



bers are in constant demand for orchestral, solo, and chamber music performances, they have assembled to play some of the great literature written for large brass ensemble. Conductor Milt Stevens and Trumpeter Phil Snedecor formed this group of players out of their love of and excitement for this fine literature. Individually, the members of the WSB have performed with many of the nation's best orchestras,

such as the National Symphony, the Baltimore Symphony, and the Philadelphia Orchestra, among other illustrious institutions. The WSB performs throughout the Washington and Baltimore metropolitan area, appearing at some of the great performance spaces on the east coast. Specializing in compositions written for large brass ensemble and percussion (four trumpets, four horns, four trombones, euphonium, tuba, timpani, and percussion instruments) with organ, choruses, and other instruments optional, the varied repertoire of the Washington Symphonic Brass spans more than five centuries of great music. The WSB is a not for profit 501- (c)(3) arts organization.

2007 ITG STAFF MUSICIANS

JEFFREY W. HOLMES, See biography on page 89.



CHIP JACKSON, bassist, is praised by critics and musicians alike for his "big melodious tone" and "exquisite intonation with a flowing time sense," qualities that make his solos "models of inventiveness." His career has included writing, leading, and arranging for his own groups; clinical and private teaching; recordings; and international touring. His first solo CD as a leader is entitled *Is There a Jackson in the House* (Jazz Key Music CD 1999; reissued January 2003). Mr. Jackson appears regularly in jazz concerts (six times in New York's Carnegie

Hall), at festivals, and on more than 60 CDs with such great artists as Thad Jones, Red Rodney, Stan Getz, Wynton Marsalis, Horace Silver, Tony Bennett, Freddy Hubbard, and Joe Henderson. The first recording he was part of (playing with Woody Herman in 1973) won a Grammy Award. During his time with Chuck Mangione (1973-74) the group recorded the gold record *Chase the Clouds Away*. In 1982 he toured the world with entertainer Liza Minelli. Mr. Jackson's individual style was shaped during his long association in the 1980s with the legendary drummer Elvin Jones. He regularly tours the United States and Europe, and has toured Japan at least 10 times, including in July 2000 with Manhattan Jazz Orchestra, a collection of New York City's finest studio musicians. With the Billy Taylor Trio, Mr. Jackson was heard weekly for several years on Billy Taylor's *Jazz at the Kennedy Center*, a program produced by the Kennedy Center and National Public Radio and featuring Dr. Taylor as host with such guest artists as Jon Hendricks, Milt Jackson, Kenny Burrell, Clarke Terry, and Nancy Wilson, among others. Mr. Jackson is based in New York City, where he often performs at the Time Cafe with the Mingus Big Band. He received his formal training in music from the Berklee School of Music in Boston and teaches each summer in the University of Massachusetts' "Jazz in July" pro-

gram. Mr. Jackson is a frequent residency leader for the Kennedy Center's Betty Carter's Jazz Ahead program for emerging young jazz musicians. He currently leads his own groups, performs as a sideman for various leading jazz artists, and is a member of The Billy Taylor Trio. He led a program of special instrumental versions of music originally performed in the 1940s by famous artists with whom he and his band mates-Don Rebic, Eddie Locke, and Jerry Dodgion-had once performed, in the KC Jazz Club on January 29, 2005, with special guest Anita O'Day. Mr. Jackson appeared with the Billy Taylor Trio and special guest Jon Faddis in the Terrace Theater on March 31, 2005, and with Ernestine Anderson during the 11th Annual Mary Lou Williams Women in Jazz Festival on May 13, 2006 in the Terrace Theater.



STEVE JOHNS was born Stephen Samuel Johns November 25, 1960 in Boston, MA and began playing the drums at the age of nine. Mr. Johns grew up in a very musical family. His mother, Goldie Tyler Johns, was a songwriter and three of her brothers were jazz musicians. One of these brothers was the late great Jimmy "Bottoms up" Tyler, a well-known jazz saxophonist that would prove to be Steve's biggest musical influence and inspiration. At the age of fifteen, Steve decided to pursue jazz as a life long ambition. Steve's uncle Jimmy suggested that he

should get serious and study with the great drummer and master teacher Alan Dawson. With that advice, Steve began an intense three-year study with Mr. Dawson. Steve also studied with Boston based drum guru Bob Gullotti.

While in high school, Steve participated in many musical activities such as concert band and jazz band. Steve also won chairs in district jazz band and all state jazz band. In 1979, after graduating Natick High School, Mr. Johns enrolled at the New England Conservatory of Music in Boston and studied classical percussion with Fred Buda and Vic Firth. While at NEC, Steve met and played around Boston with local greats James Williams, Billy Pierce, Jimmy Mosher, Miroslav Vitous, Jerry Bergonzi, Tiger Okoshi, Mick Goodrick, Jeff Berlin and Mike Stern.

In the spring of 1982, Steve decided he would take his chances and move to New York City. Shortly after arriving, he started meeting and working with some of the great known and unknown young jazz musicians at the time such as Joe Locke, Ralph Moore, Bill Evans, Steve Slagle, Conrad Herwig, Vincent Herring, Kevin Eubanks, Rodney Jones, Lonnie Plaxico, Dennis Erwin, Dave Stryker and Benny Green.

Over the past twenty years Steve Johns has worked, recorded and collaborated with: Donald Byrd, Nat Adderley, Larry Willis, Walter Booker, Gary Bartz, Eddie Henderson The Count Basie Orchestra under Frank Foster, Gil Evans Orchestra under Gil and Miles Evans, George Russell, Don Friedman, Lou Donaldson, The Vanguard Orchestra, Toshiko Akiyoshi/ Lew Tabakin Big Band, The Bob Mintzer Quartet and Big Band, John Hicks, George Cables, Peter Leitch, Larry Coryell, Peter Warren, Peter Yellin, Valerey Ponomarev, Junior Cook, Leon Thomas, The Sonny Fortune Quartet, Frank Morgan, Benny Carter, Phil Woods, Illinois Jacquet, The Billy Taylor trio, Michael Brecker, Randy Brecker, Steve Kahn, Helen Merrill, Jack McDuff, Thomas Chapin Trio, Peter Brainin, Mario Pavone, Diane Schuur, Marty Ehrlich, Stanley Turrentine, Slide

Hampton, Kenny Burrell, Jimmy Heath, John McNeil, Mingus Big Band, Dakota Staton, The Jon Faddis Quartet and many others. Steve was the drummer for NPR's "Billy Taylor's Jazz at The Kennedy Center" in which he recorded 75 shows with guest including Wynton Marsalis, Nancy Wilson, Joe Lavano, Arturo Sandoval, Ray Barreto, Milt Jackson, Jon Faddis, Randy Brecker, Grover Washington, Gary Burton, Harry Sweet Edison etc.

