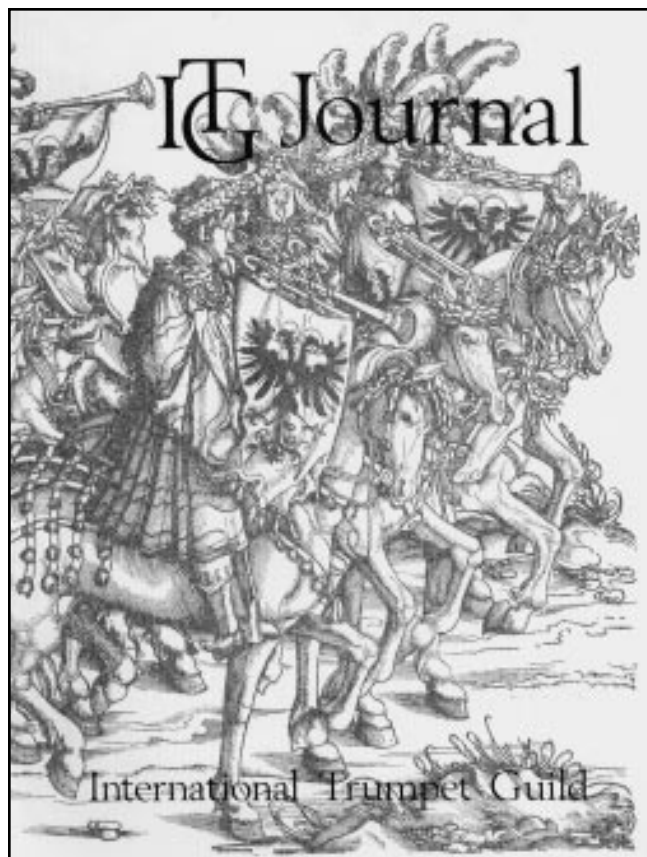


Reprints from the

International Trumpet Guild Journal

D. Kim Dunnick – *Twenty Years of the International Trumpet Guild (Feb96)*



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 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 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.

For membership or other information, please contact:

**Bryan Goff, Treasurer
International Trumpet Guild
School of Music
Florida State University
Tallahassee, FL 32306-2098 USA**

Please retain this cover sheet with printed document.

Twenty Years of the International Trumpet Guild

D. KIM DUNNICK

The Early Years

The December 1974 issue of *The Instrumentalist* carried an article titled, "The International Brass Society" by tubist Harvey Phillips. In the article, touting an international association for all brass instrumentalists, Phillips mentioned the International Horn Society (IHS), the International Trombone Association (ITA), and the Tubists Universal Brotherhood Association (TUBA), followed by the statement:

"At this writing, there is no official organization representing the trumpet. This matter will be resolved in the near future, since Robert Nagel of Yale University and Charles Gorham of Indiana University have agreed to do the initial organizational work necessary to establish a society or guild of trumpet players."

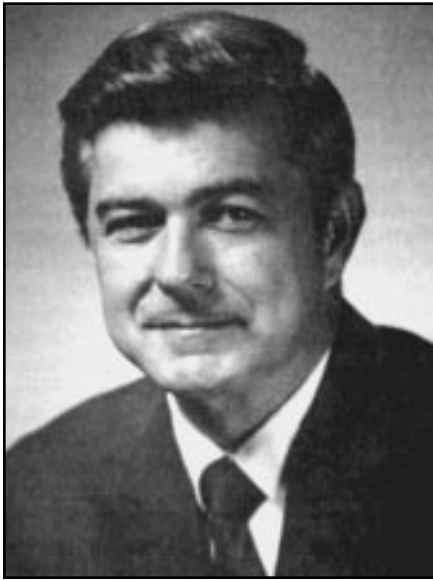
It was, in fact, at Phillips's urging that Gorham and Nagel met for several days during the fall of 1974 at Phillips's home in Bloomington, Indiana, with the express purpose of forming an organization of trumpeters to parallel those of the horn, trombone, and tuba/euphonium. Phillips's interest in the establishment of an international trumpet organization was largely so all brasses would have organized representation in "The International Brass Society." Gorham and Nagel, however, saw the tremendous potential of thou-

sands of trumpeters pooling their energies, resources, and ideas for the advancement of the instrument, its music, scholarship, and performance. The name of the organization, the International Trumpet Guild, was suggested by Phillips. It made good sense for two reasons. First, the acronym ITG did not duplicate that of any other brass organization, and second, trumpeters have an important historic legacy in the trumpet and kettledrum guilds of the Baroque era.

