



# JAMES ACKLEY

— *plays* —

## NEW AMERICAN WORKS FOR TRUMPET

*with*

Winifred Goodwin (piano) &  
**THE PALMETTO CAMERATA**

— *including* —

**SUMMER SUITE**  
Greg Bartholomew

**THE GIRL IN WHITE**  
Robert J. Bradshaw

**SONATA FOR TRUMPET  
AND PIANO**  
Gordon (Dick) Goodwin

**Sonata for Trumpet and Piano** by Gordon (Dick) Goodwin was commissioned by a consortium of trumpet teachers and performers. Although a trumpet player himself, Goodwin had never written a major work featuring the instrument. He may have felt inhibited because one of his teachers, Kent Kennan, had composed one of the mainstays in the literature, or perhaps, as Goodwin says, “I know first hand how difficult it is to make music on that ungrateful hunk of metal.”

The sonata is in three movements. The first, indicated *With Swagger*, is in typical first movement form with a bravura opening theme contrasted by a more lyrical second theme.

The second movement, *Ballad*, is essentially in AABA song form with variations on the initial thematic material. There is an extended piano solo to give the trumpeter a short “breather” and also to underscore that the piece is a duo and not simply a trumpet solo with accompaniment. (The composer’s wife, Winifred, is a collaborative pianist and he is well aware of the distinction.) The second movement may be played on trumpet or flugelhorn.

## THE GIRL IN WHITE

Based on Mexican folklore, *The Girl in White* is the story of a young man who learns to love against all odds - even to death. The ballet takes place during a three day festival where Ambrosio and Karime are honored guests. Their arrival at the Grand Fiesta is filled with greetings and honorable bows. However, a strange and beautiful woman in white appears, capturing Ambrosio’s attention. Although *The Girl in White* makes Ambrosio think she is playing hard-to-get, we are unable to ignore the possibility that everything unfolds exactly according to plan.

## SYNOPSIS

### Scene I - The First Evening

#### I. Fiesta!

Bare lightbulbs hung on strings overhead flicker on, revealing an empty street. The street slowly begins to fill with revelers wearing colorful dresses and carrying flowers. The dancers adorn the street and shop windows with their flowers, dancing in flowing slow motion even though the music is fast (as if viewed through the memory of a time long forgotten).

A suggestion from Ackley helped shape “Bop”, the final movement. The little jazz motive presented here is one that Ackley has been known to sing or play. Since both Ackley and Goodwin have Latin music backgrounds, the second theme took on a graceful south of the border lilt.





## II. Grand Entrance

Ambrosio and Karime, festively adorned, appear and are introduced. They are greeted by each couple with respect. When the greetings are done, they are left alone in the center of the street. It is evident that they are in love as they dance. However, Ambrosio becomes distracted and continually looks offstage. Karime becomes increasingly upset and Ambrosio returns to the moment. Their motions remain gentle and, although dramatic, slow until they look into each other's eyes, then part.



## III. Lost in Her Beauty

A beautiful young woman appears, dressed entirely in white. No one notices The Girl in White, except Ambrosio who instantly falls under her spell.

## IV. The Spell, Broken

Ambrosio advances toward The Girl in White but she disappears and the enchantment is broken. He awakens, as if from a dream. As he returns to Karime, the fiesta resumes and the dancers begin to disperse. Everyone is happy as the evening of revelry comes to a satisfying end.



**Ballet No. 1 “The Girl in White”** by Robert J. Bradshaw is influenced by the polyrhythms of traditional Mexican folk music and son styles. Bradshaw spent many evenings listening to and researching the history of this music, with the specific intention of influencing the creation of this work. This musical connection represents and celebrates Ackley’s own connection to Latin America through performance, education and his family.

During these studies, Bradshaw found this rich and diverse music beautifully complimented his own sense of rhythm and that it seamlessly integrated with the postminimalist foundation on which the composition is built.

*The Girl in White* was made possible by a University of South Carolina Provost’s Research Grant and through a new social networking funding platform called Kickstarter. Supporters from throughout the world donated to the project to help support the creation, recording and premiere of the ballet.

## Scene II - The Second Evening

### I. Empty Streets

The couple arrive early, annoying Karime who wanted to make an entrance.

### II. Gathering

As the street fills, Ambrosio begins to search for someone.

