



NEWS LETTER

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

IWBC CONFERENCE 2000!

The College-Conservatory of Music on the campus of the University of Cincinnati is the place to be next June 28 – July 1! This newly renovated, expanded facility is quite impressive – a state of the art location for the next IWBC conference!

As the conference takes shape, we at the IWBC are excited about the artistic and educational focus of the programs, as well as the master classes and panel discussions being planned. In this issue you will find a brochure with information about the conference and solo competitions. In response to our invitation, several committee chairpersons have written about their role in the planning process. I hope you will find these reports interesting.

I am delighted that Elise Schowalter has accepted our invitation to serve the IWBC as its treasurer. Elise has already been actively involved in setting up PR for the conference. In welcoming Elise I also wish to acknowledge and thank Rita Line for her help as interim treasurer. Indeed, I would be remiss if I did not take this opportunity to share with you that many, many folks have thus far contributed a great deal to this conference

planning process. Thank you one and all for all your hard work on behalf of the IWBC

On a different note, let's give credit where credit is due! I have erroneously been credited for being the first woman on the brass faculty at the Indiana School of Music. Actually this distinction belongs to Ethel Merker, French horn, who served as an Associate Professor of Music at IU from 1972 – 1977. Now that's a first!

In this, our last newsletter before the new millennium, let me assure you that we will continue to work hard to prepare for next summer's conference. Our mission is excellence, inspiration and celebration. We invite you to join us in Cincinnati.

On behalf of the Board of Directors of the IWBC I wish you a happy, healthy and prosperous New Year.

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

PS: Don't forget to check out our website:
<http://metro.turnpike.net/~iwbc/>



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 is Professor of Music at the Indiana University School of Music and Adjunct Associate Professor at the University of Cincinnati College-Conservatory of Music. 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.

Leona May Smith, 1914-1999

We are saddened to report the passing of Leona May Smith on Dec. 1, 1999, as reported by her son Peter Seuffert. Leona May Smith was one of three Pioneers honored by the IWBC at the conference in 1993. Her son writes: "She was very proud of being a 'trailblazer' for other women who were pursuing a career in music. She was the first woman to play at the Metropolitan Opera in New York and was well known as a virtuoso in the US and Canada. She played until two weeks ago – a career that spanned seventy-one years. Remember the Trailblazers."

In Leona Smith's own words:

*Inspiration, personalities
going by with spotlight illumination.
Brightening, then fading but never disappearing in time...*

**Complete Conference 2000 information
and special "pullout" brochure inside**

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Lee Hill Kavanaugh earned a Bachelor of Music degree from Capital Conservatory of Music, a Master of Music from North Texas State University and a Master of Journalism from the University of Kansas. She was the first woman brass player in the University of North Texas One O'Clock Lab Band, played for three years on cruise ships and three years with DIVA: No Man's Band. She is now a metro reporter for The Kansas City Star, and plays her trombone whenever she can.

Letter from a reader

It was with interest that I read Lee Hill Kavanaugh's "Motherhood and Music" in the Spring 1999 IWBC newsletter. Just so that other female brass instrumentalists know, one can definitely perform while pregnant until nearly due. I am a french hornist in our local symphony and never missed a season despite having three children. My first child was born six weeks before the 1983 season opened. My second, two weeks after we performed "Carmina Burana" by Orff (although I must admit I did play keyboards on that particular concert... I may have gone into early labor on stage if I had been playing my horn for that concert.) My daughter was born mid-season of 1990-91.

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Swan song in bass clef

It was April of '96 that Susan Slaughter first asked me about becoming the editor of the IWBC newsletter.

At first, I thought there was no way I could do such a thing. Yes, I was a musician and a writer, but an editor – writing a column, deciding what stories to publish, determining the newsletter's voice and how it should look – that was overwhelming, let alone editing another person's writing. (I really hope that those first few writers published can forgive me if I came across like a samurai slashing their prose.)

I tried to bring the same standards to the newsletter as one would expect at a newspaper. I even went to an editing seminar. I learned it's a lot easier to coach a writer before the story is written, than it is to assign a topic and wait to see what the writer does. (Fixing a piece afterwards can be painful to both writer and editor.)

I wanted the newsletter to have a friendly voice, but also be professional. Any piece that came in with academia-speak I translated into simple words. Passive verbs were changed into active. Overworn clichés were cut. Articles that skipped from third person to first were rewritten.

And I really tried to cut down on the number of exclamation marks this newsletter sprouted so frequently!

I accepted this editor position because it was a way to combine music and journalism. My husband re-designed the layout and we added some new features.

It took hours of our free time, but we took no money for the work. We only wanted to raise the bar on how the IWBC was seen by the world.

