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# 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 DAILY REPORT • COMPILED BY PETER WOOD

### FRIDAY, JUNE 3, 2016

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# 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 master-classes 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 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





# 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.

**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.

**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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