### III. Hand in Hand

Suddenly, *The Girl in White* appears in the center of the crowd. Ambrosio advances toward her and takes her hand. They dance.

### IV. No One to Dance With

When the dance finishes, Ambrosio turns to share his delight with everyone but they mock him for dancing alone (while his beautiful date, Karime, was left sitting alone). He doesn’t understand and frantically tries to explain but the girl is gone and he is scorned by Karime.

## Scene III - The Final Evening

### I. Third Entrance

Ambrosio’s world is in disarray. He watches as Karime makes her grand entrance with a new partner, Alvarez. As they dance,

This ballet is scored for trumpet, soprano saxophone, percussion, piano, two violins, viola, violoncello and contrabass (or chamber orchestra). The instrumentation presented here allows for both rich, lush sonorities and bright, colorful sounds - *especially with the added use of a variety of trumpet mutes!*

Harmonically, the composition is based on the relationship of two chordal structures. This relationship expands as the work progresses. This is by no means a hard and fast rule, as the composition is not serial; however, it provided a strong and defined harmonic pallet from which to build the suite.

**Summer Suite** by Greg Bartholomew was completed in 2009. The Suite was originally composed with alternate arrangements of the accompaniment for either string quartet or piano. Additional accompanimental arrangements were subsequently composed for string orchestra, chamber orchestra and saxophone quartet. The arrangement heard here, combining both piano and string quartet, was specially prepared for James Ackley.

The titles of the three movements were chosen to reflect childhood memories of summer fun. Arthur Gottschalk, Chair of Composition and Theory at the Shepherd School of Music, has described *Summer Suite* as “a modal work, suggestive of English folk melodies with pandiatonic contrapuntal texture, reminiscent of the music of Frank Bridge and early Britten.”

**Ambrosio tries to understand how things could have gone so wrong.**

## **II. Seduction**

The Girl in White shyly appears and approaches Ambrosio. Time slows to a stop and she dances for him. She weaves, enticingly, through the frozen fiesta dancers, Ambrosio following her every move. Finally, Ambrosio catches her (or so he thinks).

## **III. The Girl in White**

Ambrosio professes his love for The Girl in White and takes her hand but to his horror, he can see through it! He realizes she is a ghost

and turns from her, repulsed. The Girl in White vanishes and he is alone.

## **IV. Forever Yours**

Time resumes and Ambrosio is overwhelmed by the festival dancers. He stands in the center of the revelry, unable to move as The Girl in White ever dances. Ambrosio begins to whirl in anguish (as does The Girl in White), finally dancing himself to death in the midst of the festival dancers. When the dancers part, he is gone. He reappears (in white), gallantly approaches The Girl in White, bows, and she extends her hand.



## JAMES ACKLEY (trumpet)

Classical trumpeter, JAMES ACKLEY, is an internationally acclaimed trumpet solo artist with numerous appearances that have included orchestras, wind ensembles and chamber groups spanning the globe. Ackley has frequently performed as a recitalist throughout North America, South America, Europe, and Asia. On a tour through Venezuela, critics described him as “one of the best trumpet players in the world.” The Hartford Courante described him as, “a true artist”, the Free Times called James “one of the nation’s top trumpeters” and the American Record Guide proclaimed him “absolutely amazing.” James Ackley is currently under Andes International Management as a concert soloist and chamber artist.

Ackley received his B.M. from Baldwin-Wallace College Conservatory of Music and his M.M. from the Cleveland Institute of Music. Former teachers include Michael Sachs (principal trumpet of the Cleveland Orchestra), James Darling (former member of the Cleveland Orchestra), Mary Squire (former principal trumpet with the Ohio Chamber Orchestra), Eugene Blee (former principal trumpet of the Cincinnati Symphony) and additional studies with Alan Siebert (Cincinnati College-Conservatory of Music). Currently, Ackley is Associate Professor of Trumpet at the University of South Carolina School of Music after holding the same position at the University of Connecticut for six years prior. Formerly principal trumpet and soloist of the Bogotá Philharmonic Orchestra, Ackley has previously held positions as principal trumpet with other orchestras throughout Mexico, the United States and South America. He currently holds the position of principal trumpet with the Augusta Symphony Orchestra (GA) and is a member of the Bala Brass Quintet.

