



# NEWS LETTER

<http://metro.turnpike.net/~iwbc/>

## Celebrating Our Past — Planning Our Future

While everyone else in the world is busy trying to figure out the implications of the Y2K problem, we at the IWBC are focusing on the Conference 2000. Since the 1997 conference was such an incredible success, we aim to make Conference 2000 equally unforgettable!

Already, many folks have committed their time and expertise to planning for this conference. There are many ways you can help us. We are looking for conference sponsors. Would you like to sponsor an artist? Be a volunteer? Do you know of any women brass pioneers? Send me email with your suggestions.

Let me call your attention to a couple of the items in this newsletter. First, is the heartwarming letter and photo from Susan Clarke in Australia. We were so pleased to hear that many of our members are reaching across the miles in a show of support for her program. If you haven't already done so, I'm sure she and her students would be delighted to hear from you.

Also, in this issue you will find excerpts from John

Irish' Doctoral Thesis. I had an opportunity to evaluate it while he was completing his degree at the College-Conservatory of Music in Cincinnati. I hope you will find the article as interesting and informative as I did. Talk about pioneers!

And last, but certainly not least — a huge note of appreciation to Lee and Keith Kavanaugh for the terrific job they do putting the newsletter together. No letter would be complete without acknowledging their outstanding work.

In closing, let me say that we at the IWBC value our history. It has given us the ability to lead the organization into the future. As we work toward Conference 2000, we will maintain a momentum that will allow us to reach even higher. We invite you to come along with us!

—Marie Speziale, President  
speziamf@email.uc.edu



*Marie Speziale is the first woman trumpeter hired in a major symphony orchestra (Associate Principal Trumpet, Cincinnati Symphony) in 1964. Retiring in 1996, her career highlights include a solo appearance with Duke Ellington, and performances on the Tonight Show, and with Dave Brubeck at Interlochen. Also an educator, she teaches at the College-Conservatory of Music in Cincinnati and plays in the faculty quintet. As a freelancer, she recently played on the soundtrack for the television series Star Trek: Voyager. In 1997, she received the Leading Woman in the Arts award by the Cincinnati Coalition of Women's Organizations.*

## Fanfare for an Uncommon Man

It's not often that a trumpeter is asked to perform for the leader of the Christian world, Pope John Paul II.

But in February, that's exactly what happened to three IWBC members: former IWBC president Susan Slaughter, Vicki Smolik and Mary Weber. They played fanfares on 4-foot-long Herald trumpets for the Pope, not once, but twice.

The three women and three men played as the Pope stepped into the TWA Dome in St. Louis, Mo., and again at the St. Louis Cathedral Basilica. Commemorative banners hung from each trumpet.

"We all got up at 4 a.m. to be there by 5:30," said

Mary Weber, of St. Louis. "It was thrilling to play for him."

However, Smolik, who owns five of the six Herald trumpets, was up by 2 a.m. She lives in Belleville, Ill. Before the group performed, FBI agents took apart all of the Herald trumpets and instruments in the freelance orchestra. Musicians were lined up, frisked and then stood by as bomb sniffing dogs inspected them and their instruments.

But it was all worth it, says Smolik. The Pope gave her a gentle wave as he walked by.

"This was a once-in-a-lifetime experience." ■

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### With an "e"

*The Newsletter looks better and better with each issue. You're doing a great job! Once again, though, a small correction: For the last few issues, you've been printing my email address as faynote. The correct address is faynote@aol.com. Can this be corrected for future issues?*  
Thanks!  
Faye

### Mahalo from Hawaii

*Hi. Great job on the newsletter. It takes forever for mine to reach me because I am living between Honolulu, Boston, and NYC, but I DO see it eventually. It seems much more reader-friendly now, like we feel comfortable sending stuff in. ...Thanks for your good work. Maureen A. Horgan, mohorgan@avidya.ifa.hawaii.edu*

## Motherhood and Music

The labor pains began 4:30 a.m. on Mother's Day. By 9:45, my sister became a mom for the third time. I was there when little Steven, the size of a flugelhorn and as wrinkled as a prune, glimpsed the world and breathed his first whiff of air.

No symphony, no jazz solo, no piece of Earthly music could ever sound as beautiful as his first gurgled cry.

Babies. I want one, two, even a trio would be absolutely great. But I may have waited too long.

The anti-baby mantra began when I was in school. "You have plenty of time," teachers told me. "Wait. Get your career going first..."

That message was especially hammered into women brass players competing for an equal place beside men. Sometime that mantra changed from waiting to have a baby into an either/or position: either you have babies or you play professionally, but not both.

Ironically, as more corporate companies focus on being family friendly the anti-baby mantra lingers yet in the world of music.

