

*Special Supplement to the*

# International Trumpet Guild® Journal

*to promote communications among trumpet players around the world and to improve the artistic level of performance, teaching, and literature associated with the trumpet*

## THE 2016 INTERNATIONAL TRUMPET GUILD CONFERENCE, ANAHEIM, CALIFORNIA

SPECIAL REPORT • COMPILED BY PETER WOOD

### COMPLETE 2016 CONFERENCE REPORT MAY 31 – JUNE 4, 2016

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# THE 2016 INTERNATIONAL TRUMPET GUILD CONFERENCE, ANAHEIM, CALIFORNIA

SPECIAL DAILY REPORT • COMPILED BY PETER WOOD



The Hyatt Regency Orange County, site of this year's conference

## Tuesday, May 31

This opening evening of the 41st annual conference of the International Trumpet Guild was packed with anticipation and excitement over the first conference to be held on the American West Coast in twenty years. The Hyatt Regency

Orange County is an incredible venue in thriving metropolitan Los Angeles, and there were several exciting events for trumpet players to enjoy as delegates poured in from all over the world. In the afternoon, interested trumpeters were treated to a tour of the local Kanstul trumpet factory, and 350 players participated in an outdoor performance of John Williams's



Kanstul Tour



Kanstul Tour

*1984 Olympic Fanfare* as a prelude to the evening's gala opening concert. This special prelude performance, conducted by Doc Severinsen, featured Arturo Sandoval soloing on *Here's That Rainy Day* and smashed the previous Guinness World Record (105 trumpeters) for the most trumpet players ever to perform a fanfare together "in a line." It was quite a memorable experience indeed!

#### Opening Gala Concert

Arturo Sandoval and Georgina Jackson

Arturo Sandoval and Georgina Jackson's conference-launching concert kicked off with his exciting rhythm section gener-



Kanstul Tour



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ating Latin-rock fire. The section included two keyboards and Sandoval playing synthesizer. A Harmon-muted Sandoval danced with the melody. On the second selection, the well-known Latin classic, *El Manisero/The Peanut Vendor*, Sandoval demonstrated his technical mastery of the instrument by running his improvisation into the stratosphere and spinning extended lines. The multi-keyboard format provided groundwork for outstanding solos by the performers. A balladic entrance, sending up Sandoval's warm, large sound as an entrance for a super-fast rendering of the classic *Cherokee*, in which Sandoval paid homage to the great Clifford Brown by performing Brownie's solo verbatim. Technical issues unfortunately cut Sandoval's stint short. The Cal-State – Long Beach

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Above: Jim Olcott and Arturo Sandoval.

Below: Doc Severinsen conducts the World Record Fanfare group on the Olympic Fanfare.





Georgina Jackson and Arturo Sandoval

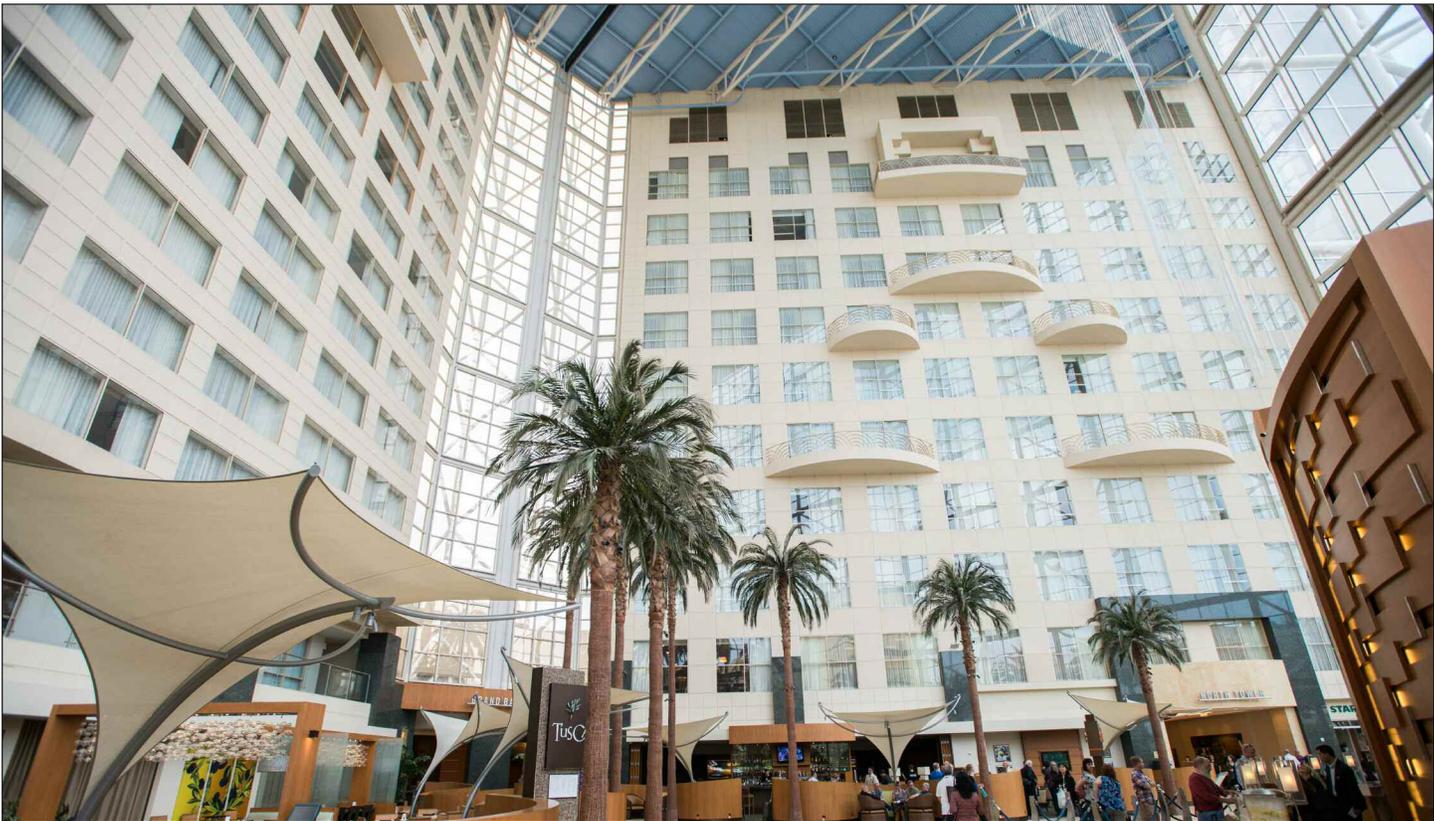
Big Band, under the baton of jazz great Jeff Jarvis, followed with a Kentonesque burner titled *Vantage Point*. The tight ensemble played with a drive and energy that was palpable throughout the concert. UK trumpeter and vocalist Georgina Jackson then joined the big band and rendered the classic associated with the great Ziggy Elman *And the Angels Sing*. Jackson's vocal and trumpeting prowess were on immediate display. Jackson soared into her horn's upper register as she played the iconic selection verbatim, a la Elman. *Autumn Leaves* was presented instrumentally by way of Georgina's lush flugelhorn playing. The Long Beach unit, which framed Jackson beautifully throughout her segment, offered tight ensemble support. Its various soloists shined. Jarvis's animated conducting helped inspire great dynamic contrast throughout. Jackson, with outstanding support from the big band, then delivered a knockout performance of another Songbook classic, *Stormy Weather*. Maestro Sandoval then took the spotlight with the ensemble and performed his well-known selection *Funky Cha Cha*. Forays into the horns' upper register were peppered with speed-of-light bebop improvisations. The rhythmic intensity of Sandoval and the big band was



Arturo Sandoval

supremely evident. A change of pace was offered with a beautiful Latin ballad titled *Closely Dancing*. Jackson returned and joined Sandoval on Hoagy Carmichael's *Stardust*. The two artists, along with the Long Beach band delivered the selection with magnificent sound and dynamic mastery. In a neat reference to the conference's locale, Jackson and Sandoval played a terrific arrangement of the Disneyland-affiliated *When You Wish Upon a Star*. The duet trumpeting of Jackson with Sandoval, combined with the superb support of the ensemble was a concert highlight. Jazz trumpeter Til Brönner paired with Sandoval and Jarvis's team on a Dizzy-ing—and gala concert finale—send-up of *Salt Peanuts*. Brönner and Sandoval had fingers flying and dueled away at warp speed. The early technical issues notwithstanding, the evening's performance brilliantly set the musical stage for the 2016 ITG Conference. Bravo! (NM)





Above: Hyatt Regency Lobby • Below: Bob Cole Conservatory of Music Concert Jazz Orchestra





Above: Doc Severinsen conducts the World Record Fanfare group on the *Olympic Fanfare*.  
Below: Arturo Sandoval





Georgina Jackson





Above: ITG Treasurer Mark Schwartz  
Below: ITG Board Member Dai Zhonghui and his family





Above: Till Brönner and Bobby Shew  
Below: Eric Miyashiro



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Garden Grove United Methodist Church, one of the venues at this conference

## Wednesday, June 1

Today was the first full day of the conference and was truly fantastic! Filled with recitals, concerts, and lectures by players from all over the world, there was something to inspire just about everyone, and opportunities for socializing and making connections abound. The exhibit rooms are well attended, and participants seem to be enjoying everything very much. It has been a super first day, and we all look forward to what is to come over the next three!

### David Hunsicker: Warm-up Session

David Hunsicker kicked off the first morning of the conference with a well-attended and informative warm-up session. Although his materials were familiar to many (including exercises by Schlossberg, Arban, Cichowicz, and Daval), Hunsicker demonstrated several ways in which these well-known studies could be adapted for the needs of modern players and teachers. The participants seemed to enjoy many of these twists, particularly the addition of lip trills at the top of the Cichowicz flow studies, the attempt to play an Arban study in one breath, and the use of a metronome at quarter note = 130 to practice single tonguing. Hunsicker peppered his presentation with insightful comments about the ways in which certain studies could be used diagnostically with students and the ways in which he might expand upon the printed materials for his personal practice. His convincing demonstrations on the trumpet underscored many of his points. (BH)

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### Brianne Borden Warm-up Session: Yoga for Trumpet

Brianne Borden, currently a DMA student at Arizona State University and certified yoga instructor, led a crowded room of participants through some basic yoga techniques that are applicable to trumpet playing. The focus of her class centered around control over the breath (Pranayama) and body poses (Asana). Brianne stressed the importance of maintaining a proper alignment, working from the feet to the top of the head. She explained how the bones of the body stack properly and one can put himself or herself in the best physical playing position. During a series of such exercises and stretches as neck and



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shoulder rolls, wrist and intercostal stretches, and a three-part breath exercise, Borden invited the participants to notice what felt different so they could develop increased body awareness for their own practice sessions. Participants left with a greater sense of self-awareness, a greater knowledge of yoga, and some important tools to prevent common injuries. (DM)

#### **Robb Stewart Presentation:**

##### **Variety in Form and Tone in Soprano Brass**

Internationally known brass instrument restorer and craftsman Robb Stewart presented an early-morning session full of fascinating detail. He treated the audience to a slide show highlighting instruments from his workshop and private collection (see his excellent website: [www.robbstewart.com](http://www.robbstewart.com)) to demonstrate the bewildering variety in design and manufacture of soprano brass instruments over the past two hundred years. With more than forty years of experience restoring antique brass instruments, Stewart possesses a rare mastery of the intricate inner workings of various valve systems, tubing configurations, and bell designs. His vast knowledge was on ample display as he discussed, for example, patent litigation between Gautrot and Adolphe Sax, a Prussian posthorn with two Berliner valves, cornepeans with Stölzel valves, and duplex instruments like echo bell cornets. During the session many audience members no doubt muttered the words of Stewart's presentation title, "I've never seen one of those!" (EK)

#### **Steve Leisring Clinic: From College to Comeback Players**

Steve Leisring gave an intriguing clinic focused on developing efficient and easy playing. The topic was geared toward players of all levels and covered fundamental ideas that are paramount to every trumpet player. Leisring broke the presentation into what he found to be the three most essential components of playing—product, setup, and air. The product is simply knowing how you want to sound and hearing the

pitches on the page. The setup involves developing an embouchure that has the right balance of strength and relaxation. The air needs to be natural and focused. Leisring had several great demonstrations that kept the presentation engaging and relatable. He also highlighted several simple devices that he uses in his own practicing and with his students, including breathing devices and a pen. Leisring's creative approach to fundamentals offered a fresh perspective on frequently discussed topics. (EM)

#### **John Thomas Jazz Masterclass: Let's Play**

In his clinic, John Thomas attempted to demystify the art of beginning jazz improvisation through modal and scalar techniques. An experienced and patient teacher with an effortlessly relaxed sound, he had thoughts on note choices, rhythmic phrasing, and style. To demonstrate, Thomas invited a large group of very enthusiastic audience members of all ages to the stage to practice blues scale use and modal playing over Miles Davis's tune *So What*, and he offered some very useful tips. He suggested avoiding the flat third on the first four bars of a blues. He also warned against using backing tracks in practice, because doing so can become a crutch that can lead to playing wrong notes over chords. In addition, he promoted thinking simplicity and good time while soloing, rather than trying to play lots of notes. Finally, he explained the concept of using bebop scales to develop improvised lines where chord tones fall



Steve Leisring



John Thomas

on downbeats, a technique eagerly practiced in unison by several hundred audience members. (AN)

**Alan Siebert Non-Pro Player Clinic:  
Coming Back from Injury and Injury Avoidance**

Alan Siebert, professor of trumpet at the University of Cincinnati College-Conservatory of Music and ITG past president, presented an exceptionally intriguing lecture discussing recovery from and avoidance of playing injuries. Siebert commenced by performing Lauren Bernofsky's unaccompanied Fantasia. Here he demonstrated how he himself was able to bounce back from a lip injury that he had experienced at an earlier age. He shared his personal and inspiring story of the process through which he recovered. He explained and described different types of injuries and medical issues that one may encounter and then demonstrated how to prevent injury through strengthening exercises with lip bends from the Stamp method. Throughout the lecture, Siebert stressed the importance of good blood flow, low body tension, and use of a daily routine that focuses on fundamentals to help prevent injury. (AW)

**Denny Schreffler Presentation:  
Herald Trumpeting On Stage and at the Track**

Denny Schreffler coordinated a colorful look at fanfare and herald trumpet playing from various perspectives. The session opened with an impressive performance from the Ball State University Fanfare Trumpet Ensemble, directed by Dr. Brittany Hendricks, in which Hendricks spoke of the advantages and challenges of this type of ensemble in the trumpet studio. Richard Smith then gave an overview of 900 years of fanfare trumpeting in Britain, from the thirteenth century to the 1937 coronation of King George VI. Jack Kanstul and Getzen's David Suber shared their perspectives on the design and acoustics of today's herald trumpets. Jay Cohen, performer at the Santa Anita track, gave a humorous look at the bugling business, and period instrument performer John Cather provided additional historical insights about heralding, fanfaring, and whiffing. Schreffler was joined by Bill Pfund and the oth-

ers for a variety of fanfares, making this an enjoyable and informative session. (LAH)

**Charles Daval Lecture-Recital: Notable Cornet Soloists  
of the Sousa Band (Not Herbert L. Clarke!)**

In his lecture-recital, Charles Daval celebrated several solo cornetists from the Sousa band and important solo repertoire that was performed with the band. He talked about Albert Bode, Alice Raymond, Walter B. Rogers, Emil Keneke, Frank Simon, and John Dolan. Daval's passion for this project was evident as his stories of each soloist were fascinating and insightful. It was exciting to hear each player's distinct and unique path to the band. Daval performed several of the cornet solos often performed with the band, including works by Damaré, Rossini, Rogers, and Boccalari, among others. Daval was also joined by Raquel Rodriguez in an elegant perform-



Denny Schreffler



Ball State Herald Trumpet Ensemble

ance of Clarke's *Side Partners*. Throughout the presentation, Daval performed with a gorgeous cornet sound, crisp articulation, complete effortless, and terrific style. His beautiful lyrical lines, accompanied by his virtuosic playing, made the whole performance engaging and entertaining. Daval's presentation was dedicated to his father, a trumpet player and student of cornetists from the Sousa band. (RG)

**Eisuke Yamamoto and Hideyuki Kobayashi:  
Trumpet/Organ Recital**

Presenting a recital of music for trumpet and organ was Eisuke Yamamoto, professor of trumpet at Kunitachi College of Music in Japan and an ITG board member. He was supported by organist Hideyuki Kobayashi and introduced by Cathy Leach, ITG vice president. Yamamoto opened the program with Albinoni's Sonata in C, performed on G trumpet, which provided a warm and full sound with excellent clarity. The next work was a fluid and expansive rendition of Hovhanness's *Prayer of St. Gregory*. The third composition on the recital was a lesser-known work by Tamihiko Ozeki. This piece was written for the victims of the recent Japanese tsunami and disaster at Hiroshima. Yamamoto's emotional connection to this piece was evident in his performance and provided an excellent contrast to the other works on the program. Telemann's Concerto concluded this performance with Yamamoto showcasing his facility and ease in the piccolo trumpet's upper register. (BW)



Eisuke Yamamoto

**John Schlabach: Connecting the Ear to the Brass Performer**

In today's session, Schlabach emphasized the importance of letting the ear guide one's playing. By working on the aural

aspects of musical development, the music created in the imagination will be what comes out of the bell. According to Schlabach, "The horn doesn't produce the music." Pitches and rhythm are a starting place, but nuance and expression must also be led by the ear. Schlabach led the audience through some of his aural drills, including singing patterns without musical notation while fingering in different keys. He shared many insights from his teaching experience, including explaining ways to help students deal with learning disabilities and performance anxiety and offering strategies for taking students through this process of learning to make music with the ears. (LAH)



John Schlabach

**Raymond Deleon: Recital**

From his first notes, Raymond Deleon captured the audience with his bold and exciting tone. Throughout the entire program he demonstrated his incredible technique and versatility on the trumpet. The recital contained works from all facets of the repertoire, ranging from an exciting and energetic rendition of the Böhme Concerto to flashy and brilliant Mendez arrangements and the subtle beauty of Saint-Saëns. The program also included Arban's *Variations on a Theme from "Norma,"* again demonstrating Deleon's precision and mastery of technique, and Peskin's Concerto in C minor. As he played, Deleon seemed completely immersed in the music and hardly glanced at the stand. His commitment to each piece was stun-



Raymond Deleon and Miriam Hickman

ning, and he impressed everyone as his strength seemed only to grow as he continued without break between pieces. Deleon delivered a tantalizing recital full of flare, beauty, and finesse that brought the audience to its feet. (EM)

#### Cindy Shea and The Mariachi Divas: Concert

Following a prelude performance by the University of North Dakota Trumpet Ensemble, trumpeter Cindy Shea and The Mariachi Divas treated the audience to a varied program of traditional Mexican mariachi music, blues (in B-flat, no less), jazz (*Boogie Woogie Bugle Boy*), and even a couple of Disney favorites (including *It's a Small World*), breaking many of the stereotypes of a traditional mariachi performance. Following a dramatic entrance after an offstage trumpet solo, Cindy Shea led the group on a program that demonstrated their versatility and an obvious love of performing. The nine-member ensemble, in which everyone plays an instrument and sings, has the appearance of a traditional mariachi ensemble, but it is far



The Mariachi Divas

from traditional. Today's concert displayed the blending of musical genres, cultures, languages, and performance practice. They literally left audience members dancing in the aisles. (CL)

#### Military Band Excerpts Competition Finals

The final round of the ITG Military Band Excerpts Competition featured competitors Forrest Johnson, Ryan Brewer, and Bret Magnolia performing various excerpts commonly found on military band auditions. This was the first year of this competition and should become a popular event in the future. The competition began with Forrest Johnson, student of Richard Johnson. Forrest's performance was highlighted in *The Debutante* excerpt by his fluid sound and effortless tech-



Military Band Excerpts Competitors and Judges

nique. Next to perform was Ryan Brewer, student of Gary Wurtz at Stephen F. Austin University. Ryan's performance was highlighted by a flawless performance of excerpts from Hindemith's *Symphony in B-flat*. The last competitor was Bret Magnolia, student of William Campbell at the University of Michigan. Bret showcased his excellent technique in the more technical excerpts on the list. All performers were exceptionally calm under the pressure of this competition, no doubt inspiring all those in attendance. (BW)

#### Arturo Sandoval: Masterclass

Sandoval began his masterclass by discussing his daily routine. Each day after he wakes, he begins by improvising at the piano, even before he brushes his teeth.



