

*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

### WEDNESDAY, JUNE 1, 2016

---

The International Trumpet Guild' (ITG) is the copyright owner of all data contained in this file. ITG gives the individual end-user the right to:

- Download and retain an electronic copy of this file on a single workstation that you own
- Transmit an unaltered copy of this file to any single individual end-user, so long as no fee, whether direct or indirect is charged
- Print a single copy of pages of this file
- Quote fair use passages of this file in not-for-profit research papers as long as the ITGJ, date, and page number are cited as the source.

The International Trumpet Guild' prohibits the following without prior written permission:

- Duplication or distribution of this file, the data contained herein, or printed copies made from this file for profit or for a charge, whether direct or indirect
- Transmission of this file or the data contained herein to more than one individual end-user
- Distribution of this file or the data contained herein in any form to more than one end user (as in the form of a chain letter)
- Printing or distribution of more than a single copy of the pages of this file
- Alteration of this file or the data contained herein
- Placement of this file on any web site, server, or any other database or device that allows for the accessing or copying of this file or the data contained herein by any third party, including such a device intended to be used wholly within an institution.

<http://www.trumpetguild.org>

**Please retain this cover sheet with printed document.**

# THE 2016 INTERNATIONAL TRUMPET GUILD CONFERENCE, ANAHEIM, CALIFORNIA

SPECIAL DAILY REPORT • COMPILED BY PETER WOOD



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

## Wednesday, June 1

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

### David Hunsicker: Warm-up Session

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

2 *ITG Journal Special Supplement*

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

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



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

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

<http://internationaltrumpetguildphotography.zenfolio.com>

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

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

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

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

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

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

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

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

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



Steve Leisring



John Thomas

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

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

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

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

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

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

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

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



Denny Schreffler



Ball State Herald Trumpet Ensemble

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

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

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



Eisuke Yamamoto

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

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

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



John Schlabach

**Raymond Deleon: Recital**

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



Raymond Deleon and Miriam Hickman

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

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

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



Military Band Excerpts Competitors and Judges



The Mariachi Divas

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

#### Military Band Excerpts Competition Finals

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

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

#### Arturo Sandoval: Masterclass

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



Arturo Sandoval

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

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

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



Jon Lewis

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

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

#### Orchestral Excerpt Competition Finals

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



Orchestra Excerpts Competition Judges and Competitors

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

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

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



Hermon Mehari

#### Student Meet & Greet Reception

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

#### Non-Pro/Comeback Players Reception

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

#### First Trumpets Concert

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

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

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



Andrea Giuffredi

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

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

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

linked the contrasting sections of the one-movement piece.