I'll never forget a conversation I had while on tour in an all-women big band. Riding to a gig in Florida we talked of topics of life: finding a soulmate and having babies.

Out of more than a dozen of us that day, I was the only one who said she wanted a baby. In fact, one childless-by-choice bandmate even gasped at my longing, saying: "Why would you do that and ruin your career?"

Months earlier, another woman musician soured on a friendship, made what she thought was a caustic remark about a recently married musician in the band. She hoped that the woman would start "spitting out babies" and quit the music scene.

### Letter from an Arnold Jacobs Student

I read and enjoyed your article in Nov. 1998 issue of IWBC about studying with Arnold Jacobs. Having studied with him 3-4 times a year since 1967, I can tell you that he had two lungs, not one. Many years ago, when I was at his home waiting for a lesson, his wife Gizella told me that there was an untrue rumor circulating that he only had one lung.

Mr. Jacobs did have serious respiratory problems, especially by the time I got to know him. In the late 1960s he was about 50 pounds overweight, which decreased his lung capacity to the point that it was less than any of his male students. He also had chron-

ic obstructive pulmonary disease and bronchial asthma. As he got older, he was successfully treated for early stage prostate cancer and also had a heart attack brought on by a medication he was taking. Later, he developed gall bladder problems, diabetes, a severely arthritic hip joint, and a case of glaucoma which did not respond to treatment.

He was a very sweet man and great teacher.

Sincerely,  
Allen H. Pekar  
Indianapolis, IN

# Girl Power in Australia

Dear IWBC,

Published in your last newsletter was my request for pictures of women brass players. I wanted evidence to show my students that such people do exist. I was overwhelmed by your response.

I always knew that women could be good brass players. They were around me at school and at the conservatorium, but then they disappeared when it came to the professional ranks – particularly here in Australia.

In discussions on great performers I couldn't name any women brass players. No one here had heard of Carole Dawn Reinhardt or Clora Bryant or Abbie Conant. Discovering so many extraordinary female performers has changed my life. It's exciting to share that knowledge with my colleagues, friends and students. I just wish there was more material available in the form of recordings and books.

The amazing thing about Carole Dawn Reinhardt's visit was that, at the time, women were not allowed to play brass instruments in the Salvation Army bands. In fact, in Brisbane, the Salvation Army Temple Band is still all-male! She must have caused quite a sensation.

The pictures I received were copied, laminated

and hung in my teaching studio accompanied with the player's biographies. I also used them to make a display for parents, so they could see where their daughters might be headed one day. They've made a remarkable contribution to my teaching, often making me smile, and serving as a reminder that I am doing important work with these girls. As you can see from the picture, I have a group of happy and enthusiastic students who feel special playing brass instruments.

Thanks to Monique Buzzarte, Cynthia Carr, Joanna Hersey, Jean Martin, Avelia Moysey, Jackie Sellars and the Tucson Symphony Horn Section, Susan Slaughter, Faye-Ellen Silverman, Julia Studebaker and Mary Ann Craig for your wonderful gifts of pictures and kind words of encouragement. I am forever in your debt.

And thanks to the IWBC for existing and making the world a friendlier place for women who play brass.

Yours truly,  
Susan Clarke  
Moreton Bay College  
PO Box 84  
Wynnum Q4178



*Brass pioneers of the future*

## IWBC Trading Cards Now Available

*Now you can collect your favorite women brass players – on trading cards. High-quality, full-color laminated cards have a brass player's photo on the front and her "stats" on back. Introduced in 1997 at the convention, this is a great way to get to know our best role models and achievers. And they're fun to collect!*

*For an entire list of cards available and price information call Ramona Galey at (510) 458-5888.*

# News

## A Website for Women in Music

We stumbled onto an excellent resource for women in music at a website for the International Alliance for Women in Music. IAWM offers more than 3,000 pages of resources on women composers and topics concerning women musicians, ranging from bibliographies and historical composers, to ensembles and festivals.

There's a section called "WOW'EM," short for Women on the Web, for women interested in music

and art, hosted by Kristine Burns, IAWM's membership director. Another section offers a search engine to look up your favorite topic. And there's a Women's Music Chat Room provided by Jeanne Shaffer, an IAWM board member.

We highly recommend all you web surfers to take a peek! Check it out at <http://music.acu.edu/www/iawm/home.htm> ■

## Clarinet Blown Away

*In May, police in Burlington, Vt. blew up a suspicious case only to find a Bundy clarinet in toothpick-sized shards. The unfortunate clarinet met its demise when days after the Littleton, Co. tragedy, a student at Hunt Middle School found a threatening note in the girl's bathroom. Searching the school, police said two bomb-sniffing dogs barked at a clarinet case in the band room. Police are investigating why the dogs apparently detected explosives in the case.*

## Sounds of Success

On May 1st, two all-women big bands made history. Performing that night at Cal State, in Los Angeles, was Maiden Voyage, a group based in Los Angeles for more than 25 years, sharing the stage with Diva, a group from New York, founded in 1992.