Arturo Sandoval

To demonstrate, he improvised a lengthy piano solo for the audience. He then opened the class up to questions, stating that he would rather answer questions than present a pre-planned lecture. Sandoval stated that the “bottom line” in the music business is to be a good musician, rather than having the right sound or technique. When asked a question about the rhythmic complexity of *claves* in Cuban music, Sandoval told the questioner, “Don’t think about it,” again stressing the importance of music over mechanics. He discouraged the use of phrases such as “on top of the beat” or “behind the beat” and instead stated that musicians should play “with the beat.” Sandoval also trumpeted the merits of practicing with his SandoValves system. (JD)

#### Jon Lewis and Tamir Akta: Joint Trumpet and Piano Recital

Jon Lewis, one of the top studio recording musicians in Los Angeles, and Tamir Akta, soloist and educator from Israel, presented a fantastic and highly anticipated recital, accompa-



Jon Lewis

nied by Rebecca Wilt. Jon Lewis performed his portion of the recital first, incorporating a variety of styles and trumpets that clearly demonstrated why he is so highly respected. Smiles throughout the audience during Lewis’s performance of Gershwin’s *Piano Prelude No. 1* indicated that this would be a special recital. Lewis played with such ease and beauty of sound that he was a delight to listen to, and his easygoing banter with the audience between pieces added to the enjoyment of his performance. His sound quality and intonation throughout the range of the horn was impeccable. Tamir Akta began his portion of the recital with an arrangement of Gershwin’s *Rhapsody in Blue*, treating the audience to a passionate and virtuosic performance. The final work on the program was Amilcare

Ponchielli’s *Concerto for Trumpet*. Akta’s technical elegance throughout his performance made this a special piece to end an outstanding recital. (JoB)

#### Orchestral Excerpt Competition Finals

Audience members were treated to beautiful music making during the finals of the Orchestral Excerpts Competition. The finalists rose to the occasion in the face of a challenging list. Alex Mayon (student of James Thompson at Eastman) began the competition with an effortless performance of the Credo from Bach’s *Mass in B Minor*. He then demonstrated his powerful tone in the openings to both *Pictures* and *Mahler 5*, as well as *Doctor Atomic Symphony* and *Poem of Ecstasy*. Highlights from Tessa Ellis (student of David Bilger at Curtis) included crisp articulations during Ravel’s *Piano Concerto* and



Orchestra Excerpts Competition Judges and Competitors

the “Ballerina’s Dance” from *Petroushka*. Consistency, smoothness, and beauty of sound were evident in her control of *Tannhäuser* and Mahler 1 (movement III). Finally, Christopher Boulais (student of Wiff Rudd at Baylor) demonstrated precise tonguing on both the Ravel and *La Mer* and a lyrical, beautiful tone on the Adams. His performance was a fitting end to a wonderful performance by all the finalists. (DD)

#### Alex Sipiagin and Hermon Mehari: Jazz Recital

Alex Sipiagin began his joint jazz performance with Hermon Mehari with his own composition dedicated to the late Michael Brecker. In true Brecker fashion, Sipiagin cleverly used pentatonic language and the full range of the instrument in a virtuosic solo. Mehari joined him on the next original composition, and the contrast between the two trumpeters was striking. Sipiagin is fiery and intense, with every phrase breathlessly tumbling into the next utterance, while Mehari was cool and measured, with meaning behind every note choice. Mehari continued the performance alone with a selection of standard tunes, displaying his ability for spontaneity by effortlessly changing registers in the middle of a musical line. The rhythm section for the afternoon deserves special mention; they were formidable in their own right, growing ever more comfortable and creative as the concert progressed. (AN)



Hermon Mehari

#### Student Meet & Greet Reception

On a cool Southern California evening, students gathered for a splendid outdoor event to mix, mingle, and enjoy a lovely reception. Hosted by Grant Manhart, the evening was cheerful and relaxed, with students and ITG board members mingling and visiting together. ITG President Brian Evans attended with his wife, as well as Past President Alan Siebert. While everyone visited, door prizes were given away, and students shared stories about their different schools and backgrounds. The overall atmosphere was warm and welcoming, and this was an enjoyable way for students to meet each other at the start of the 2016 ITG conference. (SW)

#### Non-Pro/Comeback Players Reception

The non-pro/comeback players reception was an informal event that began with introductions and announcements about upcoming events at the conference. Other related issues and events such as articles, helpful websites, and other upcoming activities were described as well. ITG President Brian Evans was also in attendance and thanked the committee for its contributions and ideas. Evans stressed the importance of this particular demographic to the ITG Conference. In addition, the group thanked Brian Evans and the ITG board for the resources offered to the group. They stressed the importance of playing in masterclasses as a great learning opportunity; active learning is more beneficial than just being an observer. The session ended with the group mingling and discussing ideas with each other in a great display of networking, support, and camaraderie. (RR)

#### First Trumpets Concert

A large crowd gathered in the grand ballroom for a concert titled “First Trumpets,” featuring four principal trumpeters from around the world, accompanied by the Bob Cole Conservatory Wind Symphony, directed by Dr. Jermie Arnold. Because Bernardo Medel was unable to perform, the wind ensemble opened the concert in grand style with a rousing selection.

Justin Bartels, principal trumpet of the Colorado Symphony, was next with a moving rendition of the Arutunian Concerto, replete with bravura playing and soulful lyricism. A particular highlight was the slow muted section where Bartels used a straight mute to lend a subdued air of nostalgia to the familiar classic. His interpretation of Dokshizer’s famous cadenza was full of bravura pyrotechnics, and Bartels received sensitive, well-balanced support from the Bob Cole Conservatory Wind Symphony throughout.

Andrea Giuffredi took the stage next, wearing a dashing white suit. He energized the audience with entertaining showmanship, soulful playing, and a



Andrea Giuffredi

colossal sound. In his first piece, *CARUSO*, by Lucio Dalla, Giuffredi serenaded the audience with pop-flavored cinematic lyricism. He ended on a stunning high note, holding the trumpet with one hand while raising the other arm in triumph. The fun continued with Giuffredi's second piece, *Suite for Giuffro*,

an upbeat Latin-flavored number by Nunzio Ortolano. As the wind ensemble played the rhythmic introduction, Giuffredi pulled a female band member from the front row and joyfully danced with her for a brief time. More theatrics ensued as the entire band stood up to play the end of the introduction before Giuffredi picked up his trumpet again and launched into his solo. When it was over, the audience rewarded him with a thunderous ovation.

Kazuaki Kikumoto, principal trumpet of the NHK Symphony Orchestra in Japan, was next in a dynamic performance of Satoshi Yagisawa's Trumpet Concerto. An accessible, cinematic piece, the Yagisawa Concerto put Kikumoto's gorgeous, full-bodied sound and sensitive musicianship on ample display. Particular highlights were the cadenzas that

linked the contrasting sections of the one-movement piece.

The final piece on the program was David Gillingham's *When Speaks the Signal Trumpet-Tone*, featuring Thomas Hooten, principal trumpet of the Los Angeles Philharmonic. The first movement, "When stride the warriors of the storm,"



Tom Hooten



Chuck Findley

opened with atmospheric soundscapes over which Hooten played evocative muted passages to create an air of mystery. A percussive battle interlude followed, featuring Hooten playing rapid-fire articulation and dramatic flourishes. A long, quiet snare drum roll transitioned to the second movement, “By angel hands to valor given.” The audience was transfixed by Hooten’s velvety flugelhorn in Gillingham’s elegiac music featuring rising fourths reminiscent of mournful bugle calls. The spell was broken by the frenetic rhythmic statements that opened the final movement, “Shall the proud stars resplendent shine.” Hooten, on piccolo trumpet, dazzled with blazing virtuosity while the band contributed fantastic playing, especially from the percussion section. Afterwards, the audience leapt to its feet in an enthusiastic, sustained ovation. (EK)

#### **Chuck Findley Jazz Concert: Songs from the Movies**

Arguably one of the most recorded trumpeters in studio recording history, Chuck Findley’s performance reinforced his stature as one of the best of the best. Chuck and his trio opened with a Latin-tinged *On Green Dolphin Street*. Findley’s supreme abilities were immediately on display there and on the

following ballad medley, Johnny Mandel’s *Ready to Start* and Henry Mancini’s *Two for the Road*. An uptempo *The Song Is You* provided ample opportunity for Findley and pianist Bill Cunliffe to stretch out. A multi-instrumentalist, Findley performed *I’m Old-Fashioned* with a gorgeous tone and ample trombone skills. Bassist Luther Hughes and drummer Paul Kreibich supported Chuck’s slide trumpeting performance of Clifford Brown’s *Sandu*. A burning version of *Secret Love* concluded the concert on a literal high note. (NM)





41ST ANNUAL CONFERENCE OF THE INTERNATIONAL TRUMPET GUILD  
MAY 31 – JUNE 4, 2016 • ANAHEIM, CALIFORNIA

ADDITIONAL PHOTOS





The Mariachi Divas





The Mariachi Divas



ITG Student Volunteers



Eric Berlin and Rich Stoelzel



Justin Bartels



Andrea Giuffredi



Kazuaki Kikumoto



Tom Hooten



Dr. Jermie Arnold, Brian Evans and Mrs. Evans



Tom Hooten and Jermie Arnold



Andrea Giuffedi and his daughter



Doc Severinsen and Chuck Findley



Jim and Vera Olcott with Jens Lindemann



L – R: ITG Ad Manager Amanda Yadav, Dario Frate, and Jaime Tyse



ITG Website Director Michael Anderson (center), with Jim and Vera Olcott



ITG Board Member Ryan Gardner (right) and his students from Oklahoma State University



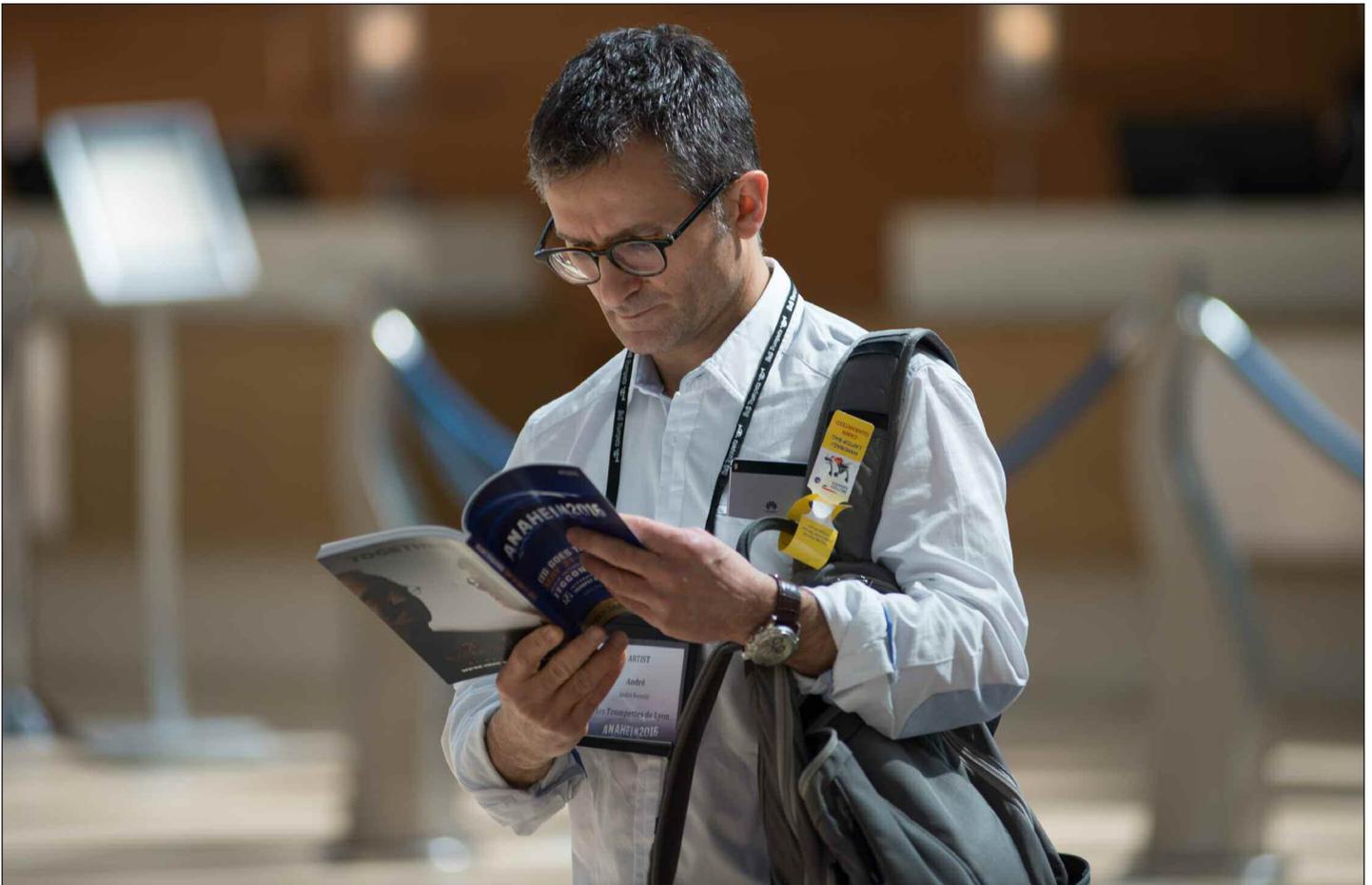
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Jens Lindemann and Marc Reese