Mr. Johns is active with his own recording projects, one of which is co-lead with saxophonist Peter Brainin entitled Ceremony on Malaco Cats Paw Records. Personnel include: Ben Monder and Sean Smith. Another recording again co/lead with Brainin and Johns entitled No Saints/No Sinners is on Playscape records and personnel include: Eddie Henderson, George Cables, Conrad Herwig, Jay Anderson and Chris Rogers.

As well as having a busy performance schedule, Mr. Johns has taught at the Vermont Jazz Center, The Jazz In July Program at UMass, The Thelonius Monk Institute in Aspen Colorado, Williams College in Massachusetts and is currently an adjunct instructor at Montclair State University.

Steve resides in the NYC area with his wife Debbie Keefe who is a professional jazz saxophonist and music educator. They have a son Daryl Keefe Johns who is seven years old and plays the acoustic bass.



An internationally recognized organ solo artist, **DOUGLAS MAJOR** has toured throughout North America, Europe and the Far East. Thirty years of experience in playing with brass ensembles has earned him the reputation as the most sought-after organist in America for live concerts and recordings for brass and organ. With the Empire Brass Quintet Major recorded A Bach Festival for Angel/EMI in 1985, one of the all-time best-selling brass and organ recordings. He has also recorded with the Washington Symphonic Brass a disc entitled Nielsen on Brass, and has recently completed work on a new trumpet and organ recording in 5.1 SurroundSound with Boston trumpeter Richard Watson.

From 1988 through the spring of 2002 he was Organist and Choirmaster of the Washington National Cathedral. He now lives in Rockport, Mass., working as a composer of music for organ, synthesizer, choirs, and chamber ensembles, and serves as Director of Music for St. Michael's Church in Marblehead. His recent works include Love Poem to God, commissioned by the Philadelphia American Guild of Organists for their National Convention in July of 2002; Peace in our World, a musical response to the Iraq war, commissioned by New York Avenue Presbyterian Church in Washington DC., and Cape Ann Portraits, a solo organ suite of seven movements inspired by places on Cape Ann. In September 2003, his chamber work entitled Aurora Borealis: A Vision of the Celestial City was premiered in New York City. His first large-scale work, Requiem Mass in C Minor, received its world premiere in Atlanta in October of 2005, and the St. Michael Trumpet Concerto was premiered by Rolf Smedvig and Major in September of 2005 in Marblehead.

Major has toured as organ soloist with the Orchestre National de France and Lorin Maazel, and toured in Japan in 1992 and again in 2002 with the Empire Brass Quintet. In 1999 he played a solo concert tour to Taiwan and the Philippines. In May of 2001 and May of 2004 he participated in the American Organists' Festival in Kiev, Ukraine, playing recitals to standing-room-only audiences. Dr. Major's solo recordings include eight organ compact discs, recorded on the Washington Cathedral's magnificent 185 rank Skinner organ.



ELVIA L. PUCCINELLI, pianist, is currently vocal coach and a member of the Collaborative Piano faculty at the University of North Texas College of Music. A dedicated educator in the field of collaborative piano and a specialist in vocal literature, Elvia has held previous appointments with Baylor University, the University of Southern California Thornton School of Music, the University of California at Irvine, and Pasadena City College. She is an active clinician, working with singers and pianists throughout the country.

Alongside her teaching, Elvia is active as a collaborative pianist, vocal coach, and chamber musician throughout the country. An alumna of San Francisco Opera's prestigious Merola Program, and twice invited to serve as rehearsal pianist for Seiji Ozawa at the Tanglewood Music Festival, she joined the faculty of AIMS in Graz (Austria) in 2005, and returned for a sixth year as vocal coach with the innovative OperaWorks program in Los Angeles.

A frequent recitalist, Elvia's broad professional experience embraces staff pianist positions with Plácido Domingo's Operalia: The World Opera Competition (2004, 2000) and the International Trumpet Guild (2007) and performances at such diverse venues as the Los Angeles Philharmonic's Chamber Concert Series, the Hudební Festival Vysočina (Czech Republic), International Viola Congress and International Saxophone Congress, in addition to numerous recent and upcoming appearances throughout the United States, in Austria, Italy and the Czech Republic. Conference presentations and performances include appearances at the MTNA National Convention, NATS regional and national conventions, and CMS South Central Chapter Regional Conference. In addition to participation in a recording of chamber works by American composer Libby Larsen, Elvia is currently working on a CD of new art songs for voice and piano for the Society of Composers, Inc., Performers Recording Series and is music director for a companion recording to an upcoming facsimile edition of forty-two alternate settings of Schiller's *An die Freude* for A-R Editions.

Elvia holds a Masters of Music and Doctor of Musical Arts in Collaborative Piano from the University of Southern California, where she studied with Alan L. Smith. A language specialist, she also holds an undergraduate degree in French, which remains an area of special interest to her. She has a particular interest in the intersection of language, poetic interpretation and musical structure, which is at the heart of much of her teaching and scholarship. In addition to language, particular areas of research interest include techniques for teaching collaborative skills and song com-

posers of the early 20th century.



REBECCA WILT is receiving national and international recognition as a virtuoso collaborative pianist. In addition to performing with vocalists and instrumentalists on the concert stage, Rebecca frequently gives workshops and master classes on topics involving coaching and accompanying and works as a vocal coach in both the opera and musical theatre idioms. She is currently the pianist for the Harrisburg Opera Association and the Harrisburg Singers in Harrisburg, Pennsylvania. Formerly the head of accompanying at the Interlochen Arts

Academy, and the director of the collaborative piano and vocal coaching program at Central Michigan University, Rebecca is now Director of Keyboard Studies at Messiah College in Grantham, PA.