Both bands, power-houses of sound, have played the Kennedy Center, the Hollywood Bowl and made national television appearances. Both groups have

recorded CDs, with new releases this year. Between the two groups were 32 professional women musicians from both coasts of the United States playing jazz — a rare event to see or hear even in today's diverse world.

However, there were no reviews in the mainstream newspapers acknowledging the event. Why? ■

## Jazz Pioneer Dies

Melba Liston, 73, a pioneering jazz trombonist, composer and arranger, died April 23. She was universally known as the first female brass player to make an impact in jazz, playing in the bands of Dizzy Gillespie and Quincy Jones.

A stroke in 1985 partly paralyzed her, ending her performing career. But she continued to arrange and compose for musician, Randy Weston, with the help of a computer.

Born in Kansas City, Mo., Liston met the trombone at age seven. "All I remember about it was that I thought it was beautiful and had to have one," she said years later. By age eight, Liston was playing on a local radio station.

In 1937, Liston's family moved to Los Angeles. At 16, she joined the musician's local and was writing and playing in the pit orchestra of the Lincoln Theater. Although she had a chance to join the all women band, the Sweethearts of Rhythm, she declined staying in Los Angeles and later joining the band of trumpeter, Gerald Wilson.

In 1949 she went on tour with Billie Holiday in the Southern United States. But it disillusioned Liston. She quit music, working for the Los Angeles Board of Education for three years, and was a movie extra plucking a harp in "The Prodigal" and "The Ten Commandments."

In 1955 Gillespie asked her to join his big band

touring the Middle East and Asia for the State Department. A few years later, Quincy Jones formed a band to tour Europe with "Free and Easy" and asked Liston to be his musical director and trombonist.

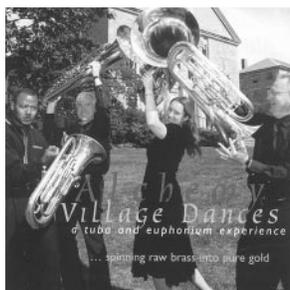
In the '60s Liston freelanced as a player but gigs were few. She began arranging music for MoTown performers, the Buffalo Symphony and was encouraged by Weston to compose.

In the '70s she taught at the University of West Indies and the Jamaica Institute of Music. In 1979 she returned briefly to Missouri, to play trombone in a concert at the Women's Jazz Festival. Jazz Critic Leonard Feather reviewed her performance, saying she played "like an angel."

In 1987, two years after her first stroke, she was awarded a Jazz Masters Fellowship from the National Endowment for the Arts. In 1993 she shared billing and the cover photo with Weston on their CD, "Volcano Blues." ■



# Blow Your Own Horn

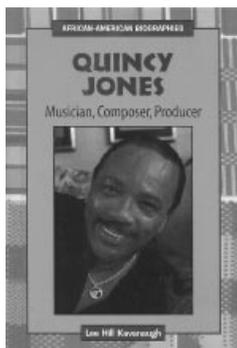


**Village Dances**  
**Alchemy**

Alchemy, is "the transformation of base (bass) metals into gold," reads the liner notes on Alchemy's 1999 recording of "Village Dances." The group, previously the Atlantic Tuba Quartet, was formed in 1976, and now "spins four strands of raw brass into one musical fabric of pure gold." There are 21 pieces on the CD, ranging from "Fanfare for the New Millennium" to "Greensleeves" to "Sponger Money" otherwise known as Sonny Rollin's "St. Thomas."

A 10-page insert is included with the recording, listing narratives on the pieces, and bios of its four members: Gary Buttery, Danny Vinson, James Jackson and Joanna Hersey. Hersey, an IWBC member, also plays principal tuba with the United States Coast Guard Band, in New London, Conn.

The CD can be purchased by emailing Buttery at: tubasoon@aol.com, or by writing Hersey at: 6 Promenade St., Moosup, Conn. 06354. "Village Dances" costs \$15. ■



**Quincy Jones**  
**Lee Hill Kavanaugh**

The project began as a way to hone her writing chops while she was on the road with DIVA. It ended as Lee Hill Kavanaugh's first published book, hitting school libraries in 1998.

The biography, "Quincy Jones: Musician, Composer, Producer" follows the life of a true Corporate Renaissance man. "Q" had one simple dream – to be a great musician. From playing trumpet in Lionel Hampton's big band to becoming an executive in the record, television and film industries, Jones is an example of a person who believed in himself. His motto for life: "Leap and the net shall appear."