The trumpet was the last brass instrument to form an international association. The horns set the precedent, forming the IHS in 1970, followed by the tubas and euphoniums with their TUBA in 1971, and the trombones started their ITA in 1972. However, Gorham and Nagel correctly suspected that there were more trumpeters than any other brass instrumentalists, and that a trumpet organization had the potential to be the largest group of all. This has proved to be quite true. In barely eight months from fall 1974 – when the first invitations to join the new trumpet organization were sent out – through May 1975, after the first ITG Conference, the new trumpet organization had amassed over 600 members and was growing steadily. Ten years later membership had surpassed 3000, with a growing number of members from countries other than the U.S. Today the International Trumpet Guild, with over 6000 mem-



**Festival of Trumpets
Rehearsal at the
1977 ITG Conference:
Donald Whitaker (ITG
President 1979-1981),
Walter Myers, Charles
Schlueter, David Hickman
(ITG President 1977-79),
Donald Bullock (ITG
President 1983-1985),
Dennis Schneider,
Stephen Jones (ITG
President 1989-1993).**



Charles Gorham



Robert Nagel



Lloyd Geisler

bers, is by far the largest of the brass organizations. Every state in the U.S. is represented, as well as over fifty other countries.

During the initial meetings of Gorham and Nagel, it was determined that the best chance for success for a trumpet organization would be realized by building a membership with the broadest base possible. All persons interested in the trumpet – professionals, amateurs, teachers, students, manufacturers, etc. – would be invited to join, and all genres of trumpet playing – symphonic, jazz, commercial, solo, etc. – would be represented. Gorham and Nagel worked together on the wording of the announcement of the new organization and the invitations to be sent out. Gorham, with considerable aid from his wife Ellen and many of his students at Indiana University, accepted the initial responsibility for record keeping and for copying and mailing announcements and the first newsletters. This group also developed and mailed the new membership cards, which spelled out “The International Trumpet Guild” in the clever shape of a trumpet silhouette, the design for which was created by student Bob Palomo.

Membership grew unsteadily for a while, but seemed to pick up after it was announced that the ITG would sponsor a trumpet conference in May 1975. The conference was held at Indiana University and its planning helped focus attention on the guild’s initial membership drive, then only a few months old. That conference, featuring such artists as Charles Schlueter, Louis Davidson, Allan Dean, Bob Nagel, Cat Anderson, and Renold Schilke, served as the catalyst to officially establish the International Trumpet Guild. By the end of the three-day conference, a number of important steps had been accomplished,

not the least of which was the consensus that such a conference should be held every year, sponsored by the ITG. During the conference, Cat Anderson became the 600th member of the ITG at the conclusion of his featured performance. Also at that conference, the first ITG meetings were held, a constitution and by-laws were proposed, and a slate of nominees for officers was drawn up.

A steering committee was selected to act on matters that came up before officers could be elected and to serve as the first Board of Directors after elections were completed. This committee was comprised of Gorham and Nagel (both of whom declined nomination for president, but did agree to act as coordinators of the committee), David Hickman, Robert Levy, Thomas Stevens, and Ward Cole, a Canadian and the only non-U.S. member of the committee.

By August 1975, the votes for officers and board had been tabulated, with the following elected as the first ITG officers: Lloyd Geisler, president; Clifford Lillya, vice president; David Baldwin, secretary, and Gordon Mathie, treasurer. In addition to the members of the steering committee, Bud Brisbois, Carole Dawn Reinhart, Charles Colin, Susan Slaughter, Don Smithers, and Roger Voisin were elected to the Board of Directors.