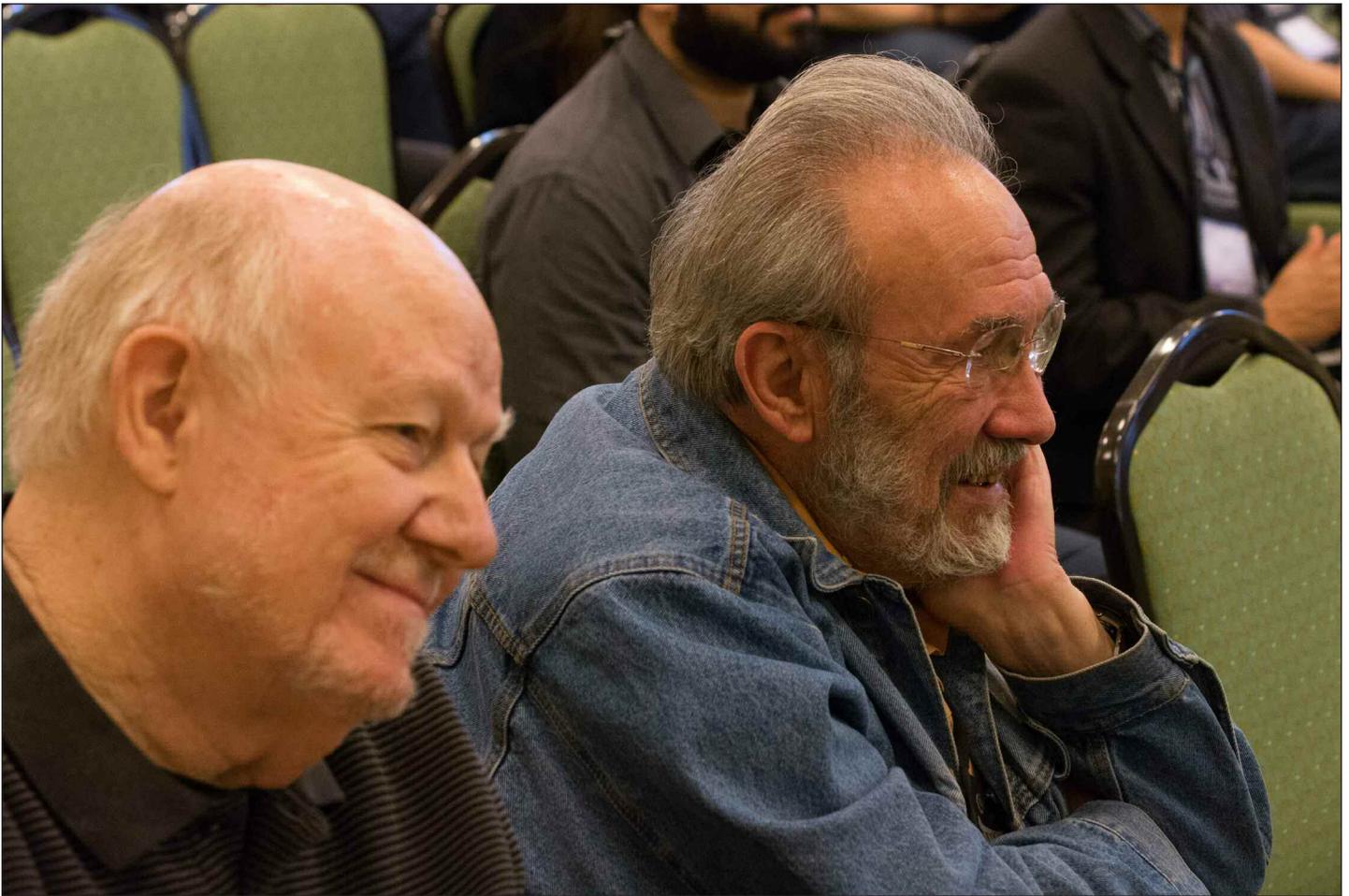
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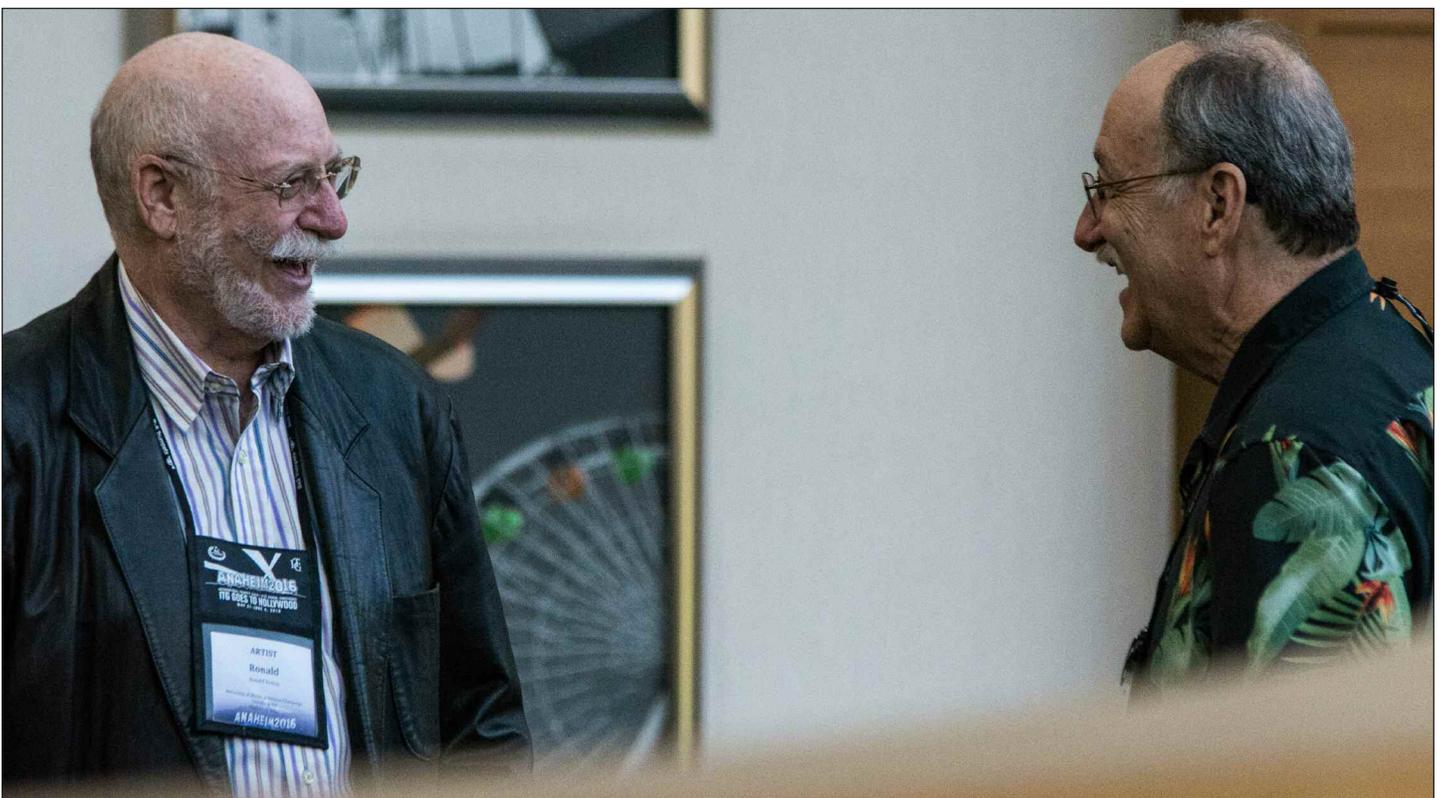
André Bonnici of Les Trompettes de Lyon



Brian Walker



Boyd Hood and Charles Schlueter



Ronald Romm and James Thompson

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## Thursday, June 2

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

### Tamir Akta: Warm-up session

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

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

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

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

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

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Surasi Chanoksakul

recorded history of trumpet instruction did not begin until 1836, and then it was by an oboe player. Chanoksakul continued through a timeline of important events in Thailand's trumpet history that eventually lead to 1976, when the study of music began at the universities in Thailand. Chanoksakul ended his session with an impressive performance of a new composition, *Pas de deux no. 1*, written for him by Thai composer Kitti Emmyz Kuremanee. As evidenced by strong performances by both the Mahidol Trumpet Ensemble and Surasi Chanoksakul, the future of trumpet performance in Thailand is bright. (JoB)

### Ryan Gardner Presentation: Building a Trumpet Studio

Ryan Gardner, associate professor of trumpet at Oklahoma State University, presented a well-attended lecture outlining his process in building a trumpet studio. While there is little doubt that many attended to find out “what is in the water” at Oklahoma State University with all of their recent successes, Dr. Gardner laid out an exceptionally methodical approach to the individual and group dynamics in studio teaching. Utilizing one of his student ensembles at OSU to provide playing examples, Gardner took the audience through the Stamp methods and various buzzing tools that he uses in teaching, noting his studies with Boyde Hood and James Thompson. Gardner emphasized his focus on group fundamentals and chamber music playing as a reason for their success. His ensemble also performed several works for trumpet ensemble, most notably a world-class performance of Anthony Plog's *Five Contrasts*. (BW)



Ryan Gardner

### Elisa Koehler Presentation: Playing with History

Elisa Koehler stated that her purpose today was to “provide a sweeping survey of a thousand years of trumpet history in fifty minutes,” and she did exactly that. This fast-paced lecture/demonstration included an overview of the trumpet's history, an introduction to period instruments, and a list of resources to help interpret the music on both historical and modern instruments. “It's all about bringing the music to life.” Numerous slides and audio examples added a great deal to the walk through history, and Koehler demonstrated on the Baroque trumpet and cornetto, as well as the cornet. In this presentation, even history buffs found new tidbits of information; referencing portraits of Gottfried Reiche and J.S. Bach's father, she stated, “An open shirt was the sign of a trumpet player,” and “Did you know that Hindemith played the cor-



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Elisa Koehler

netto?” Koehler has provided a very useful list of resources on her blog post “Playing with History” at [elisakoehler.com](http://elisakoehler.com). (LAH)

#### Panel Discussion: Opera First Trumpets

Brian Evans led a powerfully informative discussion with some of the preeminent operatic trumpet players in the world. A member of the Australia Opera and Ballet Orchestra, Evans spoke with Ryan Darke (principal trumpet of the Los Angeles Opera), Francesco Tamiati (principal solo trumpet of the Teatro alla Scala), and Manu Mellaerts (first solo trumpet at the National Opera House “La Monnaie” in Belgium). All three players expressed the need for flexibility in the pit, stating that no performance is ever the same, and emphasized the need for an intense level of concentration to navigate successfully the many “moving parts” of an opera house. Additionally, they shared the belief that listening to and interacting with singers has molded their approach to breathing and phrasing in their trumpet playing. Attendees left with a greater knowledge and understanding of the world of opera and how the trumpet fits into it. (DM)



Opera First trumpets Panel - Manu Mellaerts, Francesco Tamiati, Ryan Darke and Brian Evans.

#### Lecture Recital: The Music of Ray Burkhart

The Southern California-based composer Raymond Burkhart presented a potpourri of several of his works for brass quintet. The US Naval Academy Band Brass Quintet served as the resident program performers. What a fitting concert for our Anaheim conference! The quintet was in fine form as they demonstrated a wide variety of styles and colors, maximizing the artistry of each composition. Burkhart spoke briefly before each selection about his experiences as a composer and occasionally about his inspirations or commissions for his work. Selections from *Bouquet de Brass*, *Isle of Colours*, *Five Sea Shanties*, and *Ricordi d'Italia* were all sparkling showcases on the program, and each demonstrated the expertise of the ensemble and the compositional brilliance of Burkhart. Certainly the highlight of the program was the *Double Concerto for Flutist, Trumpeter, and Orchestra*, featuring Malcolm McNab (trumpet), his daughter, Stephanie McNab (flute), and Naomi Sumitani (piano). (AH)

#### Raquel Rodriguez Presentation—Sousa’s Cornet Soloists: Their Life and Music

Raquel Rodriguez presented a lecture-recital on four virtuoso cornet players: Herman Bellstedt, Frank Simon, Herbert L. Clarke, and Walter B. Rogers. She began by explaining the historical and cultural context of wind bands at the turn of the century, which set the stage for the popularity of these soloists. Rodriguez has done extensive research on these performers and their music, and she shared much background information about their training and performance experience. Rodriguez was joined by pianist Gail Novak on three cornet solos. Rodriguez navigated the music with ease, demonstrating a rich palate of colors on a Getzen Eterna cornet. The most difficult passages sounded graceful, and she had an enviable light and delicate touch in the multiple-tonguing sections. To close the



Raquel Rodriguez

session, Rodriguez was joined by Mark Lynn and Charles Daval for a virtuosic performance of *The Three Aces*. (LAH)

**Jeffrey Work and Rebecca Wilt: Trumpet and Piano Recital**

Jeffrey Work, principal trumpet of the Oregon Symphony since 2006, presented a stunning recital with collaborative artist Rebecca Wilt and guest trumpeter David Bamonte. Work began the recital with James Stephenson's *L'esprit de la trompette*, choosing the E-flat trumpet version of the work. Bamonte's tone was vibrant and crystal clear, with a playful lightness in his approach to this composition. Next on the recital was one of Fisher Tull's *Eight Profiles* (to R.F.) for solo trumpet. Each profile features two movements: one lyrical and one technical. Work navigated between both movements flawlessly with great lyricism, regardless of the technical demands. David Bamonte then joined Work on Franceschini's Sonata in D for two trumpets. The blend and intonation between the soloists were quite pleasing. The final compositions on the recital were wonderful contrasts, with Work concluding the

recital with a historically informed performance of Hummel's Concerto in E. (BW)

**Andrea Giuffredi and Georgina Jackson: Jazz Recital**

ITG Treasurer Mark Schwartz introduced Italian trumpeter Andrea Giuffredi by comparing his style of trumpet playing to that of Harry James. Giuffredi opened the jazz recital with three Italian favorites: Nino Rota's *Theme from "The Godfather"* and *La Voce del Silenzio*, and Ennio Morricone's theme from *Cinema Paradiso*. Georgina Jackson opened her segment of the



Andrea Giuffredi



Rebecca Wilt, Dave Bamonte, and Jeff Work

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

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

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



Jens Lindemann

#### New Works Recital #1

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

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



Andy Stetson

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

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

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

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

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

Stephen Dunn and Gail Novak performed the first move-



Drumset: Mary Thorton, Mathew McClung, Carrie Pierce

ment of Anthony Plog's Sonata. The movement begins in a celebratory fashion and ends quietly. Trumpeter Dunn navigated the work's angular leaps and significant multiple-tongue challenges with ease, and pianist Novak provided superb collaboration. (JD)

Rudolf Haken's Serenade for Flugelhorn and Piano was performed by Peter Wood and Jasmin Arakawa. Wood's warm flugelhorn sound and delicate treatment of the work's beautiful melodies made for a very enjoyable performance. This fine new work will likely find its way onto many recital programs; while upper-register demands in the flugelhorn part may present challenges to some players, the piece's straightforward lines and simple accompaniment (mostly quarter note chords) would make it accessible to many players. (JD)

Joseph Nibley and Jasmin Arakawa performed James Stephenson's Sonata No. 2, a work that was composed as part of Nibley's doctoral dissertation commissioning project. This demanding work was a fitting conclusion to the afternoon's program, and Nibley greeted the piece's significant technical and physical demands with great confidence and vigor. (JD)

#### Frank Campos and Nicholas Walker Recital: Haiku Cover

Frank Campos, professor of trumpet at Ithaca College, and string bassist Nicholas Walker gave a stellar recital entitled "Haiku Cover: An Eclectic Mix of Musical Genres." As the title



Frank Campos

#### ITG Jazz Improvisation Competition Finals

ITG Board Member Kelly Parkes introduced Jazz Improvisation Competition chair Jason Carder, who welcomed the audience to the finals competition and introduced each of the three finalists: Jonathan Dely, Cody Rowlands, and Benjamin Seacrist. All three musicians performed the same five tunes: *Smoke Gets in Your Eyes*, *Limehouse Blues*, *Stompin' at the Savoy*, *It Could Happen to You*, and *Forest Flower*. The three finalists demonstrated superb improvisational skills. Each tune featured an extended trumpet (or flugelhorn) solo, followed by brief solos from the members of the rhythm section, with the trumpet (or flugelhorn) returning with the head. The finals competition was judged by Chuck Findley, Eric Miyashiro, and Bobby Shew. Thanks are also in order to preliminary judges Alan Hood, Gordon Vernick, and Matthew White. (CL)



ITG Jazz Improv Competition Judges and Competitors

suggests, they performed a good overview of jazz and classical styles. The program included a dazzling arrangement of *Flight of the Bumblebee*, the popular *Three Piano Preludes* by George Gershwin, *Andante* from Sonata for Flute BWV 1043 by J.S. Bach (showcasing Campos's beautiful, warm tone), the endless phrase lengths of the *Scottish Highland Dance*, and Stevie Wonder's *Happier than the Morning Sun*. Campos made the audience feel welcome by talking between pieces and performing the entire recital from memory. The level of musicianship, fun, and overall polish demonstrated by this duo can only be the result of good friends performing together repeatedly. (AW)

**Kazuaki Kikumoto and Yusuke Satake:  
Trumpet and Piano Recital**

Kazuaki Kikumoto presented an afternoon recital full of variety and impressive playing. He opened with a fine performance of the Hindemith Sonata, brimming with power and depth of expression. Pianist Yusuke Satake did an outstanding job with the ferocious piano part. Next was a colorful piece for C trumpet by Kučera, titled *The Joker*. Kikumoto dazzled with sparkling articulation and angular gymnastics in the playful piece. Following a brief intermission, he played an arrangement of the “Un Bal” movement from Berlioz’s *Symphonie Fantastique* on cornet with a warm, buttery tone and refined expression. Next was Nishimura’s avant-garde piece for C trumpet and piano, *Halos*. The work featured extended techniques on both the piano and the trumpet, juxtaposing bursts of pianistic frenzy with meditative lyricism. Kikumoto closed the program with a fine performance of Vincent Bach’s *Hungarian Melodies*, ironically enough, on a Yamaha cornet. (EK)



Kazuaki Kikumoto

**Tiger Okoshi and Gianni Marinucci: Jazz Recital**

After a slight technical delay, Okoshi opened the performance with a self-described “sound painting” entitled *Toryanse Toryanse*, brilliantly improvising over a pre-recorded textural harmonic/rhythmic bed. *Okasa*, also played over a recording, was an uptempo piece with Okoshi’s horn screaming and spewing ribbon-like runs. With the rhythm section joining, Tiger performed a selection titled *The Beginning of the Ending*. A departure from the two prior pieces, his gorgeous flugelhorn sound brought warmth to the melody. *Blue in Green*, another slower piece, had Okoshi again running extended lines on the balladic material. Melbourne’s Gianni Marinucci opened his segment with a neat improvised solo before delivering the



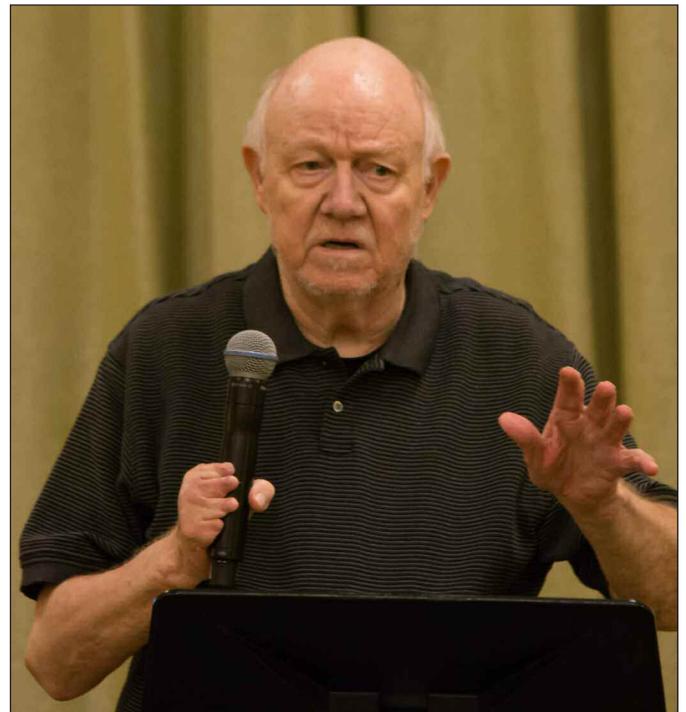
Tiger Okoshi

theme and a swinging cover of *Look for the Silver Lining*. Marinucci’s lines flowed brilliantly over the selection made famous by Chet Baker. Gianni then grabbed his flugelhorn and played a ballad titled *Simple Song*. On the selection, the artist’s flugelhorn sent out lush lines and significant tonal warmth. Marinucci’s effortless execution, along with the rhythm section’s terrific support, highlighted and concluded the concert. (NM)

**Boyde Hood Presentation:**

**The Connection between Musicianship and Musicality**

Musicality was the topic of discussion in Boyde Hood’s presentation to a full room. He encouraged attendees to “never



Boyde Hood

look for a technical solution; always look for a musical solution.” He then went on to divulge words of wisdom gained from his vast experiences that included his personal career, as well as lessons with Bud Herseth. It was through these experiences that he found his own success as both a performer and a teacher. He shared his belief that in order to attain one’s optimum musicality, he or she must concentrate diligently on pitch and rhythm, practice slowly, practice what one cannot do, and, above all, understand the music. This focused work will eventually provide a clear concept of sound and intent and enable a musician to trust himself and “tell the story.” Hood’s presentation was poignant and impactful, and it was obvious that attendees loved hearing from such a legend in the industry. (DD)

**Pierre Dutot and Ensemble Nacional de Trompetas de México: Recital**

Renowned trumpet professor and soloist Pierre Dutot took the stage with ten of Mexico’s finest trumpeters for an unforgettable recital Thursday evening. Opening the recital with a brilliant fanfare by Andre Telman, the ensemble, with Dutot as soloist, performed a wide variety of music selected from their newly released CD *México en Bronce*. Highlights were their arrangement of *Misty*, which featured Dutot on flugelhorn; *La Virgen de la Macarena*, featuring Juan Luis Gonzalez; and two pieces composed specifically for the ensemble, *Rapsodia Mexico—Americana*, and *Mexico en Bronce*.