The 128-page book, written for middle-school readers, is published by Enslow Publishers, Inc. in Springfield, New Jersey, and is part of its African-American Biography series. ■

## Aurora Email Change

Thanks for putting Aurora's picture in the Newsletter – actually it was a whole page of Canadians "Blowing Their Own Horns". Unfortunately, I was unable to avoid an email change. Would it be possible to update that in a future issue? We're getting all kinds of crossed wires at this end with people trying to get in touch. Thanks!  
Susan Dustan  
sdustan@direct.com

*Editor's Note: Blow Your Own Horn is exactly that. This is the place for member news, be it the creation of a new group or the recording of an old one. Don't be shy! Hearing about what IWBC members are doing around the world not only inspires other women but it's also a way we can support each other! For CDs, please include: a short bio of the musicians, the names of the IWBC members on the recording, where the CD is available and how much it costs. Please identify all people in photos. Send your news or CDs to: IWBC Editor  
3501 Happy Hollow Rd.  
Independence, MO 64058*

## IWBC Member Performs at Trombone Convention

New York trombonist Deborah Weisz was a guest artist at the International Trombone Association Convention in Potsdam, New York, June 1-5, 1999. Weisz taught a jazz masterclass, a performance clinic and played on jazz night with trombonists Urbie

Green and John Fedchock.

Her CD, "Breaking up, Breaking Out" was featured in this column last year. Congratulations Deborah!

## Have Trumpet, Will Commute: Marie's New Gig!

For a definition of busy, look at the life of the president of the IWBC, Marie Speziale. She's the newly-hired professor of trumpet at the Indiana University School of Music in Bloomington, Ind. – the first woman ever on the brass faculty. However, she will still be an adjunct professor at the College-Conservatory of Music in Cincinnati, to fulfill her commitments to several students there, she says.

"Plus, the IWBC conference is here in Cincinnati and I have many things to do to prepare for it," she says. "Thankfully, I have a good car for the commute."

Her job duties at IU include teaching trumpet, coaching chamber brass ensembles and developing a brass orchestral repertoire program. Needless to say, she's thrilled with the position.

Speziale will have two homes, two offices and four phone numbers, as she commutes back and forth the 150 miles between cities. So what's the best way to reach her come September?

The internet, she says, with a laugh. She'll only have one e-mail account that she'll use. To reach Marie, send your e-mail to: speziamf@email.uc.edu.



# Female Musicians of the Baroque

by John Irish ([jirish490@aol.com](mailto:jirish490@aol.com)) or 402.293.5881

John Irish recently completed his Doctor of Musical Arts degree from the University of Cincinnati College-Conservatory of Music. He earned both his Bachelor and Master degrees from the University of Texas.

A trumpeter in Air Force bands for 25 years, he is currently the Band Manager of the Air Force Heartland of America Band in Omaha, Nebraska.

*Editor's note:*

Last year, as Marie Speziale read John Irish's doctoral thesis on the Austro-Bohemian Trumpet Repertoire of the 17th Century, she was struck by a section on the history of women brass players. She asked Irish to submit portions to this newsletter.

He amended his piece, tweaked the scholarly voice into a conversational one, rewrote miles of footnotes into the actual article and felt the torment as an editor committed the most horrible act she could do to a writer – shorten his work!

The result is this, a story recalling a glimpse of history few of us ever knew. (I also think it would be the great basis for a screenplay.)

Irish says he couldn't have written his thesis without the help of Gina and "Oma" Moore for their German translations skills in reading the research materials. He also requests that any reader with further information or corrections to please call or e-mail him.

Thank you John, for telling us about Johanna von Hoff, a hero for women brass players everywhere!

Most all accounts of musicians in the Baroque era are of male performers.

However, the domain of brass playing did not belong solely to men. There are records of women playing trumpet, horn and timpani as well.

## Imperial trumpet guild had one woman – Johanna von Hoff

Imagine yourself in the midst of seventeenth century during the height of the Imperial trumpet guilds in Germany, Switzerland, Austria and Italy. The noble art of trumpet playing was learned in a rigorous and highly-structured manner.

Since the primary function of trumpet players were to celebrate and entertain royalty, the role of playing the trumpet fell to men: only men went to war; only men served in church.

Yet in Vienna, 1655, payment records indicate twenty florins were paid to Johanna von Hoff for performing before Emperor Leopold I. Musicologist Donald L. Smithers wrote about the payment records in his book *the Music and History of the Baroque Trumpet Before 1721*.