Now my heart is leading me in another direction.

You see, I am not a full-time professional player, anymore. I play for fun, for fellowship – but not for profit. What is professional? I think it's when you make your living at it.

A professional musician is also someone with passion for playing or composing. As a journalist, I feel passion for every story I'm blessed to encounter.

Anymore, I don't feel that way about music.

I don't remember when I stopped praying to be the best bass trombonist in the world. I don't remember when I stopped turning up the radio when a trombone solo came over the air waves. I don't remember when I stopped dreaming about playing in the Count Basie Orchestra.

This makes me sad. Everything I am today is because of music.

Maybe I feel this way because I no longer make my living with music. Now I make a living with words. My editors tell me I have a gift for writing, that I can make words sing. "It must be from your music background," one told me. "There is a rhythm to your writing voice."

I grieve that I'm drifting away from my first love. I want to feel excited about playing again. But then, I think a musician needs something to play for.

With the new year I've made some resolutions.

First, I want to be a musician who helps a teen discover the fun of playing. I'm volunteering to become a Sister in Jazz. The program begins next month here in the heartland. Maybe it will make a difference in someone's life – and mine.

Second, I'm bequeathing my IWBC editor gig to someone steeped in the professional world of music. Someone in the loop; someone on the IWBC board who lives, eats and breathes playing her horn.

Part of the IWBC's mission is to help and encourage women to become professional musicians. How can I credibly lead this newsletter, even as a volunteer, when I'm not a professional player myself?

The simple answer is, I can't.

This Winter issue of the newsletter is slightly different from the others. I didn't edit any of the submissions, nor write them. We left them exactly as they came to us. I had surgery in late October and was laid up for five weeks. Much thanks to president Marie Speziale for taking over the reins, assigning the topics and reminding the writers about their deadlines.

I wish the very best for the next editor. After the hoopla dies away from the convention is when the longest hours will begin for you. Here's some advice: Try not to write just about your friends; remember there are lots of musician/readers out there. Give as many people as you can – both men and women – a voice in this newsletter. Write your personal columns from your heart; choose the newsletter's content with your head.

And forgive yourself for your mistakes.

Finally, to the readers of the IWBC, thanks for reading my musings in this column, and thanks to all the musician/writers who shared their lives with us.

Happy Holidays. And be careful driving home from those New Year's Eve gigs.

See you in June!

– Lee Hill Kavanaugh, former Editor
lhillkav@gvi.net

Blow Your Own Horn

Monarch Brass Quintet Tour of Germany

by Amy Gilreath

The brass quintet Monarch 5 performed concerts during the week of October 14-20 in Trossingen and Hamburg, Germany. The group consisted of Amy Gilreath (Professor of Trumpet at Illinois State University), trumpet; Stacy Simpson (Freelancer and teacher at Central State University, Ohio), trumpet; guest artist Froydis Ree Wekre (Professor of Horn and Chamber Music at the Norwegian State Academy of Music), horn; Abbie Conant (Professor of Trombone at the Hochschule fur Musik in Trossingen, Germany), trombone; and Velvet Brown (Professor of Tuba at Bowling Green State University), tuba.

The group rehearsed for three days in the Hochschule fur Musik in Trossingen. These rehearsals were open to the students at the music school; and there were always students in attendance listening and asking questions afterwards. The members of the Monarch 5 gave a masterclass as well. This consisted of the quintet performing a few movements of works scheduled for our concert, giving "tips" on different aspects of brass performance and a performance of a trombone quartet of students from the

music school with coaching afterwards. That evening we performed a concert for a wonderful, enthusiastic crowd. Our next stop was Hamburg, Germany. There we performed a fanfare to begin the Hochschule fur Musik und Theater's series on Gender Studies in Music which goes throughout their winter quarter. That evening we performed a concert for this festival. ■



Monarch Brass Quintet (German tour): Froydis Ree Wekre (guest artist), Stacy Simpson, Amy Gilreath, Abbie Conant, Velvet Brown

Monarch Brass Quintet Tour of Italy

by Marie Speziale

In August, five professional brass musicians from the United States and Europe came together in a community band room in Riva del Garda, one of Italy's most exquisitely scenic areas. What made this collaboration so unique was that all five of the accomplished brass performers were women – something seldom (if ever) seen in Europe.

The members of the quintet, core group of the larger International Women's Brass Conference Monarch Brass Ensemble, were Susan Slaughter, Principal Trumpet, St. Louis Symphony Orchestra; Marie Speziale, Associate Principal Trumpet, Cincinnati Symphony Orchestra (retired); Froydis Wekre, Professor of French Horn, Norwegian State Academy of Music; Abbie Conant, Professor of Trombone, Musickochschule in Trossingen, Germany; Velvet Brown, Professor of Tuba and Euphonium, Bowling Green State University (Ohio); Professor Werke was a guest of the quintet for this tour.