The International Trumpet Guild Journal

The International Trumpet Guild was established “to promote communications among trumpet players around the world and to improve the artistic level of performance, teaching, and the literature associated with the trumpet.” These goals have been pursued through various projects over the past 20 years, often

	1975-1977	1977-1979	1979-1981	1981-1983	1983-1985
President	Lloyd Geisler	David R. Hickman	Donald R. Whitaker	Charles H. Gorham	Donald P. Bullock
Vice President	Clifford Lillya	Edward H. Tarr	Raymond Crisara	Gordon W. Mathie	Gordon W. Mathie
Secretary	David Baldwin	Donald Bullock	Donald Bullock	Stephen G. Jones	Stephen G. Jones
Treasurer	Gordon Mathie	Gordon Mathie	Gordon Mathie	Bryan Goff	Bryan Goff
Past President		Lloyd Geisler	David R. Hickman	Donald R. Whitaker	Charles H. Gorham
Board of Directors	Bud Brisbois Ward Cole Charles Colin Charles Gorham David R. Hickman Robert Levy Robert Nagel Carole Reinhart Susan Slaughter Don L. Smithers Thomas Stevens Roger Voisin	David Baldwin Charles Colin Louis Davidson Timofei Dokschtizer Bernie Glow Charles Gorham Knud Hovaldt Clifford Lillya Robert Nagel Carole Reinhart Susan Slaughter Don L. Smithers Roger Voisin	David Baldwin Vincent Cichowicz Louis Davidson Allan Dean Timofei Dokschtizer Stephen Glover Bernie Glow Charles Gorham Joyce Johnson-Hamilton Knud Hovaldt Clifford Lillya Robert Nagel Renold Schilke	Richard Burkart Stephen Chenette Vincent Cichowicz Allan Dean Vincent DiMartino Timofei Dokschtizer Bengt Eklund Lloyd Geisler Stephen Glover Joyce Johnson-Hamilton Anthony Plog Renold Schilke Charles Schlueter	Richard Burkart Leonard Candelaria Stephen Chenette Vincent DiMartino Timofei Dokschtizer Bengt Eklund Lloyd Geisler Armando Ghitalla Anthony Plog Ray Sasaki Charles Schlueter Bobby Shew Donald Tison Michael Tunnell

Officers and Board of Directors of the International Trumpet Guild, 1975-1997

with tremendous and lasting success. One such project is the publication of the *International Trumpet Guild Journal*, a scholarly journal that is published quarterly. The first Journal, dated October 1976, was an outgrowth of the *ITG Newsletter*, the first issue of which appeared in February 1975 (Vol. I, No. 1). This, as well as Vol. I, No. 2, which was published in August 1975 was typed, photocopied, and stapled. Starting with Volume II, newsletters were typeset and mailed under the newly acquired ITG nonprofit mail permit. There was only one newsletter in Volume II (March 1976), because in July of 1976, Stephen Glover was appointed Editor of ITG Publications.

Glover made several immediate changes in the newsletter. First, he established a publication schedule set up to correspond to the U.S. academic year, No. 1 in September, No. 2 in February, and No. 3 in May. At the same time, he inaugurated the *ITG Journal*, a publication larger than the newsletter to be published annually in October, and which would include various articles and a synopsis of the preceding annual ITG conference. Next, he enlisted the help of other ITG

members to act as editors of regular columns – such as book reviews, music reviews, recent programs, and general news. He also invited members to submit articles and other contributions for publication.

In addition to Glover's very successful efforts to make the *ITG Journal* a regular and more scholarly publication, he is also responsible for instituting the cover all ITG members know so well. The graphic in the background on all Journal covers since 1976 is a Hans Burgkmair woodcut from *The Triumph of Maximilian I*.

Anne Farr (now Anne Farr Hardin) followed Glover as journal editor, starting with the October 1978 issue and has continued to the present in this capacity (except for a one year sabbatical – September, 1989-1990). Hardin changed the publication schedule beginning Fall, 1982. The newsletters were discontinued and four journals were published during the year, spreading the dates out to September, December, February, and May.

