unique and special. Trumpeters Andre Bonnici, Pierre Ballester, Jean-Luc Richard, Ludovic Roux and Didier Chafford (all former students of Guy Touvron) formed the group known as Ensemble de Trompettes de Lyon. The performance Friday night left a house full of trumpeters pleasantly stunned.

The audience came expecting to hear a musical concert by yet another brass group. What they received was so much more! The audience was treated to a multi-media event involving movement, dance, special lighting effects, singing, mime, and other elements coming together to make this a theatrical experience.

The perennial question about Les Trompettes is – are these trumpeters who were taught to act or are they actors who have picked up the trumpet. Their virtuosic playing reflects their important careers as trumpeters and teachers and their stage shows demonstrate stage craft that ranks with the best and brings wonderful free French style of humour and expression to the world of brass." <http://www.trumpetguild.org/2003conference/fri/311.html>

I give up—you will just have to come and see/hear them to figure out how best to describe this great show.



Les Trompettes de Lyon

### Ralph Pyl's Sydney All-Star Big Band Saturday July 10 8pm

Sydney's superstar big band brings its famous energy and high musical standards to the Sydney Recital Hall in the final gala concert of ITG2010. The band is well known to most Australians, since it forms the core of the backing for Australian Idol. Featured most fully for the big band show, SASBB has inspired hundreds of thousands of viewers across Australia. It could handle this show all by itself since it is so full of top class jazz soloists, but ITG2010 will team them with some of the world's most exciting trumpet artists.

A "must-hear" from the band will be **Don Rader** – Sydney resident but originally from USA and still working over there for many months of the year. From performing with Maynard Ferguson's band in the mid 1960's through to being the mentor on Australian idol a couple of years back, Don has done it all – and he continues to do it! Italian **Andrea Giuffreddi** - will present a unique recital earlier in the week. This wonderful cross-over player has

commercial chops and has offered *Green Hornet* (made famous by Al Hirt) and the theme from "A fist full of Dollars" – Ennio Morricone

Our "other" **Andrea, Andrea Tofanelli** is the Maynard Ferguson of Italy. His small group recital on July 7 is sure to be packed out and he intends to thrill with his SASBB appearance. For example, he is suggesting cuts from his new CD which shows off his versatility.

FLAMINGO" (**Andrea** says "that would be a killer piece to play with the All Stars Big Band"), then the "NESSUN DORMA" (from Puccini's Turandot...) then the famous Italian song "VOLARE".

New sensation, **Joey Pero** will give us a taste of things to come later in the night by playing a couple of solos and feature soloist in the **James Morrison** trumpet summit session, **Warwick Alder**, will also come down from his position in the trumpet section and demonstrate why he has been one of Australia's most revered jazz trumpet

players for many years! Hopefully we can convince NYC-based Australian trumpeter, **Nadje Noordhuis** to help fill out our soloist roster, which will also come from the list of **Kelly Rossum, Phil Slater, Matt Jodrell** and **Rex Richardson**

#### ALL GREAT VALUE FOR MONEY!!!

Registration covers entry to ALL sessions. No further cost is due once registration is paid. Tickets to gala evening concerts that, elsewhere, could easily attract INDIVIDUAL seat prices of \$100 or more are included. The cost of registration for the week is mostly less than the cost of 3-4 lessons with any one of the great artists who will be performing.

For non-ITG members, registration includes a year's membership of ITG! Meal plans are intentionally very affordable and a range of accommodation is available to suit every budget.

ATG members are encouraged to register now. The more confirmed attendees we have, the better we can make ITG2010! *If you – or your friends - are waiting for funding or saving for your trip, all of you can register now and pay later. To register now and pay later, simply complete the online form and select "I wish to pay on receipt of invoice" when you reach the payments page.*

Visit the following website to register now and pay later:

<http://www.australiantrumpetguild.com/itg2010/registration.html>

Remember to pay before 6 March 2010 to secure the discounted early bird rate.

# *Space trilogy*

## *A trilogy of movements in space*

### *For trumpet and piano*

As part of his Honours Graduation recital at the ANU School of Music on Monday, November 9, ATG member Alexander Ross (with pianist Anthony Smith,) gave the premiere performance of a new work by Sydney based composer Derek Strahan. Commissioned for Alex by his mother and father, it is anticipated that this work will have its international airing at ITG 2010. The following text has been provided by the composer who was in the audience for the recital.