She has accompanied for the Ellsworth Smith International Trumpet Competition, the International Trumpet Guild Conference, the National Trumpet Competition, the ARTS competition, the International Trombone Association, the International Horn Society, the North American Saxophone Alliance, the Falcone International Tuba and Euphonium Competition, the Tromp Muziek Biennale, the International Women's Brass Conference, the Lake Placid International Flute, Voice and Trumpet Seminars, Summit Brass Institute, and the American Choral Director's National Convention. Rebecca is also a member of Trelumina Trio (flute, bassoon and piano) which tours the United States several times a year, and is the pianist for the Chosen Vale Center for Advanced Musical Studies, a summer institute in Enfield, NH. She can be heard on the compact disc, 'Twas in the Moon of Wintertime', which is an album of holiday favorites for solo piano, voice and solo instruments. Rebecca can also be heard on the album *An American Portrait*, with trumpeter James Thompson and *Lyrico Latin*, with trumpeter James Ackley. Her next album, *It is Well with My Soul*, will be released within the coming year. Rebecca can be found on the web at www.rebeccawilt.net and can also be reached at rwilt@messiah.edu.

COMPOSER IN RESIDENCE



JAMES M. STEPHENSON's music is the complete package: a fresh and energizing sound scape that delights the audience while maintaining integrity and worthwhile challenges for the performing musicians. This rare combination has rewarded Stephenson with ongoing commissions and projects. A list of current collaborations would include a concerto for Branford Marsalis with Rodney Mack, a work for the Houston Symphony, a concerto for the Philadelphia Orchestra's principal trombonist, Nitzan Haroz, a piano/trumpet concerto for Lisa Leonard and

Marc Reese, and a new work for the Bozeman Symphony.

Stephenson has been performed by many of today's leading orchestras, including the Cleveland Orchestra, the symphonies of Houston, Atlanta, Detroit, Baltimore,

Oregon, Jacksonville, the Rochester Philharmonic, Florida Orchestra, Naples Philharmonic and more. His symphonic arrangements have been performed by almost every leading orchestra in the U.S. A quick and diverse sampling of individuals who have performed Stephenson's works would include Pinchas Zukerman, Denyce Graves, Jennifer Frautschi, the Chicago Symphony String Quartet, Empire Brass members Marc Reese, Mark Hetzler and Greg Miller, and even the Pointer Sisters and 98 Degrees. Stephenson appears on many artists' recordings, including those of Jouko Harjanne, Eric Berlin, Richard Watson, the Christy Quartet, Musicians-out-of-the-Box and several other solo artists, including his own, *Colors*, released in 2002.

Stephenson's commitment to music for young audiences resulted in his landmark educational work: *Compose Yourself!* This interactive and informative introduction to the symphony orchestra has already been performed over 125 times nationwide since its 2002 premiere.

Increasingly in demand for his passionate work with young musicians, Stephenson has appeared as resident composer at many festivals, including the Las Vegas Music Festival, the Southern Illinois Music Festival, and most recently he was featured at Lynn University's Contemporary Music Festival in Boca Raton, FL and the St. Barts (French West Indies) Music Festival in the same week. A similar highlight of 2007 involves three brass conferences in three weeks, one of which being ITG's National Conference, including two world premieres, and a showcase of Stephenson's brass compositions.

Jim Stephenson studied at the New England Conservatory of Music, where he earned his Bachelor of Music with distinction in trumpet performance. His wife, Sally, is a performing violinist, and they have four children.

For a complete listing of Stephenson's works, written for many genres, please visit www.stephensonmusic.com.

2007 ITG ASSISTING MUSICIANS



HANS BOHN, trombone, is a member of the Boston Ballet Orchestra, Boston Lyric Opera, Handel and Haydn Society, Emmanuel Music and the new music ensemble, Boston Modern Orchestra Project. Hans performs regularly with the Boston Pops Esplanade orchestra and can be heard on several Boston Pops recordings. In addition, he is a member of Proteus 7, a chamber ensemble that travels throughout the country performing recitals and masterclasses and has recorded four discs for Dorian Records. Hans performs with symphony orchestras in

Springfield, Rhode Island, New Hampshire, Hartford and Portland, and has appeared with the Battle Creek Brass Band, Empire Brass Quintet, Grand Rapids Symphony, the Heidelberg Festival Orchestra and the Orchestra de Minería in Mexico. A graduate of the Eastman School of Music and Northwestern University, Hans is trombone instructor at Tufts University and University of Massachusetts at Lowell.



JOEY CARTER teaches music theory, ear training, jazz history, jazz improvisation, jazz ensemble, percussion techniques, and private lessons in percussion at Texas Christian University. Mr. Carter returned to T.C.U. in the fall of 2005 after serving as the Interim Assistant Director of Jazz Studies and the Director of Music Technology at the University of Texas at Arlington for the 2004-05 academic year. He is also active as a clinician and a guest artist, making recent appearances at TMEA (2005 with Tim Ishii) and many north Texas area schools.

Mr. Carter performs and records regularly as a jazz vibraphonist, drumset artist, percussionist, jazz pianist, organist, and arranger. Joey is a member of and composer for the original jazz group *Bertha Coolidge* whose debut release *Live at the Caravan of Dreams 030201* won Album of the Year in the 2002 *Fort Worth Weekly* music awards. He has been a featured soloist at the North Sea Jazz Festival, the Montreux Jazz Festival, the Pori Jazz Festival, and festivals in Copenhagen, Salzburg, Verbier, and Budapest. Joey has also arranged music for movies (including *Spy Kids 3D*), drumlines, big bands, musicals (including Richard Sherman's *Little Old Broadway*), and popular music projects.

Mr. Carter received his Master of Music degree in Percussion Performance at Texas Christian University in May of 2000 and a B.M.E. from the University of Texas at Arlington in 1991.



IRINA FEOKTISTOVA, pianist, graduated from the St. Petersburg Conservatoire, Russia. A classically trained pianist, she has toured Russia, Europe, and the United States as a soloist, duo pianist, accompanist and most recently with the world's foremost performer of the Baroque trumpet, Crispian Steele-Perkins. As a duo pianist, she won third prize at the First International Competition of Contemporary Music Interpretation in Weimar, Germany (1996) and was chosen to perform at the Purcell Room in London for the Park Lane Group Young Artists

Concert Series. As a piano soloist, she won the Kawai CD Recording Competition in 2004.