Under Hardin's editorship, the *ITG Journal* has become one of the top scholarly publications of the

1985-1987	1987-1989	1989-1991	1991-1993	1993-1995	1995-1997
Richard Burkart	Vincent DiMartino	Stephen G. Jones	Stephen G. Jones	Leonard Candelaria	Joyce Davis
Gordon W. Mathie	Richard Burkart	Richard Burkart	Vincent DiMartino	William Pfund	Kim Dunnick
Stephen G. Jones	Stephen Chenette	Stephen Chenette	James Olcott	James Olcott	James Olcott
Bryan Goff	Bryan Goff	Bryan Goff	Bryan Goff	Bryan Goff	Bryan Goff
Donald P. Bullock	Richard Burkart	Vincent DiMartino	Stephen G. Jones	Stephen G. Jones	Leonard Candelaria
Leonard Candelaria	Bernard Adelstein	Bernard Adelstein	David Baldwin	David Baldwin	David Baldwin
Allan Dean	Allan Dean	David Baldwin	Stephen Chenette	Richard Burkart	Richard Burkart
Timofei Dokschtizer	Timofei Dokschtizer	Timofei Dokschtizer	Timofei Dokschtizer	Stephen Chenette	Frank Campos
Armando Ghitalla	Richard Giangiulio	D. Kim Dunnick	D. Kim Dunnick	Joyce Davis	Stephen Chenette
David Hickman	David Hickman	Richard Giangiulio	Anne Hardin	Vincent DiMartino	Vincent DiMartino
Keith Johnson	Keith Johnson	Manny Laureano	Emerson Head	Timofei Dokschtizer	Timofei Dokschtizer
Anthony Plog	Manny Laureano	Gordon Mathie	Cathy Leach	Armando Ghitalla	Armando Ghitalla
Ray Sasaki	David Monette	David Monette	Gordon Mathie	Anne Hardin	Anne Hardin
Charles Schlueter	Anthony Plog	Gerhard Meinl	Gerhard Meinl	Emerson Head	Keith Johnson
Bobby Shew	John Ridgeon	Geoff Payne	Geoff Payne	Cathy Leach	Stephen Jones
Donald Tison	Charles Schlueter	John Ridgeon	William Pfund	Gordon Mathie	John Kellaway
Guy Touvron	Edward Tarr	Ray Sasaki	Jeffrey Piper	Jeffrey Piper	Gordon Mathie
Michael Tunnell	Guy Touvron	Terry Sawchuk	Ray Sasaki	Susan Slaughter	William Pfund
	Michael Tunnell	Marvin Stamm	Terry Sawchuk	Crispian Steele-Perkins	Susan Slaughter
		Edward Tarr	Marvin Stamm	Kenji Tamiya	Kenji Tamiya
		Michael Tunnell	Crispian Steele-Perkins	Edward Tarr	John Wallace
			Edward Tarr	Yeh Shu-Han	Yeh Shu-Han

Note: Interim Steering Committee (1974-75) included Charles Gorham and Robert Nagel, co-chairpersons; and Ward Cole, David Hickman, Robert Levy, and Thomas Stevens.

various instruments. It is recognized by music scholars as an authoritative work in its field, and is indexed by the *Music Index*. It is a valuable resource to the trumpet community not only for its articles, but also for its columns on news, recent programs, vacancy listings, and reviews of new music, recordings, dissertations, and books.

The "special supplements" to the journal also began with Hardin's tenure. These supplements have taken any number of forms, including: new music compositions for solo, duet, quintet, etc.; new arrangements of old works; discographies; journal indices; vinyl recordings; a historical timeline of dates and pictures of instruments pertaining to the development of the trumpet; booklets of programs by ITG members; and many other items of interest to trumpeters. Since 1991, CDs have been included regularly as journal supplements including: a *Terry Everson*, solo CD, *The Etudes of Charlier and Bitsch* by David Baldwin, *Cornet Solos of Pioneer American Recording Artists*, and *The Legendary Trumpet Virtuosity of Rafael Méndez*.