Pierre Dutot



Ensamble Nacional de Trompetas de México

The group shined most in their performance of traditional Mexican music, playing with a captivating style, finesse, and purity of sound. The energy from the ensemble and Dutot was contagious, and the musical performance superb. The relaxed environment encouraged the audience to clap and cheer throughout the recital. (SW)

**ITG Solo Competition Finals**

The final round of the 2016 ITG Solo Competition featured three fine soloists. All of them brought their own unique flair to Philip Sparke’s *Concerto for Trumpet* (the required piece)



ITG Solo Competition Judges and Competitors

and dazzled the audience with their chosen solos. First on the program was Jonathan Britt, a student of Charles Saenz at Bowling Green State University. Britt played Charles Chaynes’s *Concerto pour trompette* with a measured persistence that highlighted the piece’s great intensity. Next came Brent Proseus, a student of Richard Stoelzel at McGill University. Proseus played James Stephenson’s *Sonata for Trumpet* with commanding power, light playfulness, and a beautiful sense of lyricism. Eric Millard, a student of Christopher Moore at Florida State University, played the *Concerto for Trumpet* by Franz Constant. Millard’s silvery tone and singing approach to playing provided a brilliantly touching interpretation. The contestants were accompanied by Gail Novak and Rebecca Wilt, who provided a stunning soundscape for these soloists. (DM)

**Francesco Tamiati and Rebecca Wilt: Trumpet and Piano Recital**

Italian trumpet soloist Francesco Tamiati presented a brilliant recital of music for trumpet and piano on Thursday evening. Already enjoying a busy solo career in Italy, Switzerland, Belgium, Germany, India, and Peru, Tamiati expressed his delight in coming to America to present this solo program. He also shared his appreciation to the International Trumpet Guild and the many opportunities it provides for trumpet players. He opened his program with Domenico Scarlatti’s *Sonata no. 17*, arranged for B-flat trumpet. With



Francesco Tamiati

great flair and finesse, Tamiati executed the piece's many technical flourishes with ease. He then played a transcription of Gioachino Rossini's aria "Una voce poco fa" from the opera *Barbiere di Siviglia*. Tamiati stated that he chose to play E-flat trumpet for this piece because this smaller instrument allows him to achieve the vocal colors appropriate to an aria. With generous rubato, great dynamic contrast, and seamless technique, Tamiati presented a highly expressive and highly vocal performance. On Johann Sebastian Bach's Arioso from Cantata BWV 156, Tamiati stated that he chose flugelhorn for this work in an effort to match the timbre of the cello more closely. Tamiati's spinning vibrato and nuanced, expressive lines made for a most beautiful performance. Returning to the Italian vocal tradition, Tamiati played a transcription of the aria "Nacqui all'affanno... Non più mesta" from Rossini's *La Cenerentola*. Again choosing to use E-flat trumpet to achieve a vocal tone quality, Tamiati shows that the E-flat trumpet truly is a soprano voice that can be used in far more settings than three classical trumpet concerti! In a brief departure from the evening's theme of music for trumpet and piano, the next work on the program was Vincent Persichetti's familiar unaccompanied *Parable XIV*. Tamiati stated that since Persichetti has an Italian heritage, Tamiati would take some liberties in his interpretation and attempt to convey a fresh Italian flair in his performance. Tamiati then performed the standard Concert Etude by Alexander Goedicke. Nested within a program of highly vocal and expressive literature, it was most refreshing to hear Tamiati's light, lyric approach to this familiar study piece that has received many aggressive and bombastic performances by the world's developing trumpet students. Next on the program was Eric Ewazen's *A Song of the Heart*. This "song" fit nicely with the program's emphasis on a vocal approach to trumpet and certainly reinforced Tamiati's mastery of the trumpet's *cantabile* style. Throughout the recital, the

trumpet's capabilities as an expressive, singing instrument was clearly evident. Pianist Rebecca Wilt provided splendid collaborative accompaniment for the entire evening. This was a most enjoyable program that was greeted with generous and effusive praise from the appreciative audience. (JD)

### All-Star Jazz Concert

Caruso Jazz Competition winner Hermon Mehari opened the festivities with a stunning rendition of *It Could Happen to You*, followed by *Ask Me Now*. Alex Sipiagin then took the stage and performed two of his originals: *One for Mike* and *Steppin' Zone*. The Cal-State Fullerton Jazz Orchestra delivered a student's composition, *Bolivia*. Georgina Jackson's vocalizing and screaming trumpet served up *Rockabye Your Baby* and *What a Wonderful World*. Tanya Darby then took the spotlight, performing *I Wish I Knew* and *Manteca*. Eric Miyashiro played *Winter Games* and ended the evening's show with his contemporized arrangement of *Rocky*. This was an all-star evening for sure! (NM)



Alex Sipiagin



The Cal-State Fullerton Jazz Orchestra

41ST ANNUAL CONFERENCE OF THE INTERNATIONAL TRUMPET GUILD  
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ADDITIONAL PHOTOS



Tanya Darby





Georgina Jackson





Eric Miyashiro

# THE 2016 INTERNATIONAL TRUMPET GUILD CONFERENCE, ANAHEIM, CALIFORNIA

SPECIAL DAILY REPORT • COMPILED BY PETER WOOD

## Friday, June 3

There was something for just about everyone today at the jam-packed ITG conference. Beginning with two different warm-up sessions, the fast-paced schedule included masterclasses and concerts in a wide variety of styles, and the day ended on a true high note with the incredible Hollywood Epic Brass. There is much socializing happening at all times of the day and night, and spirits are extremely high. Never a dull moment!

### Ryan Darke: Warm-up Session

Ryan Darke, principal trumpet of the Los Angeles Opera, provided a fresh perspective on warming up to a room of about a hundred participants. He titled the session “Setting Yourself Up for Progress During Your Warmup.” He described a warmup as an opportunity to experiment to find new and more efficient ways of playing, challenging us to ask ourselves “How are we to make progress if we are only affirming what we already know?” Throughout the session, he pushed everyone to blow more



Ryan Darke

evenly, approach playing with a sense of calm concentration, play softer, and even improvise. More than anything, Darke urged those in the room to avoid “warming into yesterday,” but to approach the beginning of the day as an improvement over the day before. (DM)

### Jason Bergman: Non-Pro/Comeback Player Warm-up Session

Jason Bergman’s warmup for non-pro and comeback players covered many staple exercises and endeavored to show participants how they can craft a beautiful sound without stressing the embouchure. Bergman spent the first portion of the session on buzzing exercises, using the piano as a reference point for pitch. These exercises culminated in Stamp studies that spanned two octaves and took the audience up to G on top of the staff. Following this portion, which was the most thorough, Bergman had the audience play several other studies on the trumpet, including Cichowicz, Arban, and a double-octave scale exercise to help with articulation. Bergman stressed the fact that although these exercises are well known, the players who utilize them on a regular



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basis possess beautiful sounds. He encouraged his audience to consider scheduling a half-hour session with these types of studies in the mornings, followed by more intensive practice at night. (BH)

### Justin Bartels Masterclass: Orchestral Excerpts Competition Finalists

Justin Bartels, principal trumpet of the Colorado Symphony Orchestra, had the three finalists of the orchestra excerpt competition sit on stage with him. He mentioned, “Everyone played wonderfully” at the competition, but he felt there were stylistic elements that he would like to address. The first excerpt they played was *Petroushka* (Ballerina’s Dance). Bartels said that it is important, when playing this excerpt, that you know what is going on within the orchestra before you enter and while you are playing. He stated it would make a big difference in how you perform this excerpt. The opening to Mahler Symphony No. 5 was performed by each of the finalists. He mentioned he has taken many lessons on the Mahler 5 excerpt, and everyone has different ideas on how it is to be performed. His advice was to take all the different ideas and create your own

“convincing” performance. Bartels provided a few comments on not overpracticing in the warm-up room before an audition. He says that much can be gained by just practicing the beginning of each excerpt. The masterclass ended with an excerpt from *The Poem of Ecstasy* by Scriabin. Bartels’s comments for each of the finalists resulted in noticeable improvements. His playing of these excerpts provided an excellent model of sound and execution that clarified his musical ideas for the finalists and the audience. (JoB)

### Panel Discussion: Expert Guidance on Building and Maintaining Your Trumpet Studio

On Friday morning, a panel of private trumpet studio teachers including Joan LaRue, Barb Hudak, Meghan Turner, and Darren Mulder discussed the topic of building and maintaining a private trumpet studio. Topics addressed were recruitment, lesson location, lesson length, fees, cancellations, lesson topics and materials, motivation, etc. The diverse panel gave several opportunities for the audience to ask questions, which resulted in a variety of opinions and responses. This presentation was extremely informative for all private teachers. (AW)



Expert Guidance on Building and Maintaining Your Trumpet Studio

### Jason Bergman: Masterclass for Comeback and Non-Pro players

Board of Directors Member Grant Peters introduced Dr.

Jason Bergman, assistant professor of trumpet at the University of North Texas, who presented a masterclass for comeback and non-pro players. Bergman listened to several players. One is a pilot for Virgin Australia airlines who happened to be in town when he learned the ITG Conference was taking place. Another works in information technology. Others are retired from various professions. Some play trumpet at church or in community bands. Bergman coached players on the importance of being able to sing and buzz notes in order to center pitches on the trumpet. He also spoke about performance anxiety and the value of playing in front of people often. Mouthpiece selection was a popular topic among many of the players in atten-



Justin Bartels (R) and Orchestral Excerpts finalists



Jason Bergman (L)—Comeback and Non-Pro Players Clinic

dance. Bergman emphasized that good mouthpiece selection depends on the player and the type of playing being done. (CL)

#### Panel Discussion: Jazz Composers

Trumpeter/composers Ralph Alessi, Hermon Mehari, and Alex Sipiagin, along with moderator John Adler, gave a brief overview of their respective approaches to jazz composition. Sipiagin explained that many of his compositions are derived from ideas that develop while he is practicing trumpet; certain phrases and colors emanate. He then moves to the keyboard to work things out. Mehari writes initially from the piano and said that he finds inspiration from anywhere and at any time, be it a musical or non-musical environment. Alessi draws insights from etudes for the trumpet and other instruments, and his ability to play electric bass affords him additional assis-



Les Trompettes de Lyon



Jazz Composers Panel

tance. He also writes and performs trumpet etudes. For younger players, he suggests writing as much as possible and having people perform your music. Mehari stated that he has an opera in progress, and Alessi said that he also uses short pieces and ties them together. Additional recommendations included exploring different tempos, varying chord types, and working with voicings before developing chords. This was a highly insightful session. (NM)

#### Lecture-Recital: A Glimpse into the Life of Les Trompettes de Lyon

Les Trompettes de Lyon, with Pierre Ball-ester, André Bonnici, Dider Chaffard, Jean-Luc Richard, and Ludovic Roux, use many different combinations of instruments, including bass trumpet, to create unusual colors for a trumpet ensemble. The program was structured around the performance of classical works (seated), followed by a standing performance of an amusing and innovative arrangement of the previous work. A

notable example was their arrangement of Bach's *Jesu, Joy of Man's Desiring* from Cantata 147, interspersed with beautiful singing and followed by a second arrangement of the same work in the form of an Irish jig. Other examples included Vivaldi's *Four Seasons*, Dvorak's *New World Symphony*, a Mozart symphony, and others. The program ended with a fantastic arrangement of the *Radetzky March* in all keys! Their lively and amusing performance style, innovative arrangements, humorous comments, and wide variety of musical genres made this an exceptionally entertaining session. (JE)



Malcom McNab and the Naval Academy Band Brass Quintet

### United States Naval Academy Brass Quintet Presentation— Successful Chamber Music: It's All About the Process

The US Naval Academy Brass Quintet opened their session about chamber music preparation with two movements from Susato/Iverson's *Renaissance Dances*, featuring Davy DeArmond's sparkling piccolo trumpet and Matthew Maturuk's dynamic percussion. Focusing on the process behind the creation of chamber music, DeArmond stressed several points, including the need to "check your ego at the door" to facilitate good verbal communication during rehearsal and the importance of nonverbal cues during performance. He also talked about the importance of collaboration (emphasizing that each member of the quintet is an equal and that everyone must have "buy-in") and bringing out the individual strengths of each player in the group. Each member of the quintet was featured in the pieces performed, including trumpeter Matt Harriman, tuba player Jarrod Williams, trombonist Russell Sharp, and hornist Adam Tillet. Works performed included Jack Gale's Suite from *West Side Story*, Britton Theurer's *Animal Rights*, and a *Malcolm McNab Medley*, featuring the legendary studio trumpeter as soloist. (EK)

### Justin Bartels Masterclass: Solo Competition Finalists

The three finalists from the 2016 ITG Solo Competition were treated to a masterclass with Justin Bartels, principal trumpet of the Colorado Symphony Orchestra. Although the final round of the competition was completed on Thursday afternoon, the competitors do not hear the results until the awards presentation on Saturday. The three student finalists were Eric Millard (Florida State

University), Brent Proseus (McGill University), and Jonathan Britt (Bowling Green State University). Justin Bartels coached each student individually on the competition pieces and spoke to the audience about such broad concepts as preparation, sound, articulation, phrasing, and musicality. (AH)

### Lecture-Recital: Los Angeles Philharmonic Trumpet Section

The LA Philharmonic trumpet section began their fantastic lecture-recital by performing *Variants with Solo Cadenzas* by William Schmidt. This work featured each individual member of this superbly talented section. Their ability to blend and perform in a cohesive, unified manner was exceptional throughout the piece and throughout the entire recital. The section then performed several well-known orchestral



Justin Bartels and Solo Competition Finalists



LA Philharmonic Trumpet Section. L – R: Stéphane Beaulac, Chris Still, Jim Wilt, Tom Hooten

excerpts with helpful commentary and witty banter. Their praiseworthy collegiality, experience, and wisdom was on full display. For example, the group demonstrated how to generate character and emotion in Verdi's Requiem by skillfully matching timbre, intonation, and style. Their presentation of the chorale from Mahler's Symphony No. 3 was simply sublime. *Play Level 1* by Andrew Norman is a new work that features virtuosic excerpts that Tom Hooten and Stéphane Beaulac executed with incomparable finesse. This was a truly inspirational, informative, and insightful look into one of the best orchestral trumpet sections in the world. (JaB)

**Trumpet and Piano Recital—Manu Mellaerts and Katrien Verbeke: Belgian Pearls of the Interbellum**

Manu Mellaerts presented a recital, entitled “Belgian Pearls of the Interbellum,” that was an interesting display of unique pieces not often heard. The program opened with Theo Charlier's *Solo de Concours*, on which Mellaerts maneuvered easily through the work's significant technical demands. He offered interesting insights about each piece and composer and mentioned that Charlier had written two operas that were lost in the war but were indeed performed. Mellaerts also performed Joseph Jongen's Concertino, Leon Stekke's Concerto, and Jan Hadermann's *Wicker Work* for trumpet and tape and received a well-deserved standing ovation after his last note. (RR)



Manu Mellaerts

**Logan Place Presentation—Trumpet Playing and Braces: Issues and Solutions**

Logan Place, instructor of trumpet at Southeastern Louisiana University, presented a detailed and informative session on how to deal with playing issues when students get braces. He mentioned that his own experience comes from not only his teaching, but also his own experience having played with braces throughout his high school years. Place divided his presentation into three different subject areas: the pre-brace phase and the

communication that should happen with students and their parents, the difficulties that students face with playing once the braces are on, and the phase of playing after the braces are removed. There isn't any one solution, but one of the most important ideas presented was that the teacher needs to be positive with the student and provide as much encouragement as possible. Valuable solutions were provided in dealing with this difficult problem of playing with braces. (JoB)



Jeffrey Work

**New Works Recital #2**

The second New Works Recital of the conference started with a bang (or more like a click) as Benjamin Berghorn took the stage to perform Eric Nathan's *Toying* for unaccompanied trumpet. Several extended techniques were required, including the removal of slides, loosening of valve caps, use of practice and plunger mutes, and slapping of the mouthpiece. Berghorn demonstrated commanding technique and dramatic flair throughout this playful work.