Ms. Feoktistova relocated to the United States in 1998, and since then she has performed extensively in the Chicagoland area. She has been involved in numerous musical theater productions as an accompanist and music director, has performed backstage at Lyric Opera of Chicago and has worked as a coach and interpreter for Russian tenor Vladimir Galouzine.

She is also active in various projects performing Russian and American contemporary music. She is affiliated with MAVerick Ensemble in Chicago and the Union of Composers in St. Petersburg, where she performed a program of American contemporary music at the international festival St. Petersburg Musical Spring in May of 2005. Her recordings include piano solo music, Samuel Barber's *Hermit Songs* (with Russian singer Elena Antonenko), and Russian and American contemporary music on the CD

entitled Musical Bridge - Chicago - St. Petersburg. Recently Irina has been in the position of Principal Keyboards for the Millennium Chamber Players. With the Millennium Chamber Players, Irina has recorded Webern's: Variations, and Three Pieces for Cello and Piano. In February 2007, she performed Schoenberg's Pierrot Lunaire with this ensemble.



MATTHEW H. GAUNT (tuba) keeps an active and diverse schedule as a chamber and orchestral musician as well as music educator. In the fall of 2004 Mr. Gaunt assumed the duties of Visiting Assistant Professor of Tuba and Euphonium at the University of Massachusetts at Amherst. He currently performs and records as a member of Proteus 7, an eclectic combination of brass, woodwinds, and percussion, and as a member of Burning River Brass, a large chamber brass ensemble based in Cleveland. In addition to performing with acclaimed groups such as

Rhythm & Brass, Center City Brass Quintet and the Empire Brass, his chamber music experience includes performances and recordings as a member of the award-winning quintets Boston Brass, Paramount Brass, and Epic Brass. As an orchestral musician, Mr. Gaunt has performed with the Chicago Symphony Orchestra, Cincinnati Pops, Boston Symphony Orchestra, Boston Pops Esplanade Orchestra, Boston Lyric Opera, Boston Ballet, Boston Modern Orchestra Project, Boston Philharmonic, Vermont Symphony Orchestra, Portland Symphony Orchestra, Rhode Island Philharmonic, Springfield Symphony Orchestra, Sarasota Opera, Cleveland Orchestra's Blossom Festival Band and Blossom Festival Orchestra, Tanglewood Music Center Fellowship Orchestra under the baton of Leonard Bernstein, and has also held principal positions with the Albany Symphony Orchestra, Berkshire Symphony Orchestra, and Indian Hill Symphony Orchestra. As a soloist, he has performed with such groups as the Massachusetts Wind Orchestra, Springfield Symphony Orchestra, Harvard University Wind Ensemble (performing on their rare sub-contrabass tuba), Hingham Symphony Orchestra, South Shore Conservatory Summer Wind Ensemble, and the Windham Orchestra. He also appeared as a soloist with the Boston University Tanglewood Institute Wind Ensemble as part of the celebration of the 40th anniversary of BUTI. Formerly Brass Coordinator for the Greater Boston Youth Symphony Orchestras, he has served on the faculties of the Boston University Tanglewood Institute and the South Shore Conservatory, and has also given master classes at places such as Ithaca College, Baylor University, University of Arkansas, Penn State University, and the Maryland Center for the Arts. Mr. Gaunt received the Bachelor of Music in Tuba Performance from the Boston University School of Music and has studied with J. Samuel Pilafian, Gary Ofenloch, and Chester Schmitz.

Percussionist **NICHOLAS C. GLEASON** has been called a "gifted young musician" by the New York Times for his performance with the Winged Harmony Chamber Ensemble in New York's Carnegie Hall. He performed throughout New England and the Eastern United States as an orchestral, chamber musician and soloist. In the summer of 2005, he participated in the Aspen Summer Music Festival and School, where he performed numerous times with the Festival Orchestra and Aspen Chamber Symphony under the batons of conductors Leonard Slatkin, David Robertson, David Zinman, and James Conlon. During the summer of 2006, Nicholas served as timpanist



with the Academic Orchestra of the Festival Internacional de Inverno de Campos do Jordão in São Paulo, Brazil. Nicholas has played for performers as diverse as Michael Burritt, Robert Van Sice and Steven Schick in masterclasses, and currently studies at the University of Massachusetts Amherst with the solo marimbist and chamber percussionist Eduardo Leandro.

Nicholas studied with famed timpanist Jonathan Haas and principal percussionist of the Dallas Symphony Orchestra Douglas Howard while at Aspen and timpanist and marimbist Ricardo

Bologna in Brazil. He began his studies with John Tanzer, principal timpanist of the Portland Symphony Orchestra. Nicholas is a native of Bedford, Massachusetts.



EDUARDO LEANDRO teaches percussion at the University of Massachusetts at Amherst and at Stony Brook University, where he also co-directs and conducts the Contemporary Chamber Players.

Mr. Leandro has performed with ensembles such as the Steve Reich Ensemble, Orpheus Chamber Orchestra and Bang-on-a-Can All Starts. He is part of the Percussion Duo Contexto, ensemble in residence at the Centre International de Percussion in

Geneva Since 1995. He was principal percussionist with Ensemble Champ d'Action in Belgium and played regularly with Concertgebouw Orchestra in Amsterdam and Ensemble Contrechamps in Switzerland under the direction of Pierre Boulez, Heinz Holliger and David Robertson among others. He has played in music festivals throughout the world such as the Suita Music Festival in Osaka, Ferienkurse für Neue Musik Darmstadt, Festspiel in Salzburg, Ars Musica in Brussels, Archipel in Geneva, Nits de Altea in Spain, Espinho Music Meeting in Portugal, Izmir Music Festival in Turkey, Athenaeum Concert Series in Helsinki and Festival d'Automne in Paris. He has won the New Music Contest in Dusseldorf, Germany, and the Eldorado Competition in Sao Paulo, Brazil.

Eduardo Leandro was born in Belo Horizonte, Brazil. He attended the Sao Paulo State University, the Rotterdam Conservatory in the Netherlands and Yale University, having studied percussion with John Boudler and Robert van Sice.



In addition to being an accomplished organ recitalist, **CHARLES W. ORE** composes organ and choral music, and is a leader in the use and development of improvisation in organ playing. He is organist at First Presbyterian Church in Lincoln, Neb.