Ackley has had the opportunity to work with musicians such as Sir George Solti, Francisco Rettig, Enrique de Patron, Placido Domingo, Fito Paez, Eddie Martinez, Arturo Marquez, Ricardo Zohn-Muldoon, James Levine, Zubin Mehta, Leonard Bernstein, Christoph Eschenbach, Louis Lane, Jesus Lopez-Cobos, and JahJa Ling, Joseph Silverstein, and many others. He has collaborated with notable modern composers such as Karim Al-Zand (Concertino for Trumpet and Orchestra), Robert J. Bradshaw (Sonata for Trumpet, .Gabriel, The Girl in White), Cherilee Wadsworth-Walker (Suite for Unaccompanied Trumpet), and Gordon Goodwin (Sonata for Trumpet and Piano). He performed Bradshaw’s Sonata at the 2004 International Trumpet Guild Conference (also recorded on his Recital Music for Trumpet album) and Al-Zand’s Concertino at Carnegie Hall.

Ackley has appeared as a guest artist on the “Music for Everyone” program of the Bogotá Philharmonic and on national television programs in the countries of the U.S., Colombia, Paraguay, Venezuela, Ecuador and Mexico. He has recorded with several orchestras, most notably the Grammy Award winning Bogotá Philharmonic, as well as numerous television, radio and movie scores. James has also frequently performed as a soloist and chamber musician at the International Trumpet Guild Conferences (2004, 2005, 2006, 2009, 2010, 2011 and 2012) and upcoming performances in 2013 and 2014.

Ackley’s two solo recordings, *Recital Music for Trumpet* (2007 Claronade Records) and *Lirico Latino: songs for trumpet* (2008 MSR Classics) have both received critical acclaim, and as the founding member of the professional trumpet ensemble Tromba Mundi, he released their first CD (*Tromba Mundi*) under the MSR Classics label (2009).

**JAMES ACKLEY**  
(trumpet)



In 2010, James recorded Robert J. Bradshaw's opera "Gabriel" (2010 Beauport Classical), an opera about the dangers of withdrawing from society due to technology and networking. The trumpet plays one of the main characters, Gabriel, an enigmatic voice of hope, solitude and desperation. An additional recording of two trumpets and organ material was released in 2011, titled *Eternal Source of Light Divine*.

Ackley maintains an active performance and teaching schedule; performing solo recitals, concerts and clinics throughout the U.S. and abroad. He has also judged the National Trumpet Competition (USA) since 2003, and sits on the board of directors of the International Trumpet Guild. His musical arrangements and compositions are published under the editorial visage of Cimarron Music Press.

James Ackley is a Yamaha Performing Artist, performing exclusively on Yamaha trumpets and Trumcor mutes.

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**WINIFRED GOODWIN**  
Piano

**WINIFRED GOODWIN** is in demand as a chamber musician, orchestral player, and collaborative pianist throughout the Southeast. She has been the principle keyboardist with the South Carolina Philharmonic Orchestra since 1982, performing on piano, celesta, harpsichord, and synthesizer and has been a featured soloist on a number of programs, including over one hundred fifty performances of Saint-Saens' Carnival of the Animals. In addition to the standard repertory, she specializes in new music and has premiered many works including several by composer/husband Gordon (Dick) Goodwin. Mrs. Goodwin holds two degrees in piano performance from the University of South Carolina where she has served as staff pianist in the School of Music.

**Winifred Goodwin\*\***  
(piano)

## **PALMETTO CAMERATA**

**Clifford L. Leaman**  
(soprano saxophone)

**Scott Herring**  
(percussion)

**Joseph Rackers\***  
(piano)

**Micah Gangwer\***  
(violin 1)

**Shrhan Wu\***  
(violin 2)

**Rachel Sanders\***  
(viola)

**Dusan Vukajlovic\***  
(cello)

**Jonathan Burns**  
(bass)

**Scott Weiss**  
(conductor)

\* Summer Suite

\*\* Sonata for Trumpet and Piano

## **GORDON (DICK) GOODWIN**

Gordon (Dick) Goodwin has composed in virtually every idiom, from jingle to opera, jazz band to orchestra, and is active as a jazz performer and recording studio producer. Dr. Goodwin is a Distinguished Professor Emeritus at The University of South Carolina where he taught composition, theory, and directed the orchestra. He was the first recipient of the Elizabeth O'Neill Verner Individual Artist Award (the highest arts honor given by the State of South Carolina) and he is a Yamaha artist.