Benjamin Berghorn

Yan Zheng's *Hunting* was inspired by a traditional Chinese poem and skillfully performed by Eric Liu. A sparse opening was followed by a delicate theme filled with light gestures that Liu and pianist Wenfan Yang handled deftly. There was a singing lyrical section, followed by a return to the delicate dance and a playful tag ending.



Eric Liu

Charles Calloway's rendition of Brad Baumgardner's *This won't hurt a bit! (and other lies)* was a display of unaccompanied fun. Calloway made the many glissandos seem light and easy as he handily brought the two themes, one lyrical the other nimble, together. The piece wrapped up with a grand lip trill, a delightful end to this clever work.

Robert Frear and pianist Miriam Hickman brought many characters to life in their performance of Charles Reskin's *Chet the Jet*. The piece is based on a series of detective novels featuring a police dog academy washout named Chet and his owner. Frear showed no fear navigating the many technical and lyrical challenges in this jovial piece.



Robert Frear

Fred Sienkiewicz and composer Amit Weiner collaborated on the next dramatic piece, *In the Gates of Jerusalem*. The three-movement work represents three historic gates in the city and are composed using Baroque forms. Sienkiewicz's stellar memorized performance of this work showcased many different difficult techniques from lip bends and growls to the demanding upper register necessary at the conclusion of the piece.

The only piece on the recital to include an electronic accompaniment was Matthew Burtner's *Golden Sparrow*. Exquisitely performed by Glen Whitehead, this piece starts with bird songs in the accompaniment, with the trumpet folding into the electronic texture. Although not possible for this performance, an additional artist with a canister of light is supposed to gradually open the canister for even more dramatic effect.

Maico Lopes and Miriam Hickman performed Felipe Senna's *Farras No. 4 for Flugelhorn and Piano*. A gentle dance-like theme opens the work, followed soon thereafter by a freer section filled with graceful flourishes. Lopes's luscious flugelhorn sound, combined with Hickman's skillful playing, brought an energetic conclusion to this interesting work.



Maico Lopes

The final selection of the recital was Ross Wixon's *Evening on the Town*, masterly performed by Jeffrey Work and Miriam Hickman. The piece consists of three miniature movements meant to depict three delightful urban scenes. The composer's program note indicates influence by such mid-century composers as Norman Dello Joio, Leonard Bernstein, and Halsey Stevens, and Work and Hickman transformed the music into enchanting vignettes that the audience enjoyed greatly. (RT)

**Joint Trumpet Recital:  
Bernardo Medel and Chung-Mom Ho**

Chung-Mom Ho, originally from Taipei, gave an especially stirring recital featuring a variety of compelling works for trumpet and piano. Ho, who studied in Paris with Guy Touvron and Eric Aubier, is poised to become a leading soloist of his young generation. His recital demonstrated his ability to

play in a diversity of styles and genres. For example, his elegant performance of Neruda's Concerto for Trumpet, his melancholic and moving interpretation of Enescu's *Légende*, and his virtuosic rendition of Gershwin's *Rhapsody in Blue* highlighted the captivating technical and emotional expression he is able to achieve. Yiu-Kwong Chung's *Viva Taipei* was a folksy and particularly lyrical highlight of this recital. It is important to note the valuable and consummate collaborative participation of Gail Novak on the piano. Both performers were able to connect effectively with each other and the audience. Keep an eye on this rising star! (JaB)



Chung-Mom Ho

### Research Room Presentations

Dr. Jeremy McBain, University of Texas at Tyler: "The Role of the Cornet à Pistons in the Early Symphonic Works of Hector Berlioz." McBain's lecture provided an interesting look at the social and musical factors in France at the beginning of the nineteenth century and Berlioz's role in promoting the acceptance of valved brass instruments in France. McBain's interest in this topic began when preparing *Roman Carnival Overture* for an audition while in college. The advanced technique required in the cornet parts led him to study Berlioz's use of cornets and trumpets in his orchestrations. As valved brass instruments were being introduced elsewhere, French musicians preferred the "noble" sounds of the natural trumpet, considering the trumpet à pistons to be inferior. However, the cornet à pistons was becoming popular in open-air concerts and likely influenced Berlioz's use of the instrument. McBain outlined the composer's revisions of his orchestrations of various works from natural trumpets and one trumpet à pistons to a section of two natural trumpets and two cornets à pistons, providing melodic color and harmonic possibilities that influenced the direction of brass writing in the Romantic period. The lecture provided many interesting insights, including a statement by Arban to the effect that even with excellent ability, one can starve playing the trumpet, while it is possible to make a comfortable living playing the cornet. McBain's appendices, including his own transcriptions and comparisons of manuscripts and printed parts, are available on his website ([www.bit.ly/1UcImCf](http://www.bit.ly/1UcImCf)).

Dr. Aaron Witek, University of Louisiana at Monroe: "Gordon Mathie, Master Teacher and Performer: A Reflection on His Career and Teaching Methodologies." Witek gave an overview of the extraordinary career of Gordon Mathie and his contributions to the trumpet world. Mathie was a founding member of ITG and received the organization's first Award of Merit in 1999. He is a revered pedagogue who believes in teaching by example and setting goals. He took notes on every lesson each week and invited his students to evaluate him in order to improve his teaching. In his studio, tone production, sight reading, and transposition were emphasized. Mathie also made many contributions to the field as a performer and by publishing pedagogical books, articles, instrumental studies, and ensemble works. Witek's presentation included many quotations from former students, giving a glimpse of Mathie's personality. He is known as the "crown prince of humour," and he still practices daily, even in his nineties.

Dr. Russell Zimmer, University of Nebraska-Lincoln: "A New Look at the Playing Style of Theodore 'Fats' Navarro and His Influence on Modern Jazz Trumpet." Zimmer's doctoral project involved developing a method to work on bebop language by studying live recordings of Fats Navarro made in 1949 – 50, which "captured a sound I like to hear." Dr. Zimmer began playing jazz around the age of twenty and found gaps in the standard jazz methods. His presentation showed Navarro to be a rather quiet, reserved person—in contrast to his fiery playing style. Zimmer discussed Navarro's tone, technique, and treatment of eighth notes in his creative improvisations and traced his influence as a mentor of Clifford Brown. Zimmer also provided the audience with selected exercises from his method book, which provide practical study material for some of Navarro's techniques, such as scale and triad patterns with diatonic and chromatic surround/enclosures.

Michelle Glasscock, University of North Texas: "Increased Learning and Mastery through Focus of Attention, Internal vs. External, in Trumpet Performance and Pedagogy." Glasscock introduced the idea of "Focus of Attention" (FoA) which has been widely studied in sports psychology and motor skills acquisition, but which has received very little attention in the music world. Internal FoA is defined as directing the attention to what the body is doing, while external FoA guides the attention to something outside of the body. Research has shown that an external FoA results in faster learning and an increased retention rate in improving physical skills than internal FoA. Glasscock offered many possibilities in trumpet pedagogy such as asking a student to "hear the sound you want" or "put it in the back of the hall" as external focus of attention, while directions such as "firm corners, flat chin, big breath" are examples of internal FoA. Many of these ideas have been introduced to trumpet players from famous brass performers of the Chicago Symphony and their students who have become renowned teachers. It is commendable that researchers such as Glasscock and others are delving into how and why these ideas are so effective in music teaching.

Emily McGinnis, University of Missouri-Kansas City: "Female Participation in Brass Bands: International Perspectives." Ph.D. candidate Emily McGinnis began playing in brass bands in 2012 and stated that these ensembles push her far more than any other group in terms of the level of musicianship, technical ability required, and wide variety of music. Her study included a look at the history of brass bands, which

began in the early nineteenth century in industrial areas of Northern England. She received a knowing laugh from the audience when she said that these bands were formed, in part, to keep people away from booze and out of trouble, “although in my experience...” In fifty of the top brass bands in the world, McGinnis studied male-to-female ratios of players, ratio differences in instrument types, and ratio differences in various countries. She also interviewed fourteen women about their brass band experience and categorized their experience as gender-negative, -neutral, or -positive. Women reported some gender-negative experiences such as lower expectations, unfair seating arrangements, and greater bias from older men. Gender-positive experiences included the fact that youth bands have more equal ratios of male-to-female members and that there are reports that younger men seem to treat women more equitably. McGinnis suggested that we can effect positive change by being good role models ourselves, advocating for female musicians, and encouraging girls to play brass instruments. She reminded the audience that “we teach them music, but we also create the musical environment.”

Gilmore Cavacante da Silva, Valdosta State University: “Estudos Bem Humadoros Para Trompete by Fernando Morais: An Introduction.” Da Silva talked briefly about historic Brazilian trumpet sources, one dating to 1645, but he explained that neither historical nor current trumpet teaching practices in Brazil are well documented. He surveyed teachers in Brazil and found that they rely heavily on such traditional methods as Arban, Stamp, Cichowicz, Clarke, Charlier, and Bitsch, mostly from the second half of the twentieth century. Da Silva introduced the audience to Fernando Morais, a Brazilian horn player, teacher, and composer. His etudes for trumpet are twelve character pieces in Brazilian style, which he feels deserve attention because 1) this is good music worthy of study and performance; 2) the collection helps to preserve the Brazilian styles of music; and 3) they are useful alternatives to other, better-known etudes. These etudes are comparable to those of Charlier in terms of technique, endurance, and musical maturity. Da Silva analyzed two of the etudes that display elements of Brazilian popular music including African Landu rhythms and Medieval church modes and reiterated that they are inventive, pleasing to listen to, and fill the niche for trumpet music in the Brazilian national style. (LAH)

#### Ralph Alessi: Jazz Recital

Ralph Alessi’s jazz recital was an exercise in creativity, art-form and innovation. An inspired contemporary performer and composer, Alessi began the concert with an original titled *Snap*. Using quarter tones and other unique embellishments, Alessi’s free explorations were at times riveting. *Flipping and Flitting*, *Friday the 13th* was the next effort. Alessi and the rhythm section were superbly in sync, blending and negotiating beautifully. *Howling* was a vampish melody with Alessi exploring the entire range of his trumpet. His mastery of the instrument’s capabil-



Ralph Alessi

ities was readily apparent. A meditation on Bach’s Sonata No. 1 (Adagio) concluded the performance, arguably one of the most creative and interesting of the conference. A bravura performance! (NM)

#### Concert: The Romm Trio

The Romm name is a dynasty in the musical world, and the family trio recital left no doubt of that. From beginning to end, the three melded on a level beyond any regular chamber ensemble, bringing a special energy to the performance. The program featured a wide variety of musical selections from many genres and nationalities. The group performed Bach’s Toccata and Fugue in D Minor as an homage to Ron’s time in the Canadian Brass and a stunning arrangement of *Over the Rainbow*. The trio got a bit zany as they



The Romm Trio

adorned themselves with costumes to enhance a self-arranged set of opera scenes. After a spirited version of Piazzolla’s *Libertango*, the crowd was happy to receive an encore of the famed Leroy Anderson’s *Trumpeter’s Lullaby*. The Romms perfectly captured the essence of each transcription and

arrangement and delivered a brilliant and dynamic experience for everyone in attendance. (EM)

### Kevin Gebo Masterclass: Military Band Excerpts Competition Finalists

The three finalists from the first annual ITG Military Band Excerpt Competition participated in a masterclass with Kevin Gebo, noted trumpet soloist and Staff Sergeant in the United States Army Band. Although the final round of the competition was completed on Wednesday afternoon, the competitors do not know of the results until the awards presentation on Saturday afternoon. The three student finalists were Ryan Brewer (Stephen F. Austin State University), Bret Magnolia (University of Michigan), and Forrest Johnston. Kevin Gebo coached each student individually on their competition excerpts and directed them on expression, time, and style. He encouraged the students to prepare each excerpt with flexibility in mind, in the event that the audition committee asks for the excerpt to be performed in a specific way. Gebo spoke to the audience about the military band program in general and the many options for musicians considering a military career. (AH)



Kathryn Adduci



Kevin Gebo—Military Band Excerpts Master Class

### Kathryn Adduci and the Los Angeles Baroque Ensemble: Concert

Kathryn Adduci, associate professor of trumpet at San José State University, presented a delightful concert on the valveless Baroque trumpet, accompanied by the Los Angeles Baroque Ensemble. Adduci opened the program with the familiar Concerto in D by Giuseppe Torelli. From the very first notes, it was clear that the audience was in for a special treat by a seasoned early music specialist. Playing a four-hole vented trumpet, Adduci's sterling sound melded beautifully with the gut strings of the period-instrument ensemble. In Johann Wilhelm Hertel's challenging Concerto No. 3, Adduci demonstrated her remarkable technique and agility. Adduci discussed the importance of historically informed performance practice,

explaining the “swinging” *notes inégales* that the ensemble chose to apply to the Telemann Sonata. With a soaring upper register clarino, as well as a wide array of technical capabilities on this challenging instrument, Adduci treated the audience to a charming afternoon of Baroque music. (JD)

### The Hollywood Epic Brass: Concert

The Hollywood Epic Brass was formed in 2013 by their conductor, Kevin Kaska, a noted composer and orchestrator of film scores who either composed or arranged all of the pieces on the program. Comprised of some of the finest studio brass and percussion musicians in Los Angeles, the ensemble also included harp and organ and featured Malcolm McNab as principal trumpet. Throughout the concert at Garden Grove United Methodist Church, Abraham Laboriel, Sr., served as master of ceremonies, providing introductions to the selections

performed. The performance also featured a chorus comprised of choir members from Garden Grove Methodist and Grace First Presbyterian Church of Long Beach.

The concert commenced with a sonic explosion of brass and percussion in Kaska's *Gloria in Excelsis Deo*, which heralded a program that would prove to be truly epic. With beautiful lyric solos from McNab, contrasting with tutti brass statements of astonishing power, the work also included a wordless choral background that underscored the work's atmosphere of grandeur.

The following piece, *All Men, All Things (Under God's Good Guidance)*, began with organist Jaebon Hwang playing an extended solo that was later augmented by low brass before progressing to a triumphant conclusion. Next was *Scarborough*



Hollywood Epic Brass

*Fair & The Water is Wide*, which highlighted contemplative solos by violinist Alyssa Park and McNab in Kaska's poignant arrangement.

Jaebon Hwang was showcased again in a solo organ adaptation of *Simple Gifts* that added a note of contrast to the large brass ensemble selections on the program. The first half of the concert concluded with a festive *Medley of Christian Hymns*, including such favorites as "All Creatures of Our God and King," and "Holy, Holy, Holy." The combined choir of nearly fifty singers performed with heartfelt enthusiasm, and more than a few audience members accepted Laboriel's invitation to sing along.

Following intermission was a performance of *BSO 2000 Fanfare*, a work that Kaska had written for the Boston Pops at the beginning of his career. This included an impressive solo for Malcolm McNab, full of soaring lyricism. Kaska's arrangement of the Thanksgiving hymn, *We Gather Together*, was given the full Hollywood treatment, complete with a triumphant ending.

A contrasting slow piece followed—Kaska's setting of *O Shenandoah*, featuring Alyssa Park on another fine violin solo and the group's principal trombonist, Bill Booth, in a masterful display of lyrical playing. The next piece on the program, *Irish Folk Suite*, featured soaring lyrical solos by Malcolm McNab and a variety of familiar Irish melodies. A particular highlight was a dramatic cadenza by the organ, playing the opening flourish from Bach's Toccata in D Minor, which was followed quickly by *The Irish Washerwoman*. The piece ended

with a rousing rendition of *Danny Boy*, featuring Allen Fogel on horn.

The final selection on the program was a spirited march, titled *Halls of Freedom*, complete with full-throttle organ playing and emphatic percussion flourishes. Following a very enthusiastic standing ovation, the ensemble played another march as an encore. (EK)





Above: The Romm Trio



Left: Ralph Alessi (R) and the  
Conference Jazz Trio



Hollywood Epic Brass



# THE 2016 INTERNATIONAL TRUMPET GUILD CONFERENCE, ANAHEIM, CALIFORNIA

SPECIAL DAILY REPORT • COMPILED BY PETER WOOD



## Saturday, June 4

Believe it or not, the 41st annual ITG conference has come to an end! It has been a really wonderful week here in California with a multitude of inspiring artists and clinicians. Trumpet players have come together and had a universally great time. While probably sad to see it all come to an end, many will be happy and relieved to get a little extra sleep. There are only 360 more days until the start of ITG 2017 in Hershey, Pennsylvania; start making plans now to attend, and be sure to rest up!