Alex Ross and Anthony Smith preparing to present the premiere performance of Derek Strahan's Space Trilogy

## **A TRILOGY OF MOVEMENTS IN SPACE for trumpet & piano**

### **by Derek Strahan**

My thanks to Dr. Stephen Ross and Fiona Ross for the opportunity to write this work for performance by their son, Alexander Ross. After hearing Alexander play a number of works ranging in style from classical through to twentieth century repertoire including Gershwin's "Rhapsody in Blue", I realised I could compose for him incorporating a wide range of styles, aided significantly by the versatility and ongoing advice of his accompanist and tutor, Anthony Smith. The "program" outlined below evolved as a by-product of sorting through various ideas, approaches and thematic sketches. Indeed Alexander's prowess on the trumpet allowed for so many possibilities that I decided to make the search-for-form become a part of the compositional process.

As I wrote the Prelude, the astronomical concept of primal matter forming out of chaos seemed a pertinent analogy. From this emerged the idea of illustrating two different kinds of travel through space, experienced not by pioneering scientists, but by humans taking advantage of the fruits of science in their search for diversion.

Elements of jazz are employed to convey the human capacity for enjoyment, my aim being not to write jazz as such, but to use its characteristic elements and notate them with metric accuracy so as to provide building blocks for the score. Jazz has its own recognisable musical signatures, exactly as does music of earlier periods, and different features can serve specific purposes. One example: the

boogie-woogie bass line of jazz serves the same rhythmic and harmonic function as the Alberti bass (named after Domenico Alberti (1710-1740)). Each device allows the piano left hand to assume simultaneously the rhythmic and harmonic functions of percussion (if used) and bass.

#### **1. BIG BANG PRELUDE & ANU RAG**

Whether matter was generated by a Big Bang from Outer Space or by continuous generation from within or without that vast region, humans are composed of such stuff as forms the universe. The Prelude toys with wave and particle forms pondering ways in which they might take future material shape. A particularly potent manifestation of matter is the student body of the ANU, hence the "ANU Rag", derived from the opening fanfare.

#### **2. JUMBO FLIGHT TO PARADISE Introduction: Theme & Variations**

A Jumbo jet stands silently on the tarmac. A crowd of tourists, among them some ANU students on holiday, wait in the transit lounge to board the Jumbo bound for a Pacific paradise. There is a boarding announcement on muted "talking" trumpet. Excitement mounts as passengers prepare to board. The fanfare is heard and all start moving towards the check-in. A new theme is heard in 3 variations as different groups of passengers board: first through is a large Latino contingent, followed by some French tourists who waltz on. The rest crowd in and a scrum develops as cabin baggage is stowed. Last to board is a cluster of Reggae musicians bound for a concert gig in the islands. At last, take off!

#### **3. SHUTTLE SHUFFLE Fantasia of the future**

It is the future. Tourists, including former ANU students enjoying a reunion, board a space shuffle for a trip into space to view the earth and stars from a position in orbit. A new and more imposing bugle call fanfare announces the trip. There is a kind of reprise of the "ANU Rag", squeezed somewhat out of shape by the effect of rocket travel. Further squeezing of body shape by battling gravity is felt, until there is a break through to orbit beyond the gravity belt. Passengers gaze in awe at the strangeness and immensity of a night sky unclouded by Earth's atmosphere. These are images of infinity. It is time now for champagne which is served in special non-spill containers. How will the bubbles behave in this environment? This experience in orbit is summed up in four 12-bar question/answer riff choruses.

#### **ACKNOWLEDGEMENTS, TECHNICALITIES AND A LITTLE HISTORY**

##### **Riff**

The jazz term *riff* refers to a phrase of fixed metric character whose notes change to comply with changes of underlying harmony, as in a *chord sequence* which provides the harmonic basis for arrangement and/or improvisation. As a verb *riffing* comes close in meaning to *jamming* (improvising) implying the creation of a *riff* and also jumping briefly to double time as the basis for it. *Riffs* - like *boogie basses* - are the common heritage of jazz. The 2<sup>nd</sup> movement of this work (*Jumbo Flight*) is book-ended by a *riff* which is best known through its use in *Night Train*, though the *riff* "has a long and