*for more information: [www.goodwinmusics.com](http://www.goodwinmusics.com)*

## **ROBERT J. BRADSHAW**

Robert J. Bradshaw's compositions have been performed and recorded throughout the world, from Thailand to Australia. In America, his music has been heard in many prestigious venues including Lincoln Center and during The Kennedy Center's 2010 International VSA Festival.

Bradshaw is excited to have one of his compositions recorded for the same CD as his teacher, Dr. Gordon (Dick) Goodwin and sincerely hopes that Dr. Goodwin is pleased with the result of his inspiring mentorship.

*for more information: [www.robertjbradshaw.com](http://www.robertjbradshaw.com)*

## **GREG BARTHOLOMEW**

The music of American composer Greg Bartholomew is frequently performed throughout the United States and in Europe, Canada and Australia, and is available on CDs recorded by the Czech Philharmonic, Kiev Philharmonic, Connecticut Choral Artists (Concora), Ars Brunensis Chorus and Langroise Trio, as well as on the Vox Novus 60x60 series. NPR reviewer Tom Manoff called Bartholomew, "a fine composer not afraid of accessibility."

*for more information: [www.gregbartholomew.com](http://www.gregbartholomew.com)*



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Artist IV  
STEREO



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TT 62:15

Beauport  
classical

# JAMES ACKLEY

NEW AMERICAN WORKS FOR TRUMPET

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**Recorded:**

University of South Carolina  
School of Music Recital Hall  
September 5, 2011; January 5, 6 & 14, 2012

**Recording Engineer:**

Jeff Francis

**Produced by:**

James Ackley, Dick Goodwin & Jeff Francis

**Associate Producer:**

Hillyer Festival Orchestra

**Additional Postproduction by:**

Studio 251, Gloucester, MA

**Equipment:**

Microphones: DPA, Royer, AKG, Neumann  
Preamps: Digidesign, Tascam  
DAW: ProTools / Logic Pro

**Trumpets:**

Yamaha 9445CH C Trumpet  
Yamaha 9610 Eb Trumpet  
Yamaha 6310Z Flugelhorn)

**Mutes:**

TrumCor All Aluminum Straight Mute  
Soulo Bucket Mute

*Recorded with support from the Provost's Arts and Humanities  
Grant of the University of South Carolina. - Thank you!*

**GORDON (DICK) GOODWIN (b. 1942)**  
**Sonata for Trumpet and Piano**

- |   |                 |      |
|---|-----------------|------|
| 1 | I. With Swagger | 5:55 |
| 2 | II. Ballad      | 6:53 |
| 3 | III. Bop        | 4:09 |

**ROBERT J. BRADSHAW (b. 1970)**  
**Ballet No. 1 "The Girl in White"**  
 for trumpet & chamber ensemble

- |          |                          |      |
|----------|--------------------------|------|
| 4        | Overture                 | 1:42 |
| Scene I  |                          |      |
| 5        | I. Fiesta!               | 2:10 |
| 6        | II. Grand Entrance       | 3:09 |
| 7        | III. Lost in Her Beauty  | 3:07 |
| 8        | IV. The Spell, Broken    | 1:56 |
| Scene II |                          |      |
| 9        | I. Empty Streets         | 2:57 |
| 10       | II. Gathering            | 1:08 |
| 11       | III. Hand in Hand        | 1:38 |
| 12       | IV. No One to Dance With | 1:26 |

**Scene III**

- |    |                        |      |
|----|------------------------|------|
| 13 | I. Third Entrance      | 2:25 |
| 14 | II. Seduction          | 3:57 |
| 15 | III. The Girl in White | 2:19 |
| 16 | IV. Yours Forever      | 3:31 |

**GREG BARTHOLOMEW (b. 1957)**  
**Summer Suite**

for trumpet, piano & strings

- |    |                                  |      |
|----|----------------------------------|------|
| 17 | I. Popsicle Sunrise              | 4:03 |
| 18 | II. Still Life with Melon & Sand | 5:57 |
| 19 | III. Red Cherry Lark             | 3:41 |

Tracks 1 - 3 performed by James Ackley (trumpet) & Winifred Goodwin (piano)

Tracks 4 - 19 performed by The Palmetto Camerata, featuring James Ackley (trumpet).

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Artist IV



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