### **Pierre Dutot: Warm-up Session**

The hymn from Beethoven's Symphony No. 9 rang true at the beginning of master teacher Pierre Dutot's warm-up session. Dutot started his college studies as a gym teacher, giving him a foundation in physiology. This led to his belief that one must be "a sportsman of the lips." Dutot then went through the life of the trumpet player, starting with some breathing exercises, doing some body stretches, and discussing body resonance. Moving on to the mouthpiece, he did call-and-response scale exercises with the participants. A critical part of Dutot's teaching is a four-step process utilizing singing, visualizing, buzzing, and ending with the trumpet. "No problems, only solutions," he stated, and then went into describing 26 exercises from the Arban book that he and Andre Henry have collected in a new publication. The session ended with the participants playing through a few select exercises from the book. (RT)

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### **Karen Koner Youth Day Warm-up Session: Teaching Aural Skills to Beginning Brass Players**

Karen Koner's Youth Day warm-up session demonstrated the ways in which teachers can use rhythm cards to teach young students how to understand basic musical concepts. Though not a trumpet player, Koner nevertheless made her presentation interactive, relying heavily upon call and response and requesting assistance from trumpeter Raquel Rodriguez, who played the demonstrations. By the end of the session, the audience was improvising simple melodic patterns using solfège, predetermined rhythms, and an audio track with a prerecorded groove. Koner's demonstration encouraged interaction between the participants, often asking them to work in small groups or pairs, and illustrated the ways in which even the simplest musical concepts can become both fun and challenging if combined creatively. (BH)

### **Tanya Darby Masterclass: Jazz Improvisation Competition Finalists**

The University of North Texas's Tanya Darby began her energetic and wonderfully informative masterclass by discussing the importance of being versatile and finding the appropriate sound for every situation. Some of the parameters to consider are a thin vs. wide sound, brightness, and sound volume. Her most important message to aspiring lead players is that all the high notes in the world matter little if your time isn't great. Joined by drummer Paul Kreibich, she demonstrated where to place accents within the beat in order to make a jazz line swing. One great tip is to sit down with a drummer and just play quarter notes together in order to find a unified

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basic pulse. The two demonstrated this concept and then were joined by the Jazz Improvisation Competition finalists to apply the same idea to Frank Foster's *Shiny Stockings*, placing great importance on not rushing to downbeats. (AN)



Tanya Darby

#### Tom Hooten: Youth Day Masterclass

To put it simply, Tom Hooten's masterclass was inspiring. Structured on three main points, Hooten's talk covered the importance of honesty and integrity, practicing and auditioning, and combating nerves. His truthful personality came through as he shared his journey as a trumpet player and explained how he overcame personal challenges. He emphasized the need for people to be honest with themselves and



Tom Hooten

their playing and to then show integrity by acting on things they need to change. With regard to practicing and auditioning, Hooten shared his insights on how we can each be better organized and spend more time reinforcing good habits. He also shared three basic rules: that air comes in easily, that air goes out easily, and that the horn does not smash your face. The masterclass was a huge success and a perfect start for the Youth Day events. (SW)

#### Michael Sachs Presentation: James Stamp

Michael Sachs, principal trumpet of the Cleveland Orchestra, drew a substantial and enthusiastic crowd to his presentation on the methods of James Stamp. He began with a heartfelt tribute, crediting Stamp for the bulk of his success. He described Stamp's teaching as being individually tailored to each student. Sachs went on to explain that proper airflow is the main impetus behind the method. He insisted that one does not blow into the trumpet, but *through* it; the trumpet is a conduit for the air, which must always have a forward momentum. This theory applied to all of the Stamp exercises including lip buzzing (either on pitch or an octave below), mouthpiece work, and the exercises. He provided background on the flagship exercise of the book, pointing out its roots in Schlossberg. Attendees left with a much firmer grasp on the method and a greater appreciation for the master pedagogue. (DM)

#### Youth Solo Competition: Junior Division

The Junior Division Competition kicked off the Youth Day at 8:00 A.M. New for this year, the age requirement was raised to fifteen and under, and the number of competitors from pre-

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ITG Photography publishes high-quality photos from every event of the conference. High-resolution digital images of the events are available on the site under "Featured Galleries."

Please visit often, as the galleries are updated several times per day.

<http://internationaltrumpetguildphotography.zenfolio.com>

vious years nearly doubled to nine in total. Pianist Gail Novak accompanied the first six competitors: Brian Copeland, Erik Thomas, Stefan Flip, Daichi Sakai, David Young, and Thomas Piipe. Rebecca Wilt accompanied the final three competitors: Antonio Salvia, Steve Kim, and Jeremy Bryan. All players chose one solo from a pre-approved list of five pieces from composers Ropartz, Barat, Bernstein, Bozza, and Handel and also performed a piece of their choice. The judges were Karen Gustafson, David Hunsicker, Elisa Koehler, and Aaron Witek. These young musicians displayed immense courage and maturity while delivering some fantastic performances for an audience of friends, family, teachers, and other conference attendees. (SH)

#### Youth Solo Competition: Senior Division

The Senior Division of the Youth Solo Competition was full of young talent. The ten competitors each performed two prepared works, one from a required list of five standard pieces (Arutunian, Pilss, Goedicke, Neruda, and Enescu) and another selection of their own choosing. The level of technical ability and mature sound concepts was astounding. Parents and families proudly looked on as their students performed with great poise and conviction. The musical intuition and attention to detail was impressively thorough. Each candidate showed a strong level of mastery of challenging pieces of the trumpet repertoire and brought great energy to their performances. It is reassuring to observe that the next generation of trumpet players is full of talent with a high aptitude for musical nuance. (EM)

#### Alex Sipiagin: Youth Day Jazz Improvisation Clinic

Russian trumpeter Alex Sipiagin presented an informative session on jazz improvisation aimed at younger players as part of the conference's Youth Day. Sipiagin opened his presentation by performing with a jazz quartet. He discussed his ambition as a young trumpeter in Russia to come to America, the birthplace of jazz, and his delight at spending the past 25 years as a jazz musician in New York City. He noted that improvisation is like "composition on the spot." He listed his two most important requirements for good jazz improvisation:



Alex Sipiagin

know the melody very well and know the chord changes. As a seasoned jazz musician, Sipiagin noted that these are the two main priorities he has when learning new pieces. He also emphasized the importance of having a good sound and good time, and he touched on more advanced aspects of jazz improvisation, such as playing "outside" the harmonic structure. (JD)

#### ITG Open Members Meeting

The annual ITG open members meeting began with ITG President Brian Evans introducing the ITG Board members and then giving a brief overview of the minutes from the board meeting held at the beginning of the conference. He mentioned that the 2017 conference will be held in Hershey, Pennsylvania, and that the 2018 conference will be held in San



ITG Board of Directors—Annual Member Meeting

Antonio, Texas. There was also some discussion at the board meeting about developing regional conferences. Complete minutes of the board meeting will be available on the *ITG Website* within a few weeks. Treasurer Mark Schwartz said that ITG is financially stable but that his goal is to see 1,500 new members this year. The remaining time was open for questions and comments from those in attendance. There was good discussion on ways to encourage new membership and improve the conferences. (JoB)

**Americus Brass Band: Civil War Instruments Concert**

The Americus Brass Band recreates a town band from Americus, Georgia, that was formed in 1859 and enlisted with the Sumter Light Guard at the beginning of the Civil War. Playing antique instruments from the 1860s, the Americus Brass Band was formed forty years ago and has performed on the soundtrack for the film *Glory* and many other projects. Band leader and B-flat cornetist Richard Birkemeier served as emcee for the concert and shared a great deal of historical information with the audience. For example, town band members have often doubled as firemen, and bands provided the only source of entertainment for Civil War troops during the winter. Music performed during the session included the *Arizona Quickstep* (featuring sparkling E-flat cornet playing by Kurt Curtis), *The Fireman's Polka*, *Violet Waltz* (with a lovely baritone horn solo by Phil Keen), and *The Battle Cry of Freedom*. (EK)

**Eric Miyashiro: Jazz Concert**

The Eric Miyashiro jazz concert opened with his *Winter Games*, featuring Miyashiro on piccolo trumpet, flugelhorn, and trumpet. The fanfare-esque piece highlighted the soloist's command of the instrument over its entire range. Eric's comments after all of the selections were informative and humorous. Anecdotes about Maynard Ferguson prevailed. The less-frequently-heard tune from Maynard's book *Dance to Your Heart* featured Eric on flugelhorn with a gorgeous tone. *Smile* featured a neat Bill Cunliffe (director of the Cal State Fullerton group) piano solo, as well as Eric's rich flugelhorn and brilliant



Eric Miyashiro

trumpet. A contemporized version of *Gonna Fly Now* and *Birdland* demonstrated the ensemble's abilities and Miyashiro's screaming trumpeting. As Eric said, he loves trumpet. That love was readily apparent in this knockout performance. (NM)

**Ronald Romm Masterclass: A Firsthand Look at Building a Chamber Music Career**

As he does so often these days, Ronald Romm's masterclass was a family affair throughout. Joined on stage by his son Aaron (trumpet) and wife Avis (piano), Ron talked about his earliest days as a musician learning to develop his sound and versatility through playing in his family's dance band. While explaining the formation of the Canadian Brass, he stressed that beginning chamber groups should strive for good fundamentals, listen first, play with a beautiful sound always, and focus more on the other voices in the group instead of each one's own. The talk was interspersed with short performances by the trio, one notable highlight being a beautiful and poignant arrangement of



Americus Brass Band



The Romm Trio

Rachmaninoff's *Vocalise*. Passing through numerous topics like creating different musical styles, staying in shape, and keeping a family together while living on the road, the group's love for music was unyielding and infectious. (AN)

#### Michael Sachs: Orchestral Masterclass

In Michael Sachs's masterclass, he provided an overview of how he prepares orchestral passages for performance. He went through seven different orchestral excerpts and demonstrated in detail how he practices each of them. One of the things he emphasized was making sure that one understands the context of the excerpt. Preparation by listening to recordings and studying scores is essential to the learning process. He frequently referred to fundamental playing concepts that he learned from James Stamp, such as cultivating sound and thinking not only about the beginnings, but also the ends of

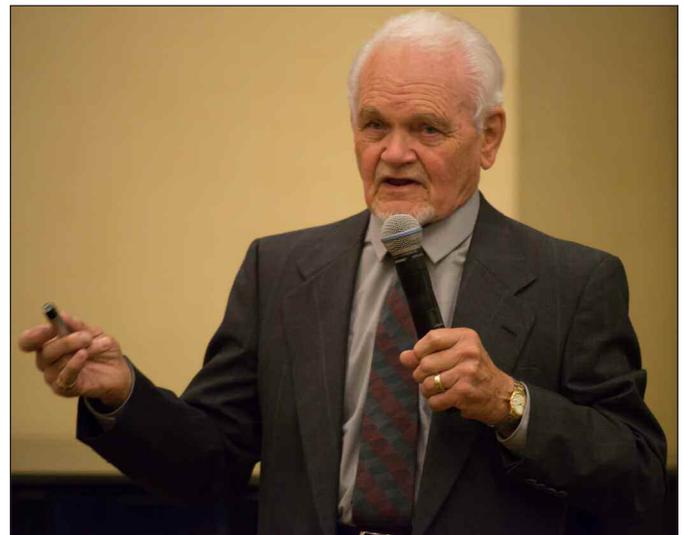


Michael Sachs

notes. He encouraged such practice techniques as playing at slower tempos, slurring passages that are tongued, and tonguing passages that are slurred. His performances of these excerpts were a benchmark for which trumpet players should strive. He encouraged everyone to remain an "eternal student" and to cultivate their imagination and determination to keep improving as players. (JoB)

#### R. Dale Olson Presentation: The Equilibrium Concept of Trumpet Performance, Revisited

Internationally noted researcher Dale Olson presented a fascinating session concerning "The Equilibrium Concept of Trumpet Performance—Revisited." Olson explained that he has found it more important to discuss "How a trumpet is played," rather than "How to play a trumpet." He summarized his ideas about equilibrium in one sentence: "When one thing changes, everything else changes." Olson pointed out that three forces need to be in balance to create equilibrium: Intraoral Air Pressure (in the oral cavity, before the mouthpiece), facial muscle force, and embouchure-mouthpiece (E-M) force. Emphasizing the primacy of objective research methods over subjective mental imagery, Olson discussed his 2013 research with Dr. Martin Schumacher (Neuroradiology) at the University of Freiburg concerning motor function in trumpet playing using real-time MRI analysis. Through this study, he has concluded that the configuration of the tongue and oral cavity are one of the primary determinants of tonal quality in brass playing. (EK)



Dale Olson

#### Bobby Rodriguez and the UCLA Latin Jazz Band: Jazz Concert

Bobby Rodriguez provided a brief biographical introduction and explanation of *clave*, or the "groove" of Latin music. He and the ensemble launched into his original, a "bomba" called *Barcelona Boogie*. The ensemble was on fire here and throughout the performance. Rodriguez provided a few anecdotes



Bobby Rodriguez—UCLA Latin Jazz Band



Bob Malone, Wayne Tanabe with Jason Yi

about his career and education. A tribute to the great Gerald Wilson called *El Conquistador* was a multi-faceted Latin tone painting. The terrific ensemble then supported the very fine vocalist Selena in the classic *Sway*. Additional comments about “going for your dream” prefaced the final selection, a salsa titled *Descarga*. All in all, it was a rhythmic feast of Latin fare from a terrific ensemble and leader. (NM)

#### Recital of Quality Pieces for Solo Festival

John Adler, Brian Evans, and Robert Frear shared the stage Saturday afternoon with pianist Miriam Hickman to present a fantastic recital of works selected specifically for late high school and early college students. The audience enjoyed a vast variety of music, including works by Turrin, Ropartz, Irik, McKee, and Ross. Each piece was executed spectacularly and provided new options for young players and teachers alike. *Peace*, composed by Benjamin Boone, can be played on flugelhorn or B-flat trumpet and includes opportunities for simple improvisation, while James L. Klages’s *La Connteur* can be performed with band and resembles a classic cornet solo. A wonderful part of Youth Day, the recital was a great resource for all

in discovering new pieces and hearing great trumpet playing. (SW)

#### Bob Malone and Wayne Tanabe: Clinic

Bob Malone and Wayne Tanabe from the Yamaha Corporation combined their wealth of experience for a wonderful interactive clinic, focusing on the gains that can be made by providing seemingly minor adjustments to various parts of the trumpet. Malone began by taking the audience back to the day that they first decided to buy their trumpets, explaining that the proper balance of resistance between the air and the trumpet led to the desired sound, response, and consistency. They then invited two participants onto the stage. With one player, they changed the cork material on the water key of the main tuning slide. With the other, they adjusted the the position of the mouthpiece in the leadpipe. In each case, the difference was transformative, dramatically improving the player’s sound, response, and consistency. They went on to caution the audience against adding items that could dampen the horn’s resonance (O-rings, handguards, etc.). (DM)

#### Charles Leinberger Presentation— “Deguéllo,” No Mercy for the Losers: The Enduring Role of the Solo Trumpet in the Soundtrack of the Old West

Charles Leinberger, associate professor of music at the University of Texas at El Paso, presented his lecture on the use of the solo trumpet in the old west movie soundtracks to a room of interested and enthusiastic trumpet players. The lecture was jam-packed with details about the trumpet players who performed on these soundtracks and characteristics of the trumpet style and role in western films. Leinberger offered video examples from numerous movies, including *Cowboy* (with Rafael Méndez appearing in the film and performing two solos), *A Fistful of Dollars* (with Michele Lacerenza playing trumpet on the soundtrack), and six other films. The most common characteristic of all these films was the use of the trumpet during the climax of the story. Audience members enjoyed the presentation very much and had plenty of questions for Leinberger. (AW)

#### Youth Day Panel Discussion: Auditioning for College Music Programs

Members of the panel included John Adler (University of Northern Colorado), Stephen Dunn (Northern Arizona University), and Raquel Rodriguez (Tennessee Tech University). The session began with the moderators providing some general advice about auditioning for college. They encouraged students to visit the colleges in which they are interested, make time to take a lesson with the trumpet teacher, sit in on music classes, and talk with students already at that college to see



Festival of Trumpets

whether that school will be a good fit. They also discussed choosing the right audition music and trying to find out how the audition process will operate (whether it entails playing for an individual or an audition committee, for example). The informative session ended with questions from students and parents about preparing for college auditions. (JoB)

#### Festival of Trumpets and ITG Awards Presentation

ITG President Brian Evans took the podium and opened the festivities with information about award winners and past luminaries who had hosted the conference while keeping the audience laughing with his humorous and witty spirit. The various award winners (scholarships, competitions, etc.) were announced at various points throughout the concert of trumpet ensembles. Additionally, the late Michael Tunnell was awarded the ITG Award of Merit, and Reese Land and Mark Lynn were present to accept the award on behalf of Tunnell's widow, Meme. Alan Siebert was also presented with an award of appreciation for his outstanding service as president of ITG over the past two years, and the annual "passing of the bugle" ritual took place as Richard Birkemeier handed over the conference artist committee chair duties to next year's chair, Kevin Gebo.

Following introductions and thanks by ITG President Brian Evans, Jeffrey Piper led an ensemble of eight trumpeters in Joseph Turrin's exuberant *Festival Fanfare*. The piece utilized the close harmonies typical of Turrin's writing and offered a lively start to the concert. (BH)

The performers for Anthony Plog's *Suite for Six Trumpets* navigated the intricate contrapuntal writing with skill. Staggered entrances and brilliant sonorities in the first movement came through with ease, and the well-blended chorale (performed with cup mutes) evidenced a high degree of control. The finale featured a driving eighth-note pulse followed by soaring chords that brought the work to a dramatic conclusion. (BH)

Barry Ford's transcription of Leroy Anderson's popular *Rakes of Mallow* opened with a dissonant fanfare before giving way to the bright tonality of the main theme. The arrangement highlighted the capabilities of many individuals, passing around exposed and intricate solo lines before romping to an accelerating conclusion. (BH)

Marcus Grant's *Suite for Six Trumpets* opened with a well-executed fanfare before transitioning to an intricate vivace. The middle movement, with its many suspensions and beautiful harmonies, showcased the performers' expressive capabilities. The finale combined these ideas and got a laugh from the audience for its synchronized foot stomp towards the end. (BH)

Eighteen performers took the stage to perform David Marlatt's exciting *Windscape*, which used both flugelhorn and piccolo trumpet. Frequent meter changes, a beautiful central chorale, and brilliant accents from the piccolo part made this performance enjoyable for audience and participants alike. Many performers were perennial ITG attendees, and it was a treat to see and hear them performing together onstage. (BH)



Festival of Trumpets

Giovanni Gabrieli's *Canzona Primi Toni a 8*, arranged by David Marlatt, began with two choirs of trumpeters on opposite sides of the stage. The antiphonal effect was glorious in this large ballroom. (RR)

Glauber L.A. Santiago's *Sun and Stone* was a contemporary Brazilian piece that had a bold, majestic character that would not be out of place in a movie about a hero's journey. It was an interesting piece that was played with a certain amount of swagger by the ensemble. (RR)

*Prelude and Allegro for Trumpet Sextet* by Zach G. Davis began with beautiful melodious lines that highlighted the ensemble's well-balanced sound. The Allegro portion was well executed and featured a great deal of stylistic sensitivity across the ensemble. (RR)

Erik Morales's *Conquest* was a fun piece that featured catchy melodies in all the parts. Special kudos goes to Chase Hawkins, who played beautiful solo lines throughout the work. (RR)

The concert closed with conductor David Turnbull's transcription for mass trumpet ensemble of *Triumphal March from Aida* by Giuseppe Verdi. The very recognizable melodies and fanfares were played with great enthusiasm, and the group received a rousing applause for their efforts. It was a terrific way to end this annual extravaganza. (RR)

### Les Trompettes de Lyon: Concert

The French trumpet quintet *Les Trompettes de Lyon* presented a highly entertaining performance on the final evening of the conference. The Royal Ballroom was filled nearly to capacity to hear them perform in classical, pop, and jazz styles, all while singing, dancing, marching, and moving around the stage. While one of the trumpet players performed exclusively on the bass trumpet, the other four moved from trumpet to cornet, flugelhorn, bass trumpet, and piccolo trumpet as the

show moved along quickly from one tune to the next. This variety of instruments provided a rich, fresh tone color that never became boring or stale.