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



Tom Hooten



Chuck Findley

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

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

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

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





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

ADDITIONAL PHOTOS





The Mariachi Divas





The Mariachi Divas



ITG Student Volunteers



Eric Berlin and Rich Stoelzel



Justin Bartels



Andrea Giuffredi



Kazuaki Kikumoto



Tom Hooten



Dr. Jermie Arnold, Brian Evans and Mrs. Evans



Tom Hooten and Jermie Arnold



Andrea Giuffedi and his daughter



Doc Severinsen and Chuck Findley



Jim and Vera Olcott with Jens Lindemann



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



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



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



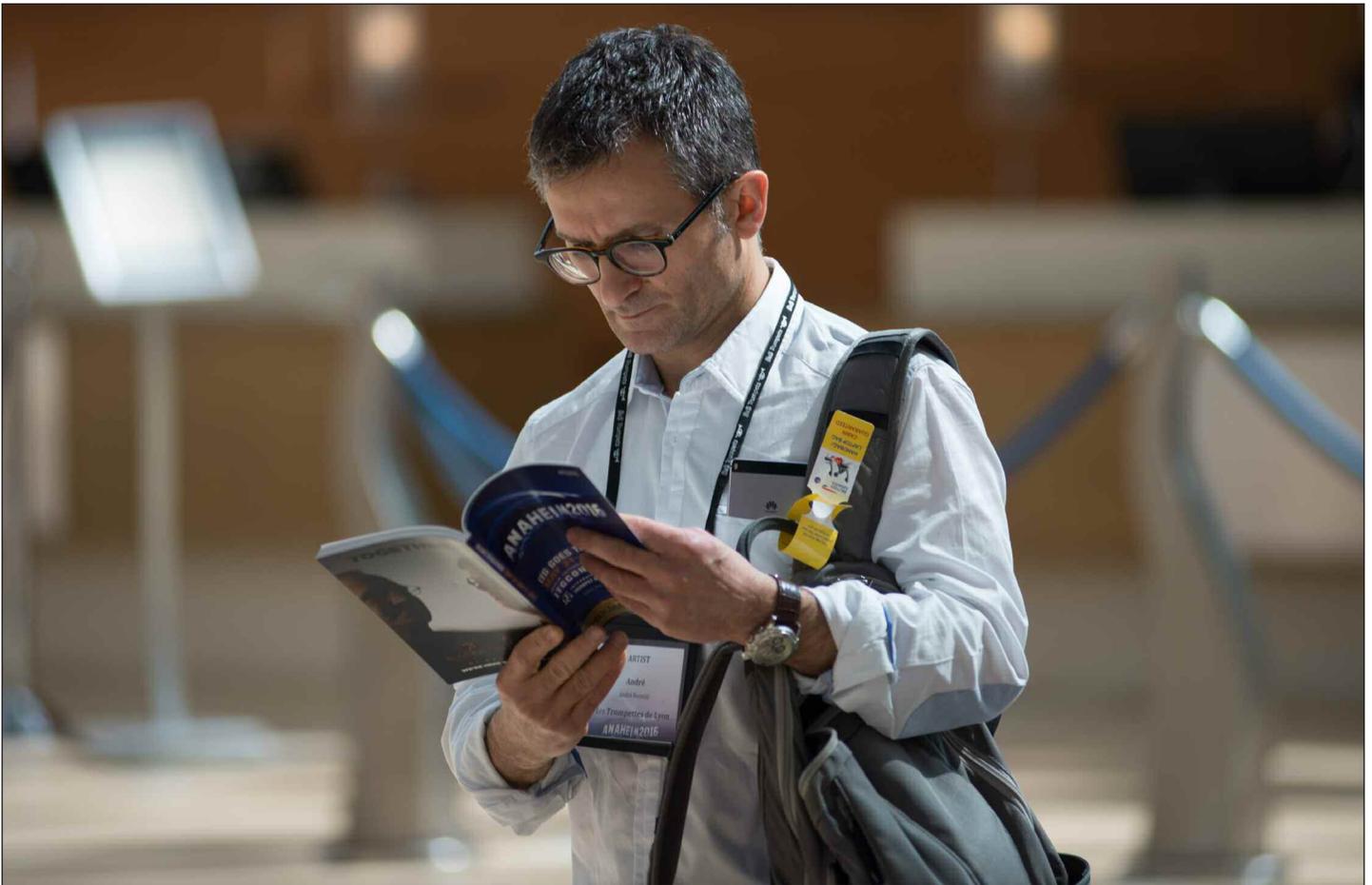
ITG Student Volunteers



Jens Lindemann and Marc Reese



David Wooden and Dina Kennedy Hawkins



André Bonnici of Les Trompettes de Lyon



Brian Walker



Boyd Hood and Charles Schlueter



Ronald Romm and James Thompson



# 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.

---

## 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

Adams Musical Instruments

AR Resonance

Arturo Sandoval

Austin Custom Brass

Balquhidder Music / Glen Lyon Books

BERP & Co.

Best Brass Corporation

Blackburn Trumpets

Bob Reeves Brass

Bill Pfund Trumpets

Brass Herald

Brasstactic!

Brazilatafro-Gabriel Rosati Music

Cannonball Musical Instruments

CarolBrass

Chuck Levin's Washington Music Center

Conn-Selmer

Del Quadro Custom Trumpets

Eastman Music Co.

Editions Robert Martin

Edwards Instrument Company

Eric Bolvin Music Studios

Facet Mutes

Frate Precision Mouthpieces

Gard Bags

Garibaldi Musical Instruments

Getzen Company Inc.

Griego Mouthpieces

The Horn Guys

Hub van Laar Trumpets & Flugelhorns

Husonics

International Trumpet Guild 2017 Conference

International Trumpet Guild

Jaeger Brass and Recreational Musician

James R. New

Jupiter Band Instruments

Kanstul Musical Instruments

Ken Larson's BrassWerks

Krinner Instrumentenbau—Rotary Trumpets & Flugelhorns

Maller Baroque Brass Instruments

Marcinkiewicz Co. Inc.

Michael Thomas Music / Burbank Trumpet—Bush

Mouthpieces

P. Mauriat Trumpets

Pickett Brass

Premiere Press

Protec

Purtle.com

Quintessential Brass Repertoire

Raw Brass Trumpets

Robinson's Remedies

Scherzer and B&S

Schilke Music Products

S.E. Shires

Smith Watkins Trumpets

Soulo Mute

Stomvi USA

Theodore Front Music

Thompson Music Co.

Tom Crown Mute Company

Torpedo Bags

Trumcor, Inc.

Trumpet Dynamics

Ultra-Pure Oils

US Army Band Recruiting

Warburton Music Products

Weimann German Trumpets & Flugelhorns

Woodwind & Brasswind

Yamaha Corporation of America

---

## Conference Sponsors

---

PLATINUM SPONSORS

Warburton

Yamaha Corporation of America

SILVER SPONSOR

Bill Pfund Trumpets

---

## Conference Program Book Advertisers

---

A "minor" Tune Up Custom Trumpet Shop

Adams Brass

Bill Pfund Trumpets

Blackburn Trumpets

Brass Herald

California State University / Bob Cole Conservatory of Music

Cannonball Musical Instruments

CarolBrass

Chuck Levin's Washington Music Center

CloudEasy4

Curry Mouthpieces

Facet Mutes

Frost Custom Brass

Hickman Music Editions

Hub van Laar Trumpets & Flugelhorns

iClassical Academy

International Trumpet Guild Conference 2017

Jeff Purtle  
Kanstul Musical Instruments  
Mark Reese / Reese Piece  
Pickett Brass  
Schilke Music Products  
S.E. Shires  
Smith Watkins Trumpets  
Soulo Mute  
TriplO Press  
Trumpetbook.com  
Trumpetology.com  
University of Hartford / Hartt School  
Warburton Music Products  
Weimann German Trumpets & Flugelhorns  
Yamaha Corporation of America