"With the possible exception of some individual female members of itinerant theatrical troupes, few women would have possessed the art of playing the Baroque trumpet," wrote Smithers. "...Johanna von Hoff must have been a very exceptional female."

## D. Vier Aufzüge von Bartholomäus Riedl (? – 1688)

für 2 Clarini, Principale, Toccato und Timpani

1.

3. 4.

2. 5.

One can only imagine what the all-male guild members thought of a female performing on trumpet, and for the Emperor no less.

## Baroque nuns played trumpet and drums

In 1691, a Benedictine convent named Nonnberg, near

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Salzburg, Germany, housed several nuns who appeared to have played trumpets and drums. Smithers wrote about a report dating from July, 1691, that mentioned nuns performing fanfares on trumpets and kettle-drums during special celebrations at the monastery. These nuns, the report said, played trumpet instruments limited to the notes of the natural harmonic series.

The trumpet and kettle-drum playing nuns at Salzburg may have played music that was later written down in an 18th-century repertory of processional pieces (Aufzüge) for four trumpets and timpani. In 1977 some of the music was published in the *Denkmäler der Musik in Salzburg*.

Smithers wrote, that among the nuns at Nonnberg who sang and played a variety of musical instruments, were Sister Maria Rosa Henrike and Sister Maria Magdalena Carolina. Sister Henrike was a sibling of violinist Heinrich Ignaz Franz Biber, (1644-1704). Sister Magdalena was his granddaughter.

Biber composed church music and instrumental ensemble works, many which featured the trumpet. His most famous works were 15 violin sonatas based on episodes in Christ's life. One piece in particular, a *passacaglia* for unaccompanied violin, is considered by many musicologists to be the most important precursor of Bach's "Chaconne in D minor."

Some noted pieces for trumpets and timpani were published at the Nonnberg convent. These works were mostly ceremonial fanfares written by Bartholomäus Riedl, Pater Ignatius, Thomas Kosteletzki and Johann Michael Gottmann. In 1977 their music was published by Emil Katzwichler in *"Denkmäler der Musik in Salzburg, Volume One."*

On page 6 is an excerpt from an *Aufzug* for two clarini, principale, *toccato*, and timpani, by Riedl, which is typical of the music played by the nuns at Nonnberg.

#### **Vivaldi's musicians at the orphanage**

There are also reports of Italian women playing the works of the great Venetian composer, Antonio Vivaldi. (1678-1741). In Venice, he was in charge of the

music instruction at the Pio Ospedale della Pietà, an institution for orphaned and indigent girls.

Many of Vivaldi's concertos were performed by the young girls. It didn't take long for the governors of these orphanages to realize the marketability of performances by the musically-trained girls. Concerts were frequent.

Today, there is no way to tell how many girls passed through the halls of these conservatories, or how many had a professional career, according to Denis Arnold, a scholar of Baroque Italian music. In the March 1965 issue of the *Galpin Society Journal*, Arnold explained in his article that "in Venice, the custom was to keep girls in the orphanage until they

had an offer of marriage. So there was no regular turn-over of students, as there is today."

Among Vivaldi's works for trumpet are a few concertos scored for one or two trumpets.

Undoubtedly, the performers for these works were the female students of the Pietà. Similar to the Nonnberg nuns, these Venetian girls were not professional trumpeters, yet judging by the repertoire written for them,

they possessed a great deal of skill and stamina.

But trumpet was not the only instrument that the girls at Pietà played. As late as 1747, the Director of Music bought a couple of horns or *Corni da Caccia*. The next year, two more were purchased. In his article for the *Galpin Society Journal*, Arnold goes on to report a contemporary account by Frenchman Charles de Brosses, who wrote of the Pietà girls: "There is no instrument, however unwieldy, that can frighten them."

Having added horns to their orchestra, timpani was next added to the instrumentation. This happened in 1750. The orphanage's records indicate four girls were learning to play the timpani and were then expected to teach others. With the time-honored custom of pairing trumpets with timpani, scholars assume the new timpanists were placed close to their traditional partners — the trumpeters.

Even in the male-dominated music world of two centuries ago, there were successful women brass players; players who most certainly would have marveled at the opportunities available for women musicians today. ■

### **Union scale for Baroque Nun Musician: Two Bacon Dumplings?**

Scholars have discovered records of payment for the Baroque nun musicians. One payment account from 1746 mentions, in addition to praise for the nuns' playing, that payment for the gig was: one glass of wine, two big bacon dumplings, a piece of bread, and a butter-torte.