A 1958 graduate of Concordia University in Seward, Nebraska, he was awarded a master of music degree from Northwestern University in Evanston, Illinois and a doctor of

musical arts degree from the University of Nebraska-Lincoln. Dr. Ore was previously Minister of Music at First Saint Paul Lutheran Church in Chicago, Ill. and professor of music at Concordia University in River Forest, Ill. From 1966 to 2001, Dr.

Ore was professor of music and chair of the Music Department at Concordia University in Seward, Nebraska. He was also the cantor of Pacific Hills Lutheran Church in Omaha, Nebraska from 1975-2001 and Associate Organist at First-Plymouth Congregational Church, Lincoln, Nebraska from 2001-2006. Dr. Ore has released several recordings of organ and choral music available through Concordia Publishing House and Organ Works. His published music is available from Concordia, Augsburg and MorningStar.



TOM OTTO was born in Milwaukee, WI and began studying the trombone at age 11. Tom actually began his musical studies on the cello at age 6, but decided to focus on trombone during his undergraduate studies at Wisconsin Lutheran College in Milwaukee, WI.

In 2002, Tom received his BA degree from Wisconsin Lutheran College in Trombone Performance while studying with Donald Haack of the Milwaukee Symphony Orchestra. During these studies, arranging pieces for wind and brass ensembles became a great interest. Tom received his Masters of Music from New England Conservatory while studying with Ronald Barron and is currently an active freelance player on the east coast. Tom was a Tanglewood fellow in 2004 and has also held engagements with the New World Symphony.

Apart from performing in New England Tom has played with the Boston Pops under John Williams and Keith Lockhart, is principal trombonist of the New Bedford Symphony Orchestra and plays with the Albany, Rhode Island, Nashua, and Hingham Symphony Orchestras. Tom has played under such conductors as Kurt Masur, Seiji Ozawa, Robert Spano, James DePreist, Christoph von Dohnanyi, Ingo Metzmacher, and Michael Tilson Thomas.



Educator, composer, performer, author, producer and conductor **JOHN PENNINGTON** is currently a Professor of Music at Fort Lewis College and is the Artistic Director of the Animas Music Festival. He holds degrees from the University of Michigan, Arizona, and Arizona State. Dr. Pennington is an orchestral percussionist who currently performs with the Music in the Mountains Music Festival, Animas Music Festival, and the San Juan Symphony. He has performed with the Arizona Opera, Santa Fe Opera, Arizona Ballet, Phoenix, Ann Arbor, Saginaw, and Tucson Symphonies.

In 1999, Dr. Pennington performed on "Prairie Home Companion" with the Durango Children's Chorale. He has recorded with Ensemble 21, Summit, Cristo, OCP, and Equilibrium. Recent recording releases include "Song of Luke" (Co-produced, conducted and performed-2004-Equilibrium Press), Desert Songs (Recording of complete song cycle for chorus and two percussionists-Arizona Repertory Singers-2005) "Old News" (Trumpet and percussion-2002-Equilibrium Press) and "Transformations," which is a collection of stories with music composed and performed by Dr. Pennington. Other releases include "Awakenings," (2003) "In The Heart of the Desert," (co-composed and produced, 2002-OCP Publications) "Behind and Before Me," and "As

One Unknown” with collaborator Cyprian Consiglio and the Grammy nominated album “Amancer” by Peter Rubalcava, on which Dr. Pennington was a marimba soloist. OCP, World Library and Equilibrium publish Dr. Pennington’s music. He is the co-author of a new book “Liturgical Ensemble Basics” (OCP-2005). He also recorded all the percussion to the soundtrack for the Touchstone film “Dinosaurs.” Dr. Pennington performs regularly in Rome, Florence, and Milan, Italy and has performed concerts all over North America, Canada, Russia, Poland and Estonia. He appeared as soloist on the Percussive Arts Society’s International Showcase Concert, with the Fort Lewis College Chamber Choir, on November 20, 2003, in Louisville, Kentucky, in a concert of new music for voices and percussion titled “Voices in Time.”

Extensive studies in world music have included experience in African, Middle Eastern, Indonesian, Cuban and the South Indian Karnatak tradition. Recently, Dr. Pennington studied the Northern Hindustani tradition of music in Haridwar and Delhi, India. He has developed and mentored the Core Thematic Studies course, Culture and Music in Non-Western Civilization.

Dr. Pennington’s students and ensembles have consistently excelled during and after their experience at Fort Lewis College. Students have had significant success in competitions and continued academic studies. They serve as music educators, professional musicians and composers. Pennington and his students were recently invited to perform for the entire Colorado State Legislature in the Rotunda of the State Capital in Denver.



Horn soloist **ERIC RUSKE** has established himself as an artist of international acclaim. Named Associate Principal Horn of The Cleveland Orchestra at the age of 20, he also toured and recorded extensively during his six-year tenure as hornist of the Empire Brass Quintet. His impressive solo career began when he won the 1986 Young Concert Artists International Auditions, First Prize in the 1987 American Horn Competition, and in 1988, the highest prize in the Concours International d’Interprétation Musicale in Reims, France.

Of his recording of the complete Mozart Concerti with Sir Charles Mackerras and the Scottish Camber Orchestra, the New York Times stated, “Mr. Ruske’s approach, firmly positioned with the boundaries of balance, coherence and good taste that govern the Classical Style, enchants by virtue of its confidence, imagination and ebullient virtuosity”. Performances as soloist include appearances with the Baltimore Symphony, the Indianapolis Symphony, the Shanghai Radio Broadcast Symphony, the Cleveland Orchestra, the Jacksonville Symphony, the European Camerata, the San Diego Symphony, the Boston Pops Orchestra, the Kansas City Symphony, the Seoul Philharmonic and a tour with the Israel Chamber Orchestra throughout Israel. His recitals have been presented in venues such as the Louvre in Paris, the 92nd Street Y in New York, the Kennedy Center in Washington D.C., Dukes Hall in London, and the Central Conservatory of Music in Beijing.

An active chamber musician, he has appeared with the Lincoln Center Chamber Music Society, the Moab Music Festival, the Newport Music Festival, the Spoleto Festi-

val, the Festival de Musique in St. Barthlémy, the OK Mozart International Festival, the Evian Festival, La Musica in Sarasota, Bargemusic in Brooklyn, Music from Angel Fire, the Boston Chamber Music Society, and the Festival Pablo Casals both in Puerto Rico and in France. Mr. Ruske is in great demand as a teacher and clinician, and in addition to having given master classes at over one hundred universities and conservatories in the United States, he has taught at the Royal Academy of Music in London, the Central Conservatory of Music in Beijing, the Royal Scottish Academy of Music and Drama in Glasgow, the Tokyo College of Music, the Accademia Nazionale di Santa Cecilia in Rome, and the College of Music at Seoul National University.