The show opened with the *Triumphal March* from Verdi's *Aida* and quickly morphed into Khachaturian's *Saber Dance*. They quoted the classical and operatic repertoire all evening, including Ravel's *Bolero* and Strauss's *Thus Spoke Zarathustra*, among others. They used innovative props, including large posters of famous trumpet players and entertainers to whom they played tribute—Maurice André, Louis Armstrong, Boris Vian, and Bourvil. One of their routines involved using small rotating stools on which they stood, twirling and dancing around during *Bolero*, thus adding to the already quirky nature of Ravel's music itself.

The group managed to mix in some Beatles music in a fresh new way by blending seven different songs inside a typical chorale arrangement. They weaved in and out of the chorale and famous Beatles tunes by asking the audience to see if they could spot the compositional "mistakes" of the chorale, which they fixed by mixing in the Beatles tunes. During this piece they also stood in a line and reached over at various points to play the valves of the next player in an impressive display of control and virtuosity.

Toward the end of the performance, *Les Trompettes de Lyon* pulled a few marches out of the proverbial hat, including Kenneth Alford's *Colonel Bogey March*. While many people have invented their own humorous lyrics to this popular march, the quintet added their own version, including the line "Trumpets, will get your ears so clean..." etc. One of the more entertaining pieces on the program was their rendition of the famous Spanish March *El Gato Montes*, which involved a large, oversized balloon that they kept afloat with their trumpet bells. They each took turns balancing the balloon while they played



Les Trompettes de Lyon



Gordon Goodwin's Big Phat Band

the tune and passed them (the melody and the balloon) around until the balloon met its demise by knife-point at the end of the piece.

The musicians of *Les Trompettes de Lyon*, Pierre Ballester, André Bonnici, Didier Chaffard, Jean-Luc Richard, and Ludovic Roux, have created a unique blend of high-level musicianship, physical comedy, singing, dancing, and entertaining arrangements. The audience enjoyed the performance greatly and gave the group an immediate, enthusiastic standing ovation with raucous applause. They delivered an encore and marched through the crowd while the audience clapped along to a thunderous, accelerating finish. (SH)

### Gordon Goodwin's Big Phat Band: Jazz Concert

The closing concert of the 2016 ITG Conference featured the world-renowned Gordon Goodwin's Big Phat Band. The eighteen-piece all-star ensemble is comprised of some of the finest studio musicians in the Los Angeles area and has made numerous recordings and received multiple Grammy nominations.

The band's opening number, *Why We Can't Have Nice Things*, was an up-tempo selection that featured outstanding improvised solos by alto and tenor saxophones, as well as loads of power from the brass. *Don't Blink* featured the band's guitarist. The trumpet players traded off the opening muted soli section with ease, melding

their lines and sounds with seamless precision. Throughout the tune, the band—and trumpet section specifically—demonstrated its remarkable ability to play with great energy, yet also with great control.

On *Sunset and Vine*, the saxophones demonstrated their versatility with nimble doubling on flute, and it also featured outstanding improvised solos by tenor saxophone and bass. Band-leader Goodwin recognized lead trumpeter Mitch Cooper, who was playing his first performance with the Big Phat Band, for his outstanding trumpet playing, as well as his “cool glasses.”



Jack Sheldon (R) and his personal assistant

The ensemble's own version of George Gershwin's familiar *Rhapsody in Blue* was replete with the lead alto player doubling on clarinet for the famous moments of this classic. The lead trombonist deserves kudos for his beautiful and soaring upper-register *cantabile* in the lyrical section, and lead trumpeter Cooper again shone brightly with his power and projection, particularly on the shakes in the climatic ending.

*Garage Gato* is about Goodwin's daughter's domineering cat who lived for 23 years in the family's garage. It was obvious that this was one of the audience's favorite selections of the evening, as evidenced by many members rising from their seats to dance in the aisles. Another highlight was the delicate and lyrical *Lost in Thought*, which showcased the band's ability to play softly and sweetly.

The conference program noted that tonight's concert by the Big Phat Band would be dedicated to celebrating the life and career of Jack Sheldon, a legendary American trumpeter and singer. Toward the end of the concert, ITG Treasurer Mark Schwartz read Sheldon's impressive biography and welcomed him to the stage. Aided by a personal assistant, the 84-year-old Sheldon proceeded to play and sing *They Can't Take That Away From Me* with the band. The most appreciative audience greeted this living legend's performance with an overwhelming and extended standing ovation that lasted for several minutes.

The band featured the trumpet section with *Back Row Politics*. All four of the virtuoso players came to the front of the stage for a fiery and thrilling jaunt. With outstanding artistry and creative programming, Gordon Goodwin's Big Phat Band demonstrated why it is one of the most sought-after jazz groups in the world. What a way to end this terrific conference! (JD)





Michael Sachs



John Adler



Bob Malone and Wayne Tanabe



Les Trompettes de Lyon





Les Trompettes de Lyon



Gordon Goodwin's Big Phat Band



Jack Sheldon



**Balquhider Music / Glen Lyon Books Scholarship**

Seth Johnson, Florida State University  
 Teacher: Chris Moore  
 Donor: Rob Roy McGregor

**Best Brass Co. Scholarship**

Mitchell Weber, Clovis High School  
 Teacher: Keith Sacane  
 Donor: Best Brass Co.

**Bill Pfund Scholarship**

Jesse Baker, Kennesaw State University  
 Teacher: Doug Lindsey  
 Donor: Bill Pfund Trumpets

**Gard Bags Scholarship**

Enrico Solito, Bowling Green State University  
 Teacher: Charles Saenz  
 Donor: Talwar Brothers Ltd

**Ken Larsen's BrassWerks Scholarship**

Sally Tepper, Baylor University  
 Teacher: Wiff Rudd  
 Donor: Ken Larsen's BrassWerks

**Smith-Watkins Scholarship**

Kayleigh Neff, Boston University  
 Teacher: Terry Everson  
 Donor: Smith-Watkins

**Thompson Music Co. Scholarship #1**  
Anne Linebarger, Florida State University  
Teacher: Chris Moore  
Donor: Thompson Music Co.

**Thompson Music Co. Scholarship #2**  
Jeremy Bryant, Dollen Middle School  
Teacher: Betsy Bright Morgan  
Donor: Thompson Music Co.

**Chuck Levins Memorial Scholarship**  
Benjamin Maynard, Ball State University  
Teacher: Brittany Hendricks  
Donor: Washington Music Center

**Bryan and Nancy Goff Scholarship**  
Michael Moore, University of Arkansas  
Teacher: Richard Rulli  
Donor: Bryan and Nancy Goff

**George Jobe Memorial Scholarship**  
Matthew Wolfe, McGill University  
Teacher: Richard Stoelzel  
Donor: George Jobe Trust

**Gordon Mathie Scholarship**  
John Drinkwater, McGill University  
Teacher: Richard Stoelzel  
Donor: Gordon Mathie

**Charles Brady Memorial Scholarship**  
Mark Fucito, Kennesaw State University  
Teacher: Mark Fucito  
Donor: Phil Pitner

**Anatoly Selianin Memorial Scholarship**  
Melina Catalano, McGill University  
Teacher: Richard Stoelzel  
Donor: Stephen Chenette

**Dino Tofanelli Memorial Scholarship #1**  
Adam Malarich, Rowan University  
Teacher: George Rabbai  
Donor: American Fidelity Foundation

**Dino Tofanelli Memorial Scholarship #2**  
Stephen Spink, Baylor University  
Teacher: Wiff Rudd  
Donor: Andrea Tofanelli

**Charles Patrick Wristen Memorial Scholarship**  
Tamara Vaughn, Baylor University  
Teacher: Wiff Rudd  
Donor: Friends and family of Pat Wristen

**ITG Legacy Fund Scholarship**  
David Young, Atlantic Community High School  
Teacher: Veselin Bozhilov  
Donor: ITG Legacy Fund

**Michael Tunnell Memorial Scholarship**  
Quentin Erickson, Eden Prairie High School  
Teacher: Ben Parke  
Donor: Friends and family of Michael Tunnell

#### Scholarships coordinator

Adam Hayes

#### Scholarship Judges

Tom Barnett  
Jon Burgess  
Jay Coble  
Brittany Hendricks  
Alan Hood  
Doug Lindsey  
Max Matzen  
Oscar Passley  
Jeff Piper  
Amy Schendel  
Alan Wenger



### 2016 ITG Conference Competition Results

#### Youth Competition: Junior Division (Under 15)

Chair: Marc Reed

Judges: Karen Gustafson, David Hunsicker, Elisa Koehler,  
Aaron Witek

First place: Thomas Piibe

Second place: Jeremy Bryant

Third place: Stefan Filip

#### Youth Competition: Senior Division (15 – 19)

Chair: Marc Reed

Judges: Jason Bergman, Jennifer Dearden, Stephen Dunn,  
Richard Tirk

First place: Daniel Choi

Second place: Isaac Horwitz-Hirsch

Third place: Yoojeong Kim

#### Jazz Improvisation Competition

Chair: Jason Carder

Preliminary Judges: Alan Hood, Gordon Vernick,  
Matthew White

Finals Judges: Chuck Findley, Eric Miyashiro, Bobby Shew

First place: Benjamin Seacrist

Second place: Cody Rowlands

Third place: Jonathan Dely

#### Military Band Excerpts Competition

Chair: Amy McCabe

Preliminary Judges: Nathan Clark, Kevin Gebo,  
Brian Turnmire

Finals Judges: Davy DeArmond, Matthew Harriman,  
Jennifer Marotta

First place: Forrest Johnston

Second place: Ryan Brewer

Third place: Bret Magnolia

#### Orchestral Excerpts Competition

Chair: Robert White

Preliminary Judges: Ryan Beach, Justin Emerich, Rich Harris

Finals Judges: Justin Bartels, Charles Daval, Jeffrey Work

First place: Alex Mayon

Second place (tie): Christopher Boulais and Tessa Ellis

#### Solo Competition

Chair: Jason Dovel

Preliminary Judges: Benjamin Fairfield, Anne McNamara,  
Reese Land

Finals Judges: Manu Mellaerts, Raquel Rodriquez,  
Ronald Romm

First place: Brent Proseus

Second place: Jonathan Britt

Third place: Eric Millard



Above: Youth Competition winners, Junior division. L – R: Stefan Filip, 3rd place; Jeremy Bryant, 2nd place; Thomas Piibe, 1st place

Below: Youth Competition winners, Senior division. L – R: Daniel Choi, 1st place; Yoojeong Kim, 3rd place.  
Not shown: Isaac Horwitz-Hirsch, 2nd place





Above: Jazz Improvisation Competition winners. L – R: Benjamin Seacrist, 1st place; Cody Rowlands, 2nd place; Jonathan Dely, 3rd place

Below: Military Band Excerpts Competition winners. L – R: Forrest Johnston, 1st Place; Ryan Brewer, 2nd Place; Bret Magnolia, 3rd place





Above: Orchestral Excerpts Competition winners. L – R: Alex Mayon, 1st place; Tessa Ellis and Christopher Boulais, 2nd place (tie)

Below: Solo Competition winners. L – R: Brent Proseus, 1st Place; Jonathan Britt, 2nd Place; Eric Millard, 3rd place



# THE 2016 INTERNATIONAL TRUMPET GUILD CONFERENCE, ANAHEIM, CALIFORNIA

SPECIAL DAILY REPORT • COMPILED BY PETER WOOD

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## Conference Prelude Performances

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\*Indicates Premiere Performances • Groups listed alphabetically

### Ball State University Fanfare Trumpet Ensemble

Dr. Brittany Hendricks, director

Sam Brock, Ben Maynard, Kieran McNamara, Amelia Scanland, Drew Tomasik, Cera Foote



Fanfare from Festive Overture  
“Jupiter” Hymn from The Planets  
Fanfare for the Common Man

Dmitri Shostakovich  
Gustav Holst  
Aaron Copland

The Ball State University Fanfare Trumpet Ensemble performed on herald trumpets, complete with red Ball State banners. The ensemble performed with wonderful sound and precision three short passages from well-known orchestral works. (JB)

### Ball State University Trumpet Ensemble

Dr. Brittany Hendricks, director

Sam Brock, Drew Tomasik, Ben Maynard, Amelia Scanland, Cera Foote, Kieran McNamara



Sprightly  
Skyview from the Garrison  
En quittant chez moi

Drew Tomasik  
Drew Tomasik  
Drew Tomasik

The Ball State University Trumpet Ensemble started their performance with an entertaining theatrical performance, including some acting and humor, on a piece entitled Sprightly. Drew Tomasik composed all three works performed by the ensemble, and they demonstrated excellent blend and style, especially with the piccolo trumpet part. The group performed their impressive program from memory. (AW)

### Baylor University “Gold” Trumpet Ensemble

Professor Wiff Rudd, director

Cameron Abtahi, Christopher Boulais, John Burton, Brian Mendez, Sally Tepper, Tamara Vaughn



Six pieces breves en duo

Jacques Castèrède/Rudd

The Baylor University “Gold” Trumpet Ensemble presented a fantastic performance of Wiff Rudd’s arrangement of Six pieces breves en duo. The group’s homogenous sound was augmented by the use of a variety of colors ranging from a four-valve flugelhorn, to piccolo trumpet, and even a slide trumpet. The group brought the piece to life with beautiful solo lines and incredible sensitivity to blend and balance. (EM)

### Baylor University “Green” Trumpet Ensemble

Professor Wiff Rudd, director

Ryan Fitzgerald, Luke Hoelt, Nathan Little, Ryan McArthur, Ross Mitchell, Stephen Spink, Tammy Voor



Four Movements from Eight Profiles

Fisher Tull/Williamson

Baylor University’s “Green” Trumpet Ensemble, comprised of seven freshman, presented an extraordinary performance of four movements from Fisher Tull’s Eight Profiles, arranged by Williamson. The group played with rich beautiful sounds both individually and collectively, showcasing their lyricism, excellent technique, dynamic control, and impeccable intonation. The piece highlighted each member of the ensemble with a terrific solo moment interspersed throughout the piece, all leading to a very exciting and triumphant ending. (RG)

### Boise State University Trumpet Ensemble

Dr. Alex Noppe, director

Randy Bauer, Cord Breuer, Joseph Johnson, Grace Lytle, Mitch Mikuchonis, AJ Salazar, Alec Scherer, Camas Stredder



Spiral  
Dürrenhorn Passage

David Biedenbender  
Kevin McKee

The Boise State University Trumpet Ensemble opened with a lively performance of Spiral by David Biedenbender. They followed that with the long soaring lines and intricate rhythmic motor of McKee’s Durrenhorn Passage. The group played with great style, blend, and sound and set the stage for the thrilling recital to follow. (EM)

**California State University, Long Beach, Bob Cole Conservatory of Music Trumpet Ensemble**

Mr. Rob Frear, director

Tony Belletti, Tatiana Giesler, Dillon Parker, Vincent Sciacca, Nick Wees, Cameron Reeves, Harry Ostrander, James Dahl



Infinite Ascent

Erik Morales

Erik Morales's multi-textured piece was presented by this highly-energized group via a solemn, antiphonal opening that built to a fanfare-like section. The uptempo and driving subsequent segment led to pulsating climax. The Cal State, Long Beach, Trumpet Ensemble provided an inspiring and exciting performance to kick off the conference. (NM)

**The Chili Bandits**

Dr. Keith Benjamin, director

Charles Calloway, Daniel Craig, Jeff Curtin, Jon Kratzer, Emily McGinnis, Phillip Olson, Kelsey Shields, Cody Young



Infinite Ascent

Erik Morales

This unit from the University of Missouri – Kansas City offered a highly animated send-up of Infinite Ascent. After a beautiful chorale intro, the piece morphed into a fast, spinning-wheel build and culminated into a bursting climax festooned with flourishes. A supremely animated and invigorated performance. (NM)

### Emporia State University Trumpet Ensemble

Dr. Gary D. Ziek, director

Josh Cook, Bobby Little, Bailey Poage, RJ Horvat, Joe Ruiter, Ethan Dodd, Sammy Beck, Tanner Doty, Mercedes Rodriguez, Robert Nance, Rebecca Lowder, Jacob Rankin (bass), Trevor Landreth (drum set)



Burnin'

Gary D. Ziek

The Emporia State University Trumpet Ensemble, under the direction of Gary Ziek, performed Ziek's original composition, Burnin'. This lively work for ten trumpets, bass guitar, and drum set was the perfect choice to prepare the audience for the jazz recital to follow. The twelve musicians from Emporia, Kansas, dazzled the crowd with their performance of this technically demanding piece. (CL)

### Fairbanks Aurora Trumpet Ensemble

Dr. Karen Gustafson, director

Dr. Karen Gustafson, Dennis Degnan, Simon Traynor, Courtney Miklos, Allison Stadig, John LaCombe, William Rabun, Aidan Sandel



Fanfare and Alaska Flag Song  
Here's That Rainy Day  
Essay for Six Trumpets

Bicogo/Dusenbury  
Jimmy Van Heusen/Olcott  
Rob Roy McGregor

The ensemble launched into the heraldic Fanfare and solemn Alaskan Flag Song with significant vigor. Dennis Degnan's featured solo on the Jimmy Van Heusen classic ballad channeled Doc Severinsen with a superb supporting ensemble. Muted trumpets performed the atonal first section of the contemporary Essay for Six Trumpets, which evolved into a frenetic muted finale. (NM)

### McGill University Trumpet Ensemble

Professor Richard Stoelzel and Mr. Francis Laporte, directors  
Francis LaPorte, Benjamin Hare, Brent Proseus, David Koch, Johnny Drinkwater, Matthew Wolfe