—John Irish

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**"...few women would have possessed the art of playing the Baroque trumpet. ...Johanna von Hoff must have been a very exceptional female."**

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Keith Kavanaugh is a drummer, graphic artist and replication broker in Kansas City, Missouri. As founder of BauWau Design in 1996, he has created more than 75 CDs and numerous other self-promotional pieces for musicians from coast-to-coast. A graduate of the Berklee College of Music in Jazz Performance, and Park College in Fine Art, he recently played with Claude "Fiddler" Williams at the American Jazz Museum. His latest recording with the Doug Talley Quartet, "Night and Day," was released Fall 1998. His design portfolio can be viewed at [www.bauwau.com](http://www.bauwau.com).

# A Musician's Guide to CD Replication

by Keith Kavanaugh ([keith@bauwau.com](mailto:keith@bauwau.com))

## Editor's note:

*Sarah McRae\* figured it would take about \$5,000 to produce her own CD. After three days of recording – three days of breathing stale air, scrutinizing intonation and re-recording sections where mistakes were made – her dream was coming true. Soon, she would send her CD off to the myriad of festivals and concert promoters and her career would take flight. Or so she thought. What happened next is the nightmare that independent musicians can encounter. She mailed off her master DAT to a CD replicator she found in the back of her favorite music magazine. When she received her CD-R, they warned her to listen to it closely. She gave it the once over – not noticing the drop out on the very last tune; a full second where painful silence played instead of her once burning solo.*

*For her cover design, she decided to save money and use a snapshot her friend took. She scanned the photo, slapped some type on it and printed her design out on her color inkjet. She handed it over to her local quick printer, who assured her he knew what to do with it.*

*McRae wound up with 1,000 CD cover inserts the wrong size, with freakish color. Her CD was as mundane looking as a high school yearbook cover. Although most musicians are very picky about recording – spending hours composing, arranging and practicing their music – they put little forethought into the next steps of creating their CD.*

*And those next steps can make the difference between creating a 1,000 CDs that sell or a 1,000 fancy drink coasters.*

*Art is entertainment. Music is a product. The old cliche, "You can't judge a book by its cover" doesn't apply to the general public, concert promoters or music reviewers. Products that look good invite people to listen.*

*This article won't matter to you if you have unlimited funds to create a CD. But for the rest of us, here are the steps to making a CD to help you avoid some pitfalls.*

## Step 1: Mastering

Mastering is the process of getting the music from the format you recorded to – usually digital audio tape (DAT) – to a format the replicator prefers – usually CD-R. Check with your recording studio to see if they

will transfer the DAT to CD-R. It will simplify the process of shopping for a replicator and could save you money.

Replicator mastering prices can range from \$35 to \$200. By keeping it at the studio where you recorded, you can be involved and know that the CD-R is exactly what you want your final CD to sound like.

And they will be identical. That means any pops, drop outs, glitches, wrong levels and incorrect gaps between tunes on the CD-R will be on the final CDs, too. Play your master CD-R on a couple of different CD players and listen to every second of it – with headphones if possible.

Once you hand that master to the replicator, he doesn't listen to it or check it for any audible problems. He also won't take responsibility for pressing 1,000 copies of a bad master. That responsibility – and cost – is yours.

## Step 2: Graphic Design, Output, Printing

Budgeting for the design process is often the part of the CD project that first-time producers overlook. They are rudely awakened to the cost not only of design but of the film output and printing of their project. Design fees can range from free to \$1,200 or more depending on the complexity and number of pages of the CD insert.

You should also consider the sources of the imagery for the package. Will you shoot candid photos or hire a professional photographer? Or will the designer create an illustration or use stock photography? Your choice will drastically affect the price.

Many replicators can refer you to a competent designer who will guide you through these decisions. A designer should be experienced at producing high resolution, four-color process work and have a computer system and monitor that is calibrated to the SWOP-coated offset standard. (See glossary on page 9.)

You don't need to know what all that means but if a potential designer looks puzzled when you ask him, keep shopping.

Hire designers the same way you hire musicians: audition them. Ask to see a portfolio and especially other CD package designs they've done.

Judge their work. Does it look like a major-label, or is it amateurish? A lot of people own a computer with low-end page layout software or a "lite" version

\*Not her real name.

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of Adobe PhotoShop. But a lot of people own student-model brass instruments, too.

Frank Zappa coined the term "nephew art" — art used inappropriately on a project because the artist has stronger family ties than he has art skills. Don't let all your hard work in the recording studio suffer behind nephew art packaging.

Using an amateur designer because of budget constraints can often backfire. Replicators have strict specifications and guidelines for acceptable print materials that can be machine-fed into CD jewel boxes. If art is outside those specifications, at best you'll pay a few extra pennies per disc to have print materials hand-inserted into the jewel boxes. At worst, you'll pay to have them redesigned from scratch.