Annual ITG Conference

The annual ITG Conferences that achieved a record of continued success and excellence over 20 years. These conferences, sometimes bringing as many as 900 trumpet enthusiasts together, have been held annually since 1975, with the exception of the year 1976, when the efforts of ITG were concentrated on representation of the trumpet community at the first International Brass Congress in Montreux, Switzerland. Though the first several conferences were concentrated in the middle of the U.S. (Indiana, Illinois, and Wisconsin), later sites soon were selected to include the other geographic areas of the U.S., and more recently, conferences have been hosted in London, England and Rotterdam, Netherlands.

Each conference features the most respected performing artists and teachers from throughout the world. A broad spectrum of performances are given including orchestral, jazz, solo, and chamber playing.

Though the format has differed from site to site, ITG conferences always include lectures, master

ITG Annual Conferences

- 1975 – Indiana University, Bloomington; Charles Gorham, host
1976 – Montreux, Switzerland (International Brass Congress); Jean-Pierre Mathez, host
1977 – University of Illinois, Urbana; David Hickman, host
1978 – University of Wisconsin, Madison; Donald Whitaker, host
1979 – Arizona State University, Tempe; Harold Hines, host
1980 – Ohio State University, Columbus; Richard Burkart, host
1981 – University of Colorado, Boulder; Frank Baird, host
1982 – University of Kentucky, Lexington; Vincent DiMartino, host
1983 – Ithaca College, Ithaca, New York; D. Kim Dunnick and Herbert Mueller, hosts
1984 – Indiana University, Bloomington; (International Brass Congress)
1985 – University of New Mexico, Albuquerque; Jeff Piper, host
1986 – The Guild Hall School of Music and Drama, London, England; John Ridgeon, host
1987 – Western Michigan University, Kalamazoo; Donald Bullock, Stephen Jones, and Leonard Meretta, hosts
1988 – University of North Texas, Denton; Leonard Candelaria, John Haynie, and Keith Johnson, hosts
1989 – University of California, Santa Barbara; Robert Karon, host
1990 – University of Maryland, College Park; Emerson Head, host
1991 – Louisiana State University, Baton Rouge; James West, host
1992 – Rotterdam Conservatory of Music, Rotterdam, Holland; Koos van der Hout, host
1993 – University of Akron, Akron, Ohio; Scott Johnston, host
1994 – University of Illinois, Urbana; Michael Ewald, host
1995 – Indiana University, Bloomington (International Brassfest); Co-sponsored by Summit Brass
1996 – California State University, Long Beach (International Brassfest); Co-sponsored by Summit Brass

classes, and clinics by world renowned soloists, ensembles, pedagogues, and manufacturers. These sessions are devoted to numerous topics including jazz, symphony orchestra, solo recital, chamber music, pedagogy, history, repertoire, performance practices, acoustics, equipment modifications, physiology, psychology, and other aspects of the trumpet.

Student competitions in jazz, solo, and orchestral audition categories offer cash prizes from the Karl Kletsch Memorial Fund.

Each year conference scholarships have been awarded to students through competitive auditions. At the annual conference, these deserving students have the opportunity to see, hear, and meet the world's greatest trumpet artists and teachers. Scholarship funds are both industry-sponsored and derived from the ITG Memorial Scholarship Fund.

Conferences also include exhibitions of new instruments, equipment, and music from manufacturers and publishers; and an open ITG meeting.

Composition Contests, Commissions, Reprints

While the annual conferences and the publication of the *ITG Journal* are the two most visible endeavors of the International Trumpet Guild, it has been involved in many other significant activities throughout its first 20 years. A steady influx of new performance literature is vital to the professional growth of any instrument. Many excellent works have come from the various composition competitions sponsored by the ITG on a yearly basis. Competition genres have included solo trumpet, trumpet and piano, two trumpets, trumpet in chamber music, and brass quintet. Though the competitions have been successful in attracting some excellent works, the ITG board soon decided to allocate funds for specific commissions from well-established composers.