*(Continued on page 18)*

(Continued from page 17)

complicated history” (Wikipedia”). It was previously recorded as the opening riff in 1940 by a Duke Ellington small group under the title *That’s The Blues, Old Man*, then in another Ellington piece *Happy-Go-Lucky Local*, before being further developed in *Night Train* in recordings by many artists, including Earl Bostic (aggressively), and Oscar Peterson (inventively) in an album titled after it. Successive improvisations by various artists have been incorporated in later cover versions. The notes (key C major) G-A-C-E<sup>b</sup> form the core of hundreds of blues/jazz/pop songs and assume different identities through tweaking of note order and metre. The underlying riff of Erksine Hawkins’ *Tuxedo Junction* co-written with Bill Johnson & Julian Dash (recorded 1939) sounds at least like a slower tempo first cousin of *Night Train* (even slower in the Glenn Miller 1940 recording).

The *Night Train* riff (as a slow crawl with different harmony) is heard in the opening of *Jumbo Flight*, and then is quoted as such in 4 bars (only!) during the closing Coda to provide material for the final bars. It was the previous connection with transport which gave me the idea of depicting modern air travel in this work, and the brief references to this riff serve as an acknowledgement of the potent role that the rhythms of engines play in devising music which evokes their power, and, of course, of role of the numerous creators, over the years, of *Night Train* including those who wrote lyrics.

Another riff of a different kind is referenced in *Shuttle Shuffle*, this being a standard military bugle call providing a different kind of fanfare to the one which opens my 1<sup>st</sup> movement, *Big Bang*. It is first heard slow tempo in minor mode. This bugle call was used to good effect to open the big band number made famous by Benny Goodman & his Orchestra, *Bugle Call Rag*, which the Goodman band first recorded in 1934, then twice in 1936 and numerous times thereafter in various media. But the first recording of *Bugle Call Rag* (written by Jack Pettis, Billy Meyers and Elmer Schoebel) was made in 1922 by the New Orleans Rhythm Kings under the title *Bugle Call Blues*.

In this work the bugle call also retains its role as an attention getter, being later heard in the major key linking choruses of my main tune. It is then also heard at *killer diller* tempo in the Coda. In this I have referenced other riffs common to many big band arrangements which famously are heard in the final question/answer close of *Bugle Call Rag* as arranged by Deane Kinkaide. This arrangement is described by Goodman biographer Ross Firestone as “short, stabbing riffs, interspersed with solos, played at an extremely fast tempo calculated to show off the band’s slick ensemble work and generate immediate excitement.” The “monster chart” of the full big band arrangement of *Bugle Call Rag*, as transcribed and re-created by Jeff Hest can be obtained from the Benny Goodman library, and accessed on the internet. - <http://www.sheetmusicplus.com> \* (see note below)

Reducing elements of the question/answer passage to form a 38 bar Coda to my 3<sup>rd</sup> movement (bars 217 to 255) involved identifying various riffs and combining them with new elements. Of particular interest is a passage where a 6-beat phrase is heard twice over 3 bars in 12/8 time, repeated over 12 bars! This reduction of big band elements to a trumpet & piano duo turned out to be unexpectedly arduous, but, nonetheless, a labour of love, and I was determined not to shirk it. My grateful acknowledgement to all the great jazz musicians whose combined efforts have bequeathed to us these musical delights. In importing these to a *chamber work* I trust I have done them justice.

I have not yet accessed the Jeff Herst chart. The description of it indicates it includes notated solos. The original charts used by Goodman would have been more minimal, with only ensemble and backing passages notated, with cues for solos. Standard practise for

jazz arrangers is to write 4 beat music in common time (4/4). In performance it would be played in 12/8. This practice has proved very disconcerting for classically trained musicians who expect written music to be played exactly as written! It seems such a minor matter, but it has been the primary cause of the rift between *jazz* and *classical* music for more than a century – or perhaps the primary technical manifestation of an alienation which has deeper sociological and psychological causes!

My scores are written to be played as written!