In February, 2007 Mr. Ruske released his fourth solo recording on the Albany Records label, a collection of unaccompanied horn repertoire entitled *Just me and my horn*. Previously, he recorded two discs of virtuoso transcriptions for horn and piano, *The Classic Horn and Virtuoso Music for Horn and Piano*, and also *The Romantic Horn Concerti*, a complete recording of the Strauss and Glière horn concerti. He made the world premiere recording of the *Concierto Evocativo* for horn and string orchestra by Roberto Sierra, and the disc of *Mozart Concerti on Telarc*. The numerous arrangements and transcriptions Mr. Ruske created for these recordings are now available from Cimarron Music Press. A student of Dale Clevenger and Eugene Chausow, he grew up in LaGrange, Illinois and is a graduate of Northwestern University. He has been the recipient of grants from the National Philanthropic Institute, the Saunders Foundation, the National Foundation for Advancement in the Arts, the International Institute of Education, and Boston University. An Associate Professor and member of the faculty of Boston University since 1990, Mr. Ruske also directs the Horn Seminar at the Boston University Tanglewood Institute.



DMITRI SHTEINBERG has appeared across North America, Germany, England, France, Switzerland, Sweden, Italy, Portugal, Russia, Bulgaria and Israel. His solo performances include the Jerusalem Symphony, The Italian Philharmonic Marchetiana, Israel Chamber Orchestra, Israel Camerata Orchestra and Porto National Symphony; he was a guest artist at the Sarasota and Summit Music Festivals, Music Festival of the Hamptons, the "Oleg Kagan" Festival in Germany, Festival Aix-en-Provence in France and Open Chamber Music in Cornwall, England. Recent concerts include Kennedy Center and Alice Tully Hall, a recital at the Boas Charitable Trust in London and a performance of Beethoven's complete cello and piano sonatas at BargeMusic in New York.

Recently called "protean and refined" by the New York Times, Shteinberg recorded for the Israeli "Voice of Music" radio station, WQXR, WHMT, the Bavarian Radio and the Yamaha Disklavier; collaborated with New York Philharmonic members and the cellists Han-Na Chang and Natalia Gutman.

Besides solo and chamber music performances, Shteinberg frequently appears with concert-lectures; also plays harpsichord and period pianos. His interest in new music has led to world premieres and numerous commissions.

Dmitri Shteinberg is a prizewinner in twenty competitions worldwide, including the first prize in "Citta de Senigallia" International Competition in Italy. In the United States, he won the Naomi Foundation Competition and the Artists International Debut Award, and received the Salon De Virtuosi Fellowship Grant.

A native of Moscow, Dmitri Shteinberg studied at the Gnessin Special School of Music under Anna Kantor, teacher of Evgeny Kissin. His later teachers include Victor Derevianko and Nina Svetlanova, both students of Heinrich Neuhaus. Shteinberg holds a Doctorate from the Manhattan School of Music, and is currently an Assistant Professor of Piano and Coordinator of Piano Area at the Virginia Commonwealth University in Richmond. He is also on faculty at the Green Mountain Chamber Music Festival in Burlington, VT.



Violinist **ERIC TANNER** performs extensively around the country as a chamber musician, most notably as first violinist of the Perugino String Quartet in residence at Grand Valley State University, where he also serves as violin instructor. An alumnus of UMass (BM '86), Mr. Tanner also studied at the Eastman School of Music and received his Master of Music degree from the Manhattan School of Music. He has been Principal Second Violin of the Grand Rapids Symphony since 1999, and previously held positions in the Florida Philharmonic, New Orleans Symphony, American Sinfonietta and Springfield Symphony. Winner of numerous competitions and awards, Mr. Tanner was a finalist in the Seventeen Magazine and General Motors National Concerto Competition. Other solo appearances have included concertos with the Grand Rapids Symphony, North Miami Beach Symphony and the Holyoke Civic Orchestra. He has performed regularly with the Pine Mountain, Saugatuck, Sunflower, Waterloo and Grand Teton music festivals, as well as in Germany and Austria.



Formed in 1996, the **ZEPHYR BRASS TRIO** offers an eclectic presentation of traditional and contemporary music written for trumpet, horn, and trombone. The trio is comprised of faculty from three separate institutions across the southeast and brings together the best of many genres in a concert experience. Past venues for the trio include the 1996 International Brassfest, the 2001 and 2005 International Horn Society Symposiums, the 2002 and 2005 Southeastern Horn Workshops, and the 2002 College Band Directors National Association Southern Division Conference in Atlanta, GA. The group has presented recitals and master classes at The Florida State University, Stetson University, the University of Georgia, the University of South Florida, Furman University, the South Carolina Governor's School for the Arts and Humanities, North Greenville College, and has been featured on numerous concert series.

The Zephyr Brass Trio actively supports the creation of new repertoire and has given the world premiere of a number of compositions for brass trio. The 2006-2007 Season

featured the premiere of a commissioned work from noted composer Jan Bach.

Appearances by The Zephyr Brass Trio during the 2006-2007 Season will include performances at the University of Arkansas, the University of Memphis, Furman University, Columbus State University, the Fripp Island Concert Series and the Georgia Music Educators Conference.

Members of The Zephyr Brass are Moffatt Williams, trumpet professor at Columbus State University; Jean Martin-Williams, horn professor at the University of Georgia; and Mark Britt, trombone professor at Furman University. Prior to joining the University of Georgia faculty, Jean Martin-Williams was a full time performer in New York, including performances with the Metropolitan Opera and the Mostly Mozart Festival. She performs regularly with the Atlanta Symphony, the Atlanta Opera and is on the artist faculty of the Brevard Music Center. Her degrees are from the Lawrence Conservatory and the Manhattan School of Music. Moffatt Williams taught at the University of Georgia, Ithaca College and Stetson University before coming to Columbus State. Williams is a former member of the United States Navy Band in Washington, D.C. and also performed with the National Symphony Orchestra. He performs frequently with The New Sousa Band and is active as a soloist across the southeast. His degrees are from the University of Michigan and The Florida State University. Mark Britt served on the faculties of Valdosta State University, Columbus State University, and Appalachian State University, prior to his appointment at Furman. An active performer, he has performed at the Eastern Trombone Workshop, and the International Trombone Festival. Britt is conductor of The Palmetto Posaunen and is principal trombonist of the Spartanburg Philharmonic Orchestra. His degrees are from Appalachian State University, Northwestern University, and The Florida State University.