Thus was the beginning of the Monarch Brass Quintet's tour of the Trentino region of Northern Italy. What a spectacular area of the world to come together to make music. Needless to say with a name like Speziale it didn't take me very long to adapt to my sur-

roundings.

Our concerts were presented in venues as diverse as castles, wineries and mountainous areas near the summit of the Dolomites. Certainly the settings of the historic, old castles and vintage (pardon the pun) wineries provided an incredibly unique ambiance for our music. But nothing in all of my years of training and subsequent lengthy career as a symphony orchestra musician prepared me for the experience we had the day we played our first concert for the "I Suoni delle Dolomiti" Festival – Music and Mountains. We literally hiked for an hour and a half up a rather steep mountain to reach our performance site – the outdoor porch of a rustic chalet. And so did our audience. In typically Italian tradition, our hosts treated us to a full (and I do mean full) four course lunch. Before the concert! The afternoon was filled with festivity – a mood that followed us and the audience down the mountainside. Talk about meeting your audience coming and going.

The enthusiasm of our audiences in hearing an all-women's brass quintet was surpassed only by the exhilaration of the musicians sharing in this international exchange. ■

This article originally written for Pan Pipes, the Sigma Alpha Iota journal.

Continued from page 2

However, I did take into account what works were being performed close to the due dates and worked with our orchestra's conductor in order not to put me or the performance at risk.

I have to admit that good performance and breathing techniques immensely helped my own three "premieres" while I was in labor.

I share this story with my female students: When the nurse said it was time to "push" I just had to prepare to "blow." It worked like a charm. ...I provide a good role model and have not had to relinquish any of my musical goals while doing so. You learn to use your time much more wisely.... In the meantime, what greater gift can one give to a child than the gift of good music "in utero."

Sincerely,

*Ann Rogalla Portenga
Muskegon, Michigan*

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. 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 newsletter
3501 Happy Hollow Rd.
Independence, MO 64058*



CONFERENCE 2000 • JUNE 28 — JULY 1

Conference Overview

by Stacy Simpson, IWBC Conference Coordinator

Hello from Cincinnati! Thank you, thank you and thanks again to everyone helping put this 2000 Conference in motion. I am already really excited about this conference. Let me tell you that the new facilities at the University of Cincinnati College-Conservatory of Music are absolutely amazing. There are four large buildings centrally located in what is called the CCM Village. Inside and out it is truly state of the art. Not to mention that the conference itself is packed with wonderful and amazing artists and clinicians. I look forward to the ongoing efforts of everyone involved and would like to encourage anyone who would like to help at the conference to get in touch with us. We would love for you to be involved.

SOLOISTS:

Velvet Brown tuba
tuba soloist, conductor,
Professor, Bowling Green
State University

Barbara Butler trumpet
member, Chicago Chamber
Musicians, Music of the
Baroque, faculty,
Northwestern University

Rebecca Bower Cherian
trombone; Associate
Principal Trombone,
Pittsburgh Symphony

Abbie Conant trombone
trombone soloist, recording
artist, educator, Professor,
Hochschule fur Musik,
Trossingen, Germany

Mary Ann Craig euphonium
Montclair State University

Angie Hunter euphonium
euphonium soloist, recording
artist, educator, Konigsfeld,
Germany

James Miller trombone
Associate Principal
Trombone, Los Angeles
Philharmonic, winner of 1997
IWBC Solo Competition
(Category II)

Jennifer Montone horn
Third Horn, New Jersey
Symphony, NY freelance
musician

Kristy Morrell horn
winner of 1997 IWBC Solo
Competition (Category I)

Susan Slaughter trumpet
Principal Trumpet, Saint
Louis Symphony, founder,
IWBC

Artists

by Laurel Ohlson, Vice-President of IWBC, Member of Artists Committee

Cincinnati in June 2000 is the place to be if you want to see, hear, and learn from some of the finest brass players in the U.S., Canada, and abroad. More than forty artists are currently confirmed to appear at the conference in June, including soloists and ensembles both jazz and classical. Of particular note is the appearance of top-notch veteran players alongside some very exciting young talent as you'll see in the outside columns on these pages.

Solo Competition

by James Ross, Co-Chair, Solo Competition Committee

Greetings from the solo competition co-chair. I would like to take this opportunity to say a few words about the 2000 competition. Anne Schaerer and myself would first like to thank our colleagues from the Metropolitan Opera, New York Philharmonic, Chicago Symphony