

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 DAILY REPORT • COMPILED BY PETER WOOD

THURSDAY, JUNE 2, 2016

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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-



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.”

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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. (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 Rodriquez

session, Rodriquez 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



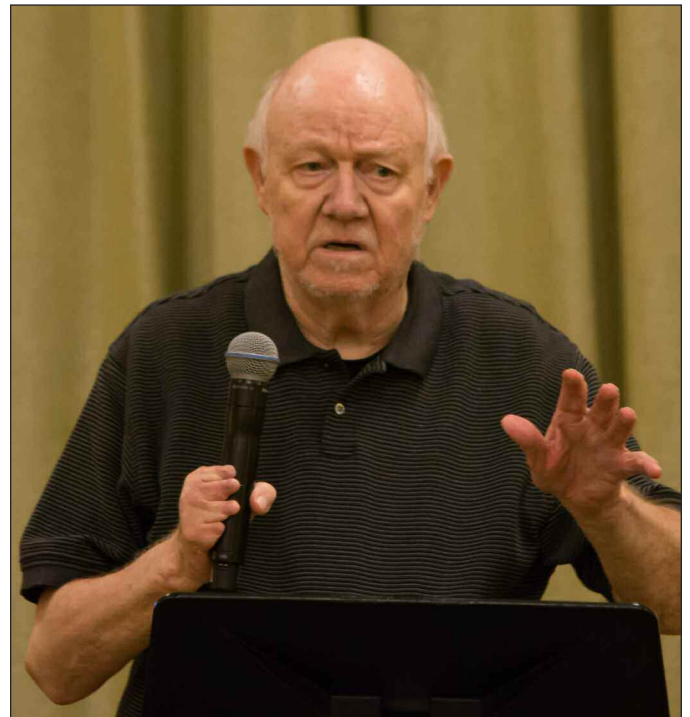
Tiger Okoshi

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. (CL)

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

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ADDITIONAL PHOTOS



Tanya Darby





Georgina Jackson





Eric Miyashiro



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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.

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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

A "minor" Tune Up Custom Trumpet Ship

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Facet Mutes

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International Trumpet Guild 2017 Conference

International Trumpet Guild

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Smith Watkins Trumpets

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