COMPOSERS



ROBERT BRADSHAW's compositions have been performed around the world from North & South America to Europe and Asia. Sought for a wide variety of commissions, he strives to forge a unique connection between composer, musicians and audiences. Well known in the trumpet community for his 2003 composition "Sonata for trumpet, percussion, strings and/or piano," Robert has an eclectic catalog of trumpet works available through Beauport Press Music Publications (www.beauportpress.com).

Currently, Robert is working with trumpet soloists throughout the world on the large-scale premiere of "Concerto for trumpet and orchestra, wind ensemble, chamber ensemble or piano." The Concerto Premiere Project, kicked off during the 2007 ITG Conference, will extend throughout the 2007 - 2008 Concert Season. For more information (or details on how to participate), please speak with Robert during the conference or visit www.robertjbradshaw.com and click on the "Concerto Premiere Project" link. Be sure to check out CDs by Eric Berlin, James Ackley, Ivano Ascari, Jean-Christophe

Dobrzewski, Richard Stoelzel, and soon to be released CDs by Ismael Betancor and Peter Wood to listen to Robert's works for trumpet.

Senior Chief Musician **THOMAS BRIGGS**, principal percussion, graduated from the University of Massachusetts at Amherst with a Bachelor of Arts degree in jazz studies and music education. In addition to his duties with the concert band, he was the drummer for the United States Coast Guard Dixieland Jazz Band for well over twenty years. He formed The Masters of Swing in the summer of 1989 in response to requests for swing music from Coast Guard Band audiences. MUCS Briggs is also an award-winning composer. He has written and arranged many works for all types of musical ensembles from full symphonic and wind ensembles to rock group and swing band, as well as many chamber ensembles. In 1990 he won second prize for his *Reminiscence for Solo Vibraphone in Five Movements* in a contest sponsored by the Percussive Arts Society, as well as second prize in the annual American Bandmasters Association-Ostwald Band Composition Contest for his work for wind ensemble, Harkness.

DAVID CRUMB was born in 1962 into a musical family, and studied cello and piano from an early age. He received his training in composition from the Eastman School and the University of Pennsylvania. Among numerous awards, he has received a Guggenheim Fellowship, a Tanglewood Music Center Fellowship, and grants from Meet The Composer and the A.S.C.A.P. Foundation. Crumb has accepted commissions from the Fromm and Barlow Foundations, the National Association of Wind and Percussion Instructors, the Los Angeles Symphony New Music Group, and the Chicago Civic Orchestra/A.S.C.A.P. Foundation. In 2001, his Piano Quartet was selected as a winning entry in the "Discover America V Competition for New American Chamber Works."

Crumb's music has been performed throughout the United States and abroad. His imaginative and dramatic compositions are richly tonal and intensely coloristic. His orchestral music has been performed by the Baltimore Symphony, the Cleveland Chamber Symphony, and the Chicago Civic Orchestra. Chamber works have been performed by the Parnassus Ensemble, Voices of Change, The Chicago Ensemble, Network for New Music, and Quattro Mani. In 2000, a compact disc recording of Crumb's Variations for Cello and Chamber Ensemble, performed by cellist Ulrich Boeckheler, with Orchestra 2001, conducted by James Freeman, was released on the CRI label.

Crumb joined the music faculty at the University of Oregon in 1997, where he continues to serve as a member of the composition department.



BLAISE J. FERRANDINO is Associate Professor and Division Chair of Music Theory and Composition at Texas Christian University where he has been since 1990. From 2000 – 2002 he served as Interim Director of School of Music. Besides his work in music theory, Ferrandino is a composer and double bassist. He received his DMA from the Hartt School of Music. Studies in composition were with Edward Diemente, Karel Husa, Earl George, Howard Boatwright and Donald Harris. Ferrandino studied double bass with Gary Karr and David Murray.

Dr. Ferrandino is active in publishing, presentation, and composition/performance. He is lead editor and author of *The AP Vertical Teams Guide for Music Theory*, released in November of 2002, and has led numerous workshops and presentations related to this work. He has organized and presented at a two-day workshop at the College Board regional AP Music Theory conference for the past ten years. Since 1998 he has been lead teacher of a joint project instituted by the College Board and the O'Donnell foundation charged with instituting AP Music Theory programs with professionally trained Music Theory teachers who might better prepare their students for a college career in music.

The CD *Crosswinds* includes Blaise Ferrandino's work for Tuba/Euphonium ensemble, Pomes, based upon the poetry of James Joyce. *Memoir*, a work for choir, orchestra, piano, and orchestra, was inspired by the Scottish folk tune The Baron O'Brackley and the diary of John Playfair. Other recent compositions include *Prologues*, a commissioned work for trumpet and vibraphone, *Variations on an Old Friend* for piano, and *More Than a Time* which will be available on CD from TCU in late 2007.



JEFFREY HOOVER'S compositions – ranging from music for soloist to symphony orchestra – have received recognition through the prestigious Trieste prize, awards from Mu Phi Epsilon, the Lancaster Fine Arts Festival, grants, publications, fellowships and over 20 commissions. He is a member of the ACME roster of Mu Phi Epsilon, recognized for distinguished achievement in composition.

Hoover creates two types of artistic works – musical compositions, and interdisciplinary works that combine his compositions with his own paintings. Images of his paintings can be projected while the musicians perform his music. His experience as a musical performer includes both classical and jazz music; a saxophonist and conductor of wind ensemble, orchestra, and jazz ensemble. As a producer of New Music Today concerts, he is active in bringing together the audience, composers, and performers.

Born on September 11, 1959, in Anderson, Indiana, Jeffrey Hoover holds a Ph.D. in Fine Arts (Composition and Interdisciplinary Fine Arts) from Texas Tech University, as well as a M.M. in Composition and Musicology and Bch.Sc. in Music Education from Ball State University.