Birds of Paradise

Erik Morales

Under the direction of Richard Stoelzel, the McGill University Trumpet Ensemble delivered an exhilarating performance of *Birds of Paradise* by Erik Morales. The sextet of four trumpets and two flugelhorns played this dramatic new work from memory. With great balance and blend, as well as wonderful sounds from top to bottom, this was certainly one of the finest student performances of the conference. (JD)

### Missouri Southern State University Trumpet Ensemble

Mr. Freddie Green, director  
Tyler Jones, Tony Sfortunato, Oliver Smith, Jemetris Brown, Cayla Roanhorse, Austin Kinard, Trevor Berger



Fanfare of the Bells

Jennifer Fletcher

The Missouri Southern State University Trumpet Ensemble opened the session with a lively performance of *Fanfare of the Bells* by Jennifer Fletcher. The seven members of the group demonstrated solid rhythmic playing and good balance and phrasing. (LAH)

### Northern Arizona University Trumpet Ensemble

Dr. Stephen Dunn, director

Richard Robles, Chaz Schober, Heaven Bataille, Willem Blakely, Hunter Prather, Johnathon Rockwell, Hank Stevens, Kristopher Tena, Christian Varnam, Freddy Villa Lobos



Three Flagstaff Scenes

Stephen Dunn

The Northern Arizona University Trumpet Ensemble performed an exciting new work for trumpet ensemble composed by their director, Dr. Stephen Dunn. The three short movements showcased the group's talents, and several members of the ensemble were featured as soloists throughout the composition. The excellent performance of this new work elicited an enthusiastic response from the audience. (JoB)

### Oklahoma State University Trumpet Ensemble

Dr. Ryan Gardner, director

Cleon Chai, Tyler Murray, Natalie Upton, Ben Miles, Noah Mennenga



Bacchanale from Samson and Delilah

Camille Saint-Saëns/Gardner

The Oklahoma State University Trumpet Ensemble performed a very impressive arrangement of Saint-Saëns' Bacchanale from Samson and Delilah. The group's intonation, musical phrasing, and technical facility were outstanding; they are hallmarks of the impressive trumpet ensembles that are coming from Oklahoma State. Performing from memory, each member of the quintet performed at a high level. The audience enthusiastically gave the group a well-deserved standing ovation following the performance. (JaB)

## Portland State University Trumpet Ensemble

Professors David Bamonte and Steven Conrow, directors

Logan Brown, Ethan Drakeley, Daniel Fineman, David Nadbornik, Chang Park, Henry Ryals, Alex Schmidt, Michael Suskin



A Walk Amongst Heroes  
Concerto Primo La Battaglia  
Gilded Fanfare

Sean O'Loughlin  
Adriano Banchieri  
James M. Stephenson

The Portland State University Trumpet Ensemble performed three compositions as a prelude to Jeffrey Work's Recital. Directed by professors David Bamonte and Steven Conrow, all three pieces complemented each other stylistically, with the ensemble showcasing a wonderful group blend and articulation throughout. (BW)

## SC Quartetto

Risa Takahashi, director

Risa Takahashi, Akiko Nishimura, Momoka Furuta, Tetsuo Yamada



Country Pictures

Vassily Brandt

The SC Quartetto performed a sensitive rendition of Vassily Brandt's Country Pictures with a warm, full-bodied sound. Each member of the quartet was evenly matched, and the group exhibited impressive ensemble, expression, and intonation. (EK)

### Texas Tech University Trumpet Ensemble

Dr. Andrew J. Stetson, director

Marc Lynn Sutton, Clark Preston, Lucas Meade, Christina Weston, Tiffany Sumrow, Pierce Ellison



Dürrenhorn Passage

Kevin McKee

The Texas Tech University Trumpet Ensemble performed Kevin McKee's Dürrenhorn Passage with great vigor and musicality. The group displayed facile execution and showcased a notably collaborative spirit. (RR)

### Thornton Trumpet Ensemble from the University of Southern California

Mr. Boyde Hood, director

Andrew Rodman, Bryce Schmidt, Ernesto Montoya, Ellen Shinogle, Jonathan Kang, Michael Kallin, Young Min Kim, Najung Kim



Lux Litourum

Frederick Lesserman

The Thornton Trumpet Ensemble from the University of Southern California, under the direction of Boyde Hood, provided the prelude to the Ray Burkhart lecture recital. The trumpet ensemble performed a brief Olympic fanfare, which was followed by Lux Litourum by Frederick Lesserman. The student performers were well prepared and conveyed remarkable energy throughout the performance. (AH)

### United States Army Materiel Command Trumpet Ensemble

SSG Jeremy Morrison, director

SSG Jeremy Morrison, SGT Clint Brandau (bass drum), SGT James Old, SGT Adam Walton (snare drum), SPC David Dorfman, SPC Joshua Symborski



A Soldier's Fanfare  
Bugles and Drums

Williams/Kamen/Isham/Old  
Huffer/Sousa/Brockenshire et al/Old

The United States Army Materiel Command Trumpet Ensemble, consisting of four trumpets and two percussionists, first performed A Soldier's Fanfare, demonstrating heroic fanfares and beautiful lyricism. Their second selection was Bugles and Drums, combining their sterling sounds with effective militaristic choreography. The ensemble performed their program from memory and with pinpoint precision. (JD)

### University of Florida Trumpet Ensemble

Dr. Randolph Lee, director

Aaron Lovelady, Brantley Daniel, Lucas Owen, Josh Drourr, Brooks James, Sean Bocinsky



Ruslan and Ludmila Overture

Mikhail Glinka/Morales

The University of Florida Trumpet Ensemble began with a spirited and energetic performance of Erik Morales' arrangement of Glinka's Overture to Ruslan and Ludmila. Two players on rotary piccolos meshed nicely with the rest of the group for a sparkling, well-blended, sound. Congratulations are in order for a great rendition of an extremely technical and virtuosic work. (AN)

### University of Lethbridge Trumpet Ensemble

Dr. Josh Davies, director

Aaron Ryan, Brandon Chernow, Max Gunther, Jordan Tomlinson, Alex Barbieri, Jeff Ouellette, Eileen Humble, Laura Ferguson



Metallic Fury

Erik Morales

The University of Lethbridge gave an exciting performance of Erik Morales's *Metallic Fury*. This energetic piece is well suited for this ensemble of strong undergraduate students from Lethbridge, Canada. They were at their best in the forte passages that brimmed with exuberance and passion. Congratulations to Dr. Josh Davies, their teacher, and the ensemble who represented Canada in a very dignified manner. (JaB)

### University of Louisiana at Monroe Trumpet Ensemble

Dr. Aaron Witek, director

Kyle McLean, Arron Wixson, Kody Jernigan, Nate Nasworthy, Benjamin Rhodes, Jeremy Jackson



Prelude and Fugue  
\* Celebration

Eric Ewazen  
Aaron Witek

The Opera First Trumpets Panel Discussion was introduced by a wonderful performance by the University of Louisiana at Monroe Trumpet Ensemble, coached by Dr. Aaron Witek. They began their program with Eric Ewazen's *Prelude and Fugue*, showcasing their powerful sound and great ability to blend. They concluded with the world premiere of *Celebration*, a work composed by Witek. This trumpet ensemble provided a rousing start to a very important panel discussion. (DM)

### University of Missouri Trumpet Sextet

Dr. Iskander Akhmadullin and Mr. Taylor Gustad, directors  
Austin Walker, Tyler Kaiser, Ethan Cartee, Taylor Gustad, Adam Matejek, Brady Schach



Dürrenhorn Passage

Kevin McKee

The University of Missouri Trumpet Sextet performed Kevin McKee's fast-paced and virtuosic Dürrenhorn Passage. With a nice command of their instruments and big sounds from the entire group, they navigated through McKee's rhythmically tricky passages with ease and showed a nice sense of ensemble unity. Congratulations to a fine group of young musicians! (AN)

### University of Missouri-Kansas City Trumpet Ensemble

Dr. Keith Benjamin and Mrs. Jennifer Fox Oliverio, directors  
Jennifer Fox Oliverio, Abby Altman, Alex Caselman, Ryan Anderson, Meagan Conley



X1

Erik Morales

Under the direction of Keith Benjamin and Jennifer Fox Oliverio, the University of Missouri-Kansas City Trumpet Ensemble gave an energetic performance of Erik Morales's X1. Choosing an ambitious tempo for the opening, playing beautifully in the lyrical middle section, and finishing with an exciting conclusion, the quintet delivered a very enjoyable performance. (JD)

## University of Nevada – Las Vegas Trumpet Ensemble

Dr. Barbara Hull, director

Casey Bibiano, Juanpablo Macias, Bronson Pascual, Julio Vargas-Guerra, Michael Weber, Avery Yonehiro



Csárdás

Vittorio Monti/Hull

A series of powerful sequential solo entrances and cascading echoes launched the performance of this classic melody. The ensemble then engaged in a slower, more melancholic second segment. Piccolo trumpets highlighted the final portion of the piece, which ultimately transitioned into a frenetic pace and resounding finale. (NM)

## University of North Dakota Trumpet Ensemble

Dr. Ronnie Ingle, director

Alex Tally, Christiena Taralson, Mark Van Camp, Michael Morrissey, Alaynee Van Ornum, Evan Ouderkirk, Kyle Matthees



Traffic Dance

Christopher Gable

The University of North Dakota Trumpet Ensemble, under the direction of Dr. Ronnie Ingle, performed Christopher Gables' Traffic Dance. This piece, written for five trumpets and two flugelhorns, cleverly imitated some of the sounds that one might hear in traffic—dissonant honking horns being the most obvious. The piece features muted solos from all members of the ensemble, including the flugelhorn players. Much of the piece, including its exciting conclusion, was in 7/8 meter, a device that helped to move the piece forward with a drive that it might not otherwise have. The members of the ensemble provided the audience with a spirited and energetic performance. (CL)

### University of Oklahoma Trumpet Ensemble

Dr. Karl Sievers and Ms. Christi Wans, directors

Christi Wans, Ben Hay, Lindsey Jessick, Tyler Chargualaf, Talitha Cook, Christopher Black, Larry Burroughs, James Monroe



Intrada Dramatica  
Locus Iste

Joe Price  
Anton Bruckner/Hay

The invigorated University of Oklahoma Trumpet Ensemble launched into a truly dramatic and dynamic performance of Intrada Dramatica. Fanfares and martial textures were followed by a more solemn second section, and all were played superbly. The more reserved and Germanic Locus Iste was expressive and quite moving. Overall, a terrific performance! (NM)

### University of Redlands Trumpet Ensemble

Dr. David Scott, director

Kenny Taber, Brandon Hansen, Jake Ferntheil, Katrina Smith, Matthew Richards



Suite for Five Trumpets

Ronald Lo Presti

The University of Redlands Trumpet Ensemble, directed by Dr. David Scott, began the program by performing the Suite for Five Trumpets by Ronald Lo Presti. This three-movement classic of the trumpet ensemble repertoire was given an admirable reading by the Redlands ensemble. (JE)

**Virginia Commonwealth University Trumpet Ensemble**  
Dr. Taylor Barnett and Mr. Stephen Moser, directors  
Stephen Moser, Jonathan Forbes, Aaron Bottoms, Cameron Bessicks, Ryne Siesky



Amazing Grace  
Prelude in G Minor

Traditional/Grant  
Sergei Rachmaninoff/Moser

The Virginia Commonwealth University Trumpet Ensemble, directed by Dr. Taylor Barnett and Mr. Stephen Moser, opened with an imaginative, somewhat pointillistic version of Amazing Grace, followed by Prelude in G Minor by Rachmaninoff, skillfully arranged by ensemble member Stephen Moser. (LAH)





# 41ST ANNUAL CONFERENCE OF THE INTERNATIONAL TRUMPET GUILD

MAY 31 – JUNE 4, 2016 • ANAHEIM, CALIFORNIA

## SUPPLEMENTARY INFORMATION

### The 2016 ITG Conference Reporting Team

**Jason Bergman** (JaB) is assistant professor of trumpet at the University of North Texas. He also serves as principal trumpet of the Mobile Symphony Orchestra and regularly performs with the Dallas Winds, Dallas Opera, and Dallas Symphony Orchestra.

**Jon Burgess** (JoB) is the Pedagogy column editor for the *International Trumpet Guild Journal*. He is professor of trumpet at Texas Christian University.

**Davy DeArmond** (DD) is trumpet instrumentalist with the United States Naval Academy Band and serves on faculties of The Catholic University of America, Washington College, and Anne Arundel Community College.

**Jason Dovel** (JD) is assistant professor of trumpet at the University of Kentucky. He has recently released two CDs: *Lost Trumpet Treasures*, a solo album, and *Competition Pieces for Trumpet Ensemble* with the UK trumpet ensemble.

**John Ellis** (JE) is professor of trumpet at the Crane School of Music, State University of New York at Potsdam, and is a Yamaha performing artist.

**Ryan Gardner** (RG) is associate professor of trumpet at Oklahoma State University. He is an avid performer and serves as the New York and Los Angeles artistic coordinator for Music for Autism.

**Scott Hagarty** (SH) is a member of the Victoria and Corpus Christi Symphony Orchestras, a founding member of the Corpus Christi Brass Quintet, and associate professor of trumpet at Del Mar College in Corpus Christi, Texas.

**Adam Hayes** (AH) is chair of Conference Scholarships and editor of Youth Solo Reviews for the International Trumpet Guild. He is associate professor of trumpet at Berry College in Rome, Georgia.

**Brittany Hendricks** (BH) is assistant professor of trumpet at Ball State University in Muncie, Indiana, where she runs the trumpet studio and directs the Fanfare Trumpet Ensemble. In addition to her work on campus, she maintains an active performance schedule as a soloist and as principal trumpet of the Muncie Symphony Orchestra and the Da Camera Brass Quintet.

**Leigh Anne Hunsaker** (LAH) is professor of trumpet at Hardin Simmons University in Abilene, Texas. She performs on modern and period instruments and is a founding member of Texas Baroque Trumpets. She has published and presented papers in the arts medicine field and has written on the Baroque trumpet revival.

**Elisa Koehler** (EK) is associate professor of music and director of the Center for Dance, Music and Theatre at Goucher

College. She is the author of *Fanfares and Finesse: A Performer's Guide to Trumpet History and Literature* (Indiana University Press) and has served as an ITG conference reporter since 2004.

**Charles Leinberger** (CL) is an associate professor of music at the University of Texas at El Paso, where he teaches various classes in music theory and film musicology. He is also a freelance trumpet player.

**Raven Mestas**, editorial assistant, is an undergraduate trumpet student at Loyola University of New Orleans, studying with Dr. Nick Volz.

**Eric Millard** (EM) is currently pursuing a DM degree at Florida State University. He previously completed his MM at Florida State and his BM at the University of Kentucky.

**Nick Mondello** (NM) is a freelance trumpeter, author, educator and clinician. He studied at the Berklee School of Music and has worked privately with Carmine Caruso, Ray Crisara, Bobby Shew, and Laurie Frink.

**Derrick Montgomery** (DM) received a Master of Music degree in trumpet performance at Florida State University in 2015. Now in demand as a freelance musician, he has played with the Northwest Florida Symphony Orchestra, the Sinfonia Gulf Coast, the New Atlanta Philharmonic, and the Hollywood Concert Orchestra on their 2015 – 2016 tour of China.

**Alex Noppe** (AN) is assistant professor of trumpet and director of jazz studies at Boise State University. He is a founding member and resident composer/arranger for the Mirari Brass Quintet.

**Raquel Rodriquez** (RR) is assistant professor of trumpet at Tennessee Tech University and is the Trumpet Technology column editor for the *International Trumpet Guild Journal*.

**Richard Tirk** (RT) is associate professor of trumpet and jazz at Southwestern Oklahoma State University. He is an active trumpeter in the Oklahoma City area and has performed in recital on five continents. Tirk previously served on the faculties of Bethel College (Kansas), and Luther College.

**Brian Walker** (BW) is assistant professor of trumpet at Tarleton State University. He serves ITG as chair of the Recordings Projects Committee and co-chair of the Video Projects Committee.

**Spencer Wallin** (SW) has performed with the Detroit Symphony Orchestra and the Utah Symphony Orchestra. He recently graduated from the University of Michigan (MM) and is currently pursuing his DMA in trumpet performance at the University of North Texas.

**Joseph Walters** (JW) is in his sixteenth year as the layout professional for the *ITG Journal* and performs as principal trumpet in the Albuquerque Philharmonic Orchestra.

**Aaron Witek** (AW) is the Emy-Lou Biedenharn Endowed Chair in Music and instructor of trumpet at the University of Louisiana at Monroe, where he is a member of the Black Bayou Brass. He maintains an active performance schedule as principal trumpet in

the Monroe Symphony Orchestra and second trumpet in Sinfonia Gulf Coast.

**Jodi Graham Wood**, proofreader, is lecturer of horn at the University of South Alabama in Mobile and is Assistant Editor/Principal Proofreader of the *ITG Journal*.

**Peter Wood (PW)**, completing his third year as ITG Publications Editor, is professor of trumpet at the University of South Alabama and plays in the Mobile Symphony Orchestra.

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## 2016 ITG Conference Photographers

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**Michael Anderson** is the *ITG Website* director and head photographer for the conference. He serves as professor of trumpet at Oklahoma City University and is a member of the Oklahoma City Philharmonic.

**Norman Bergstrom** has been a member of the Blawenburg (New Jersey) Band trumpet section since 1962. He is also the photographer for the Nova Orchestra in West Windsor, New Jersey.

**Eric Berlin** is principal trumpet of the Albany Symphony and Boston Philharmonic Orchestras, associate principal trumpet of the Colorado Music Festival Orchestra, and a member of the Boston Modern Orchestra Project. He is professor of trumpet at the University of Massachusetts Amherst.

**Del Lyren** is professor of trumpet and jazz at Bemidji State University. He has been active in many aspects of ITG, including co-hosting the 2011 conference in Minneapolis.

**Denny Schreffler** has been a professional trumpet player for fifty years and a curious photographer nearly that long. "It's more fun practicing on a Nikon than on a Benge."

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## 2016 ITG Conference Exhibitors

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