Design is only half the battle. Once you approve the final design — either on a computer monitor or from a color printer — it must be output at high resolution to film negatives for the folder and tray card, and to film positives for the CD label.

Expect to pay about \$175 for a standard 4-page folder, tray card and 2-color CD label.

Ultimately, film output is done by specialized graphic service bureaus. Many replicators will offer to have the film output for you. However, if there are problems with any files, the replicator will ask you to take it back to your designer or he will offer to fix it for a price.

Avoid all that by having the designer who created the art see it all the way through the process.

An experienced designer will have a constant working relationship with a specific service bureau. Working as a professional team, technical problems are reduced and the process can be seamless for the client — you.

Once the design is output to film negatives, the service bureau will create a high quality color proof at a cost of about \$150. This is a preview of exactly how your project will look. Like the CD-R, if the preview is not right the printed pieces won't be right either. Tell your designer you want to check the final color proof before it goes to the printer.

However, this is not the time to make corrections

or changes unless you're prepared to pay for the film output and color proof stage again.

And last but not least is the actual printing. Surprisingly, printing is as much an art as a science. A single print run can vary depending on the quality of the press, the experience of the pressman and the quality control measures taken in the shop.

As with the film output, ask your designer to oversee the printing. He speaks their language. He has more at stake and will make sure the result is excellent. But if *you* take the film and color proof and give it to your replicator to have printed, there's no one to insure that the printer will do the job right.

One final consideration when printing is the quantity to order. It's cheaper to buy in large quantities. Printing 2,000 sets of folders and tray cards all at once might cost 30 to 40 percent less than ordering a 1,000 sets now and a 1,000 next year. Usually, a printing job of 1,000 four-page folders and tray cards runs about \$350.

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**"Frank Zappa coined the term "nephew art" — art used inappropriately on a project because the artist has stronger family ties than he has art skills. Don't let all your hard work in the recording studio suffer behind nephew art packaging."**

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### Step 3: Replication

You would never know it by the advertising but very few companies that offer CD Replication actually do any replicating. In fact, because of the high cost of tooling a CD replication plant, there are only a handful in North America. And with one or two exceptions, none of them wants to talk to you.

These companies use replication brokers to bring in the work. Brokers get price breaks according to the number of units

they bring in, so they often have other brokers working for them.

It's not unusual to have a couple levels of these "middlemen" between you and the plant — but that's okay. The price to you can still be reasonable, usually about \$1.15 per CD.

A current issue in the industry is replication speed. Some factories now replicate at speeds of "4x", "6x" and "8x" greater than real-time. There is some debate that this practice degrades the sound quality making higher frequencies sound brittle. If this is a concern for you, ask your broker if his replicator uses real-time or a higher speed.

## Glossary

Here's a glossary of industry terms used in the producing of a CD.

**CD label:** the printing on the face of a CD.

**CD-R:** (compact disc-recordable) the master CD used in replication.

**DAT:** (digital audio tape) the tape containing your finished recording.

**Film output:** high-resolution printing of a graphic design to special photographic film.

**Folder, booklet, insert:** the printed piece which slides into the front of the jewel box.

**Four-color process:** a color printing process which uses four inks — Cyan, Magenta, Yellow and Black — to simulate most of the visible color spectrum.

**Graphic design:** the creation and arrangement of images and text on a page.

**Jewel box:** the plastic box that holds a CD.

**Mastering:** transferring a recording from DAT to a CD-R master.

**Replication:** dubbing large quantities of CDs from a CD-R master.

**SWOP-coated:** (specifications for web offset publication) the color standard used for printing a four-color process on coated, or glossy, paper stock.

**Tray card, inlay:** the printed piece which fits into the back of the jewel box.

Continues on page 11 ➔



*Faye-Ellen Silverman is on the faculty of the Mannes College of Music and composes from her home in New York City. She has over fifty five works published by Seesaw Music Corp., including several for brass.*

## New Brass Works

*Compiled by Faye-Ellen Silverman (fayenote@aol.com)*

Tarshis, Steve

**Top of the World**

for brass quintet (7 1/2')

Available from the composer:

640 West End Ave., Apt. 3C  
New York, NY 10024  
212/580-4535

Theobald, Jim

**Sonata for Trombone and Piano**

(ca. 16')

Published by Wehr's Music House (see above).

Trussell-Cullen, Laura

**The Devil's Dermish**

for trombone and piano (9'38")

Available from Frank E. Warren Music Service.

Trussell-Cullen, Laura

**Totentanz**

for tuba and piano (1'12")

Available from Frank E. Warren Music Service.