Jeffrey Hoover is the Associate Dean of Arts and Communication at Illinois Central College, East Peoria, Illinois.



STEPHEN PAULUS was born on August 24, 1949. He is one of America's most prolific and accomplished composers. He is among the few who support themselves on commissions from their compositions. Having over 300 works to his credit, Paulus is fluent in all genres, including music for chamber ensembles, solo voice, concert band, piano, organ, chorus, orchestra and opera.

SAM STALOS, the winner of the 2006 ITG Composition Contest, lives in Dallas (Lewisville), Texas. He is a graduate of the Univer-

SAM STALOS

sity of Rochester/Eastman School of Music.



ORIANNA WEBB's music has been described as "abound[ing] in urgent and mysterious detail"(Cleveland Plain Dealer). Her work has been recognized with honors and commissions from the American Academy of Arts & Letters, the Fromm Foundation, ASCAP, the American Music Center, SCI, the International Alliance for Women in Music, the New York Youth Symphony, and others. Recent premieres have included *Ways the Sky Meets the Sea*, winner of the Raymond and Beverly Sackler Prize and composed in residence at the Camargo Foundation, *Sustenance Variations* for sax, guitar, piano, and percussion, written for the ensemble Flexible Music, *The Time Being* for clarinet, violin, cello, and piano, commissioned by SCI and ASCAP, and an orchestral version of *The Time Being* premiered at the Cabrillo Festival of Contemporary Music's Conductor/Composer Program in Santa Cruz, CA. Orianna's music has recently been performed by the Minnesota Orchestra, the Yale Philharmonia, the Bowling Green Philharmonia, Flexible Music, the Cleveland Orchestra Youth Orchestra (COYO), the Prism Players, the University of Iowa Center for New Music, Vox Novus, the Mostly Modern Chamber Music Society, and heard at recitals and festivals across the country.

Orianna serves on the faculty of the Yale School of Music, and has taught composition, orchestration, music theory, and music history variously at the Cleveland Institute of Music, Case Western Reserve University, and Yale College. She is a founding faculty member of the Young Composers Program at CIM, a week-long summer program which draws composers ages 14-19 from around the US and abroad.

Born into a family of visual artists in Akron, OH, Orianna grew up playing the bassoon and the piano. In college she played orchestral and chamber music, and sang, played keyboards, and wrote for an improvisational duo and a rock band. After a brief detour studying anthropology then religion, she earned degrees in music from the University of Chicago, the Cleveland Institute of Music (CIM), and the Yale School of Music. She studied composition with Martin Bresnick, Margaret Brouwer, John Eaton, Joseph Schwantner, and Roger Zahab, and also at La Schola Cantorum in Paris with Samuel Adler and Philip Lasser. She is a member of ASCAP.

STEVEN WINTEREGG holds degrees in music from the Cincinnati College-Conservatory of Music, Wright State University, and The Ohio State University. He studied composition with William Steinhart, Gregory Proctor, and Thomas Wells.

Steven Winteregg has received dozens of awards in composition. He has been a recipient of the Raymond Hubbell/ASCAP Award, and for the last sixteen years, he has received a Standard Award in Composition from ASCAP. He has also received Individual Artist Fellowships from the Montgomery County Cultural Arts District and the Ohio Arts Council, a Music Citation from the Ohioana Library Association, and an Ohio Senate Resolution commending him for his contribution to the arts in Ohio. Most recently he received First Prize in the International Trumpet Guild's 2002 Composition Competition and was a Semi-Finalist in the 2003 Sackler Music Composition Prize Competition.

He is the composer of three full-length ballets, the most recent, America's Robin Hood, was premiered by The Dayton Ballet in April, 2003. Winteregg's compositions have been performed throughout the world and by orchestras such as the Cincinnati Symphony, the Columbus Symphony, the Czech Radio Symphony, the Delaware Symphony, the Indianapolis Symphony the Milwaukee Symphony and the Symphony of Augsburg. His compositions have been recorded by various groups such as the Dayton Philharmonic Orchestra, the Czech Radio Symphony, the United States Air Force Singing Sergeants and the Cantecor Trio. Recordings of his music have been released on the Albany, MMC, Integra, and Equilibrium labels. His compositions are published by Bocal Music, Edition Musicus, Pasticcio Music, The Hornists' Nest, Integra Music, MMB Music, Roger Dean Music, Southern Music and The Tuba Press.

PRESENTERS



KIM DUNNICK is a Professor of Music (trumpet) at Ithaca College in Ithaca, NY where he performs with The Ithaca Brass and the Cayuga Chamber Orchestra and Skaneateles Chamber Music Festival. He is a recipient of a Dana Fellowship for excellence in teaching at Ithaca College.

A former member of The United States Army Band, (Washington, D.C.), the Knoxville Symphony, the Elmira Symphony, and The Brasswind, Dunnick has also performed with the Syracuse Symphony, the Binghamton Symphony, The B.C. Pops, the Hof (Germany) Symphoniker, and, for ten years, was principal/solo trumpet of the Victoria Bach Festival Orchestra.

Dunnick earned his bachelor and doctoral degrees from Indiana University in Bloomington, and his masters from Catholic University in Washington, D.C. His teachers were Herbert Mueller, Louis Davidson, Walt Blanton, David Flowers and Charles Gorham.

Dr. Dunnick has has performed as a guest artist and/or clinician in Sweden, Ireland, England, Russia, Australia, Switzerland, Germany and the Ukraine and has been on the panel of judges for the Vassily Brandt International Trumpet Competition in Saratov, Russia (1996), the Kiev International Trumpet Competition in the Ukraine (1998), and the Moscow International Trumpet Competition (2000) as well as the National Trumpet Competition in Washington, D.C. (various years). He has presented master classes at the Royal Northern Academy of Music in Manchester, England, the Gnessin's Academy in Moscow, Russia, and at The Curtis Institute of Music in Philadelphia.

A founding member of ITG, Dunnick has served as President and as a member of the Board of Directors. He was the Book Review Editor for the *ITG Journal* from 1976 through 1996. He is co-editor of the autobiography of Russian trumpet virtuoso Timofei Dokshizer, *The Memoirs of Timofei Dokshizer* and wrote the pamphlet *A Quarter Century of Achievement* for ITG's silver anniversary in 2000. He has worked