

Special Supplement to the

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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

SATURDAY, JUNE 4, 2016

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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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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

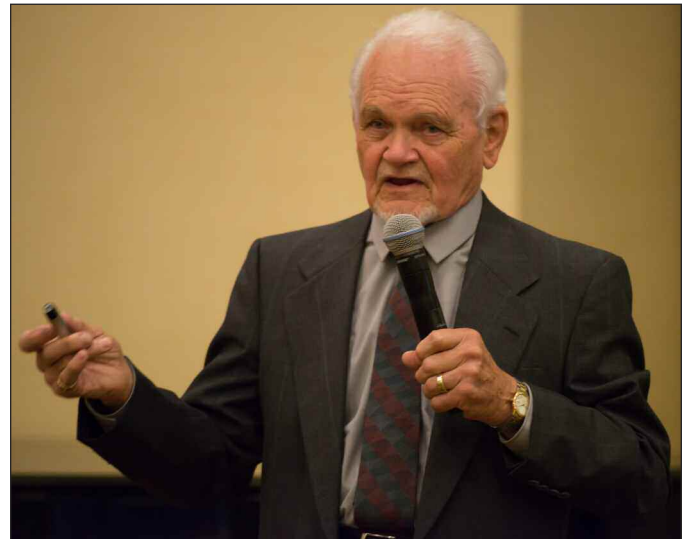


Michael Sachs

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



41ST ANNUAL CONFERENCE OF THE INTERNATIONAL TRUMPET GUILD

MAY 31 – JUNE 4, 2016 • ANAHEIM, CALIFORNIA

SUPPLEMENTARY INFORMATION

The 2016 ITG Conference Reporting Team

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

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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.

2016 ITG Conference Photographers

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."

2016 ITG Conference Exhibitors

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