Derek Strahan

ATG thanks Derek for his permission to publish the above text (Ed)

## Derek Strahan

Derek Strahan grew up in colonial Malaya, Perth and Northern Ireland and is now an established composer based in Sydney. Derek combines composing film and concert music with work as film director, scriptwriter, actor, singer/songwriter, teacher and, script assessor. His compositions include music for over thirty documentary three feature films, and more than twenty works of concert music encompassing solo, ensemble, vocal and orchestral pieces. Much of his film and concert music has been released on CD, and, since 1982, has been consistently broadcast on national radio. The Canberra School of Music commissioned "Voodoo Fire" for clarinet, percussion and synthesiser in 1996, and the Clarinet Concerto in 2002 for performance by Alan Vivian.

In 2008 Dr. Stephen Ross and Fiona Ross commissioned Strahan through the Australia Cultural Fund to write “Space Trilogy” for trumpet and piano for performance by Alexander Ross and Anthony Smith.

Tax deductible donations supporting this work were made possible through Australia Business Arts Foundation's Australia Cultural Fund.

**NOTE:** It is anticipated that *Space Trilogy* will be one of the new works presented during ITG 2010 in Sydney, July 6 –10, 2010



Stephen Ross (left) discusses son Alex’s premiere of *Space Trilogy* with composer Derek Strahan during the interval break in his Honours Recital at Llewellyn Hall, ANU School of Music

*(Pedagogy With Parkes (Continued from page 6)*

Don't extend conversations about a student with a special need to anyone other than the child and the parent/s involved. Remember to keep an open mind and be patient when working with students who have a special need. The rewards in seeing a child reach musical goals and all of their potential are definitely worth the extra effort and time it takes to uncover their unique learning needs.

*For more detailed information and assistance, please contact the following resources:*

Down Syndrome Association of NSW <http://www.dsansw.org.au/index.php>

Autism Spectrum Australia (Aspect) <http://www.autismspectrum.org.au/a2i1i114451487/welcome.htm>

Autism Aspergers Advocacy Australia <http://a4.org.au/a4/>

Autism and Aspergers Support Group <http://www.autismsupport.org.au/>

Deaf Children Australia <http://www.deafchildreinaustralia.org.au/welcome>

Vision Australia <http://www.visionaustralia.org/info.aspx?page=740>

Speech Pathology Australia <http://www.speechpathologyaustralia.org.au/Content.aspx?p=42>

Gifted Children Australia <http://www.gifted-children.com.au/>



*Festival of Trumpets concludes ITG 2005 - Let's look for a similar event at ITG 2010*



**Mc** Sydney  
Eisteddfod

Sydney  
Eisteddfod

**The biggest competitive festival of  
its kind in the world.**

**We have Brass Events for all ages with events  
held in August 2010**

For a free syllabus or to enter online (in January) visit the website:

**[www.sydneyeisteddfod.com.au](http://www.sydneyeisteddfod.com.au)**

**ENTRIES CLOSE MARCH 22, 2010**



# SAX & WOODWIND ...and BRASS

HUGE range of accessories incl  
GR, Denis Wick, Bach, Vacchiano,  
JoRal, Humes & Berg, Laskey,  
Schilke, BERP, Torpedo Bags, BAM,  
Protec, Al Cass, Blue Juice, Hetman,  
Wallace, technician quality brushes

Yamaha Xeno, Chicago/New York and Bergeron, Bobby Shew  
Selmer 80JChorus and Concept TT,  
Stomvi Mambo, Titan, Mahler, Classica, Elite, Masters  
Bach Stradivarius, 37, 72, 43, 25, NY7  
Schilke B1, B5, S32, S42  
Conn Vintage One  
Schagerl  
Sonare

## 02 9557 4588

Shop 3, 158 Parramatta Rd Camperdown (entrance in Mallett St)  
[www.saxandwoodwind.com.au](http://www.saxandwoodwind.com.au)

### STOP PRESS

From Robert Bradshaw...  
I recently submitted ".Gabriel" for consideration for the Boston Metro Opera's Americanafest which is a festival that stages excerpts from operas. Many opera companies and universities hold opera festivals of this kind and it is a great honor to be selected. Alas, ".Gabriel" was not chosen.

HOWEVER!... Instead it was awarded the BOSTON METRO OPERA MAINSTAGE AWARD!

What does that mean? That out of hundreds of submissions from the States, Canada and Europe, ".Gabriel" was selected for a fully-staged performance as a part of the BMO's 2010/2011 Season!

There is no higher honor for a composition than for it to be programmed. And to submit a work, expecting at best to have a scene or two read at a festival, and having the entire work staged is beyond belief. Please, forgive my elation. I just had to share the news with all of you who have been such an important part of my compositional career and who, one way or another, have helped bring ".Gabriel" and other works to life.

### STOP STOP PRESS

NSW Govt acknowledges ITG2010 importance to NSW of ITG2010 for the story, got to

<http://www.trumpetguild.org/news/09/1005BE.html>



YOU'LL BE BLOWN AWAY  
BY OUR EXTENSIVE RANGE AND  
BEST PRICES

**KELLY MOUTHPIECES**  
BRINGING COLOR TO MUSIC!

**york**  
Brass at its best.

**YAMAHA**

**BUFFET**  
CHAMPONS  
A PARIS

**Jo-Ral**  
MUTES

*Al Cass*

**JUPITER**

*Silent BRASS*

**KEILWERTH**  
BRASS

**LEBLANC**

**HUMES & BERG**

**HENRI SELMER**  
PARIS

**Vincent Bach**

**BRENNER MUSIC**  
**BESSON**

**Schilke**

[www.dicksonsmusic.com.au](http://www.dicksonsmusic.com.au)

DICKSONS MUSIC COMPLEX  
SHOP 6, 3-9 SPRING STREET CHATSWOOD

## (02) 9419 2144

# TURRAMURRA MUSIC PTY LTD

## Sydney's Biggest Selection of Musical Instruments

Huge range of brass and woodwind, sheet music,  
guitars

Amplifiers, percussion and P.A. equipment

We also have a hire/buy purchase plan

For student trumpets including

YAMAHA and BACH

**Established 1976**

**FOR MORE DETAILS CONTACT US TODAY!!**

1267 Pacific Hwy, Turramurra, 2074

PH: (02) 9449 8487 FAX: (02) 9449 3293.

[www.turramusic.com.au](http://www.turramusic.com.au)

# Kookaburra Music

Quality publications

specializing in music for brass

by Australian composers



Music by Barry McKimm, Alan Holley

Brenton Broadstock, Michiel Irik

Michael Forsyth, Robert Sims  
& more....

See our website for the latest  
music & compact discs releases.  
Buy online with PayPal shopping cart  
or email your order to

[info@kookaburramusic.com](mailto:info@kookaburramusic.com)

[www.kookaburramusic.com](http://www.kookaburramusic.com)



Corporate Design  
& Print Solutions

Mouthpiece is produced with the  
generous support of  
Kwik Kopy Hornsby

# ENGADINE MUSIC

*Not just a shop but a Resource Centre!*



Instruments, Accessories  
& Music  
for all instruments . . .

. . . and for that much needed repair

[engadinemusic.com](http://engadinemusic.com) . . . providing musical solutions

25 Station Street ENGADINE

02 9520 3044 or 1300 731 035 (local call cost)



BESWICK  
\* SOLICITORS \*  
EST. 1931

(02)9299-7121

Official legal advisors to the  
Australian Trumpet Guild

# JUPITER · XO



1604S XO Series

**DON RADER**  
International Performer  
& Recording Artist



**Synergy:** the rare product of a relationship where the final value exceeds that of the individual parts. The XO series is the result of focused research and development by virtuoso players, experienced instrument designers and skilled craftsman to achieve a specific goal - optimum performance from the whole. The goal is evident in the combining of progressive technology with traditional fetures and craftsmanship.



Don Rader has toured and performed with artists such as :  
Frank Sinatra, Elvis Presley, Count Basie, Benny Carter, Diana  
Ross, Maynard Ferguson, Woody Herman & Henry Mancini.

He's just made the switch to Jupiter 1604 XO Tribune Trumpets.

Jupiter distributed in Australia by Musical Merchandisers P: 02 9905-0311 | E: info@musicmerch.com.au



# Australia's Bach Specialist

## Victoria

**Blackburn**  
159 Whitehorse Rd  
**03 9878 8777**

## New South Wales

**Camperdown**  
128 Pymont Bridge Rd  
**02 9557 7500**

## Queensland

**Fortitude Valley**  
222 Barry Pde  
**07 3250 6399**

## Western Australia

**North Perth**  
345 Charles St  
**08 9228 2223**

## South Australia



**Silver Keys & Strings**  
55 Flinders St, Adelaide  
**08 8223 7354**

***www.billyhydremusic.com.au***