Vayo, David

**Eight Poems of William Carlos Williams**

for trombone (27')

Commissioned by the St. Louis Symphony Society for Roger Oyster, Principal Trombone. Premiered by Roger Oyster on April 3, 1995 at The Sheldon Concert Hall, St. Louis, MO. (Chamber Music concert series, St. Louis Symphony).

Available from the composer:

School of Music, Illinois Wesleyan University  
PO Box 2900  
Bloomington, IL 61702

Wehr, James

**Trio for Brass, Op. 1**

for trpt, hrn, and trb (c. 15')

Premiered by Ken Moulton, Mark Fisher, and Mike Brenner on October 23, 1994 at the University of Central Florida.

Available from Wehr's Music House.....).

Wheelock, Donald

**Fanfare for A Festive Occasion**

for 3 trpts, 4 hrs, 3 tbns (2 tenor, 1 bass), 2 tubas (tenor, bass) and percussion (4 or 5 players) (5')

Commissioned for, and premiered at the inauguration of Ruth Simmons as the ninth president of Smith College on Sept. 30, 1995.

Available from the composer:

Music Dept., Smith College  
Northampton, MA 01063

Woltmann, Chris

**Brass**

for brass quintet (c. 15')

Premiered by The Manhattan Brass Quintet on June 22, 1996 on the "Music Under Construction" concert series, New York, NY.

Available from the composer:

18 Myrtle Ave.  
Demarest, NJ 07627  
201/768-3375

Ziffrin, Marilyn J.

**Lines and Spaces**

for brass quintet (c. 7 1/2')

Available from the composer:

PO Box 179  
Bradford, NH 03221 ■

Continued from page 9

#### Step 4: Mechanical Licensing

After you send everything off for replication, there's one last expense that rears its ugly head – mechanical licensing.

Regardless of the style or idiom of music, composers whose music is not in the public domain deserve royalties. Often overlooked by independent recording artists, mechanical licensing is the process of securing rights to record a composer's music, and compensating him or his publisher for it.

Unfortunately, there is very little information explaining this but it's very simple once you know where to go.

There are three composer's associations in the United States which supply information on published music: The American Society of Composers, Authors and Publishers (ASCAP) [www.ascap.com]; Broadcast Music, Inc. (BMI) [www.bmi.com] and SESAC [www.sesac.com]. All three have their entire database available on the internet.

To find the information you need to secure rights, simply go to one of these websites and plug in the title of each piece to get the names of the composer(s), lyricist(s) and publisher(s). If the composer is not affiliated with one of these organizations, you'll need to get the information directly from the composer or publisher.

The National Music Publishers Association (NMPA) handles the licensing process through the Harry Fox Agency [www.hfa.com]. Again, the forms you need are available on the internet, by mail or fax. Fill them out, send them in and wait for the bill. The price is based on the length of the tune and the number of discs you're replicating, but the average is usually around \$75 per selection.

#### Where to Shop for Services

Before choosing your designer and broker, how com-

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or e-mail to: lhilkav@gvi.net*

fortable are you handling the various steps? Are you a hands-on person, or would you rather someone take care of it for you? The more you do yourself, the more you save.

In a medium to large city, check the yellow pages under "Audio Production Services" or "Recording Services". Hands-off musicians, those who would rather hire someone else, should look for the tape duplication businesses that have added CDs to their line of services. These businesses will probably have better customer service and are used to dealing with clients in person and helping them through the process.

If you want to go at it alone, check the internet or music trade magazines. There are hundreds of replication brokers at very competitive prices. But there is more risk here if you don't know the company's reputation or understand all the steps in the process.

To avoid hidden costs like shipping, ask the broker for a complete itemized estimate specific to your job. Be aware that the "per unit" price may not be the final price. As you compare different brokers, make sure you're comparing apples to apples. The process is made up of so many elements that not all brokers include the same things in their pricing.

Above all, get a warranty in writing from the broker. Brokers should be prepared to replace or reimburse for defective discs, as well as pay for all shipping costs to get the bad discs from you and replacement discs back to you.

Every step of the process is highly technical with its own terminology and expense. And every step is a potential landmine for problems.

Look for people who understand the process, communicate well and explain all the steps. Hopefully, your CD will then look as good as it sounds. ■

#### Coming Next Issue:

*We're gearing up for Conference 2000 in Cincinnati. At the last conference, held in 1997, more than 600 men and women brass players thrilled the audience with their techniques, musicality and sheer talents. It was also a great hang, a place to meet old friends and make some new ones.*

*Coming next issue is a preview of what's in store for the conference in Cincinnati. Jam-packed, the Winter 1999 newsletter will feature stories about the artists scheduled to perform, the clinics offered and info on the newly expanded solo brass competitions. This will be the last newsletter before the conference. Look for it in December.*

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