In 1978, the ITG Commissions Committee was established to determine genres and identify composers for new trumpet compositions. Funding for these

commissions has been increased over the years, and completed commissions include works from such composers as Norman Della Joio, Samuel Adler, Raymond Premru, Karel Husa, Jan Bach, Stan Friedman, William Schmidt, Robert Suderburg, Fisher Tull, David Sampson, and Bernard Heiden. Many school or area brass groups and trumpet ensembles also have commissioned works to be premiered at the ITG conferences.

In addition to the publication of the *ITG Journal*, the guild has been active in encouraging and supporting various other studies and research projects. In 1985, the ITG underwrote the republication of Werner Menke's *The History of the Trumpet of Bach and Handel*, which had been out of print and unavailable for some time. Funds were provided by the ITG for *Lowrey's International Trumpet Discography*, compiled by Al Lowrey and published in 1990. This two-volume set is a reference work indexing and cross-referencing over 650 recordings of solo trumpet works, and has proved to be an excellent tool, especially for teachers and their students. Currently, ITG is working to provide funding to translate into English Dr. Reine Dahlqvist's treatise on trumpet history.

In 1993, the Book Reprint Committee was established to recommend and prepare for republication books of significant current or historical importance, but which are now unavailable. The first item reprinted under this committee's direction was the *Advanced Method for Trumpet* by Robert Grocock, which was reprinted in 1994. The ITG also provides funding for a variety of activities on an *ad hoc* basis. Projects have included partial funding for printing of the museum catalog of the Streitwieser collection and a donation to the Edison Institute museum to assist in their purchase of a rare Graves trumpet. Grants to individual researchers and student ITG affiliate chapters are also examples of this type of funding. A number of scholarships to students in several age categories are awarded annually to defray the cost of attendance at the ITG conferences.

Ellsworth Smith and Carmine Caruso Competitions

As ITG has grown in size and scope, so has it grown in stature and prestige. Since 1988, the ITG has taken the responsibility of administering the Ellsworth Smith International Trumpet Solo Competition, which occurs every other year, and in 1991 the ITG was asked to administer the Carmine Caruso Jazz Competition in the years between the Smith competitions. Major funding for these two important competitions comes from the Columbus Foundation and the Herb Alpert Foundation, respectively. Addi-

tional funding comes from the ITG, which is responsible for the logistics, advertising, production, and judging of the events.

Twenty Years of Growth

The past 20 years has seen significant growth in the ITG. The *ITG Journal* has developed from the first four-page typewritten newsletter to a respected scholarly publication. Today's typical journal issue is comprised of over a hundred pages of articles, news, reviews, and photos. The numerous advertisements – including 12 pages in color – support a substantial portion of the journal's production cost.

The 1994 annual conference, the nineteenth sponsored by the ITG, had over nine hundred participants, and spanned four days. Membership has increased from 600 in 1975 to 6000 in 1995, and the annual budget now exceeds \$250,000.

Affiliate chapters have been established at more than 15 sites across the U.S., and regional conferences are held regularly in some areas. An affiliate organization in Europe, the Euro-ITG was formed in 1990, with Edward Tarr elected as its first president. Now firmly established, Euro-ITG has its own newsletter and conferences.

The Future

What lies ahead for the International Trumpet Guild remains to be seen, but history and momentum would indicate a strong likelihood for "bigger and better" recording projects, commissions, book reprints, and funding of research or other grants, as well as continued improvement in the journal and the annual conferences. It is hoped that in the coming years, the ITG will be able to expand its international involvement and bring the trumpet world even closer together with improved communication everywhere, and with special help for emerging and struggling nations. The ITG will work toward a better exchange of news, music, literature, ideas, and equipment innovations to and from any country where there are active trumpeters.

Throughout its existence, ITG's greatest resource has been its membership – sharing a common love of the trumpet and the music it creates. ITG's strength is founded in the diverse talents, interests, skills, and culture of each of its individual members and their coming together to reach common goals.

From its formal organization in 1975 to today, the ITG has proved true to its purpose, "to promote communications among trumpet players around the world and to improve the artistic level of performance, teaching and literature associated with the trumpet." We look forward to the next 20 years with enthusiasm, optimism, energy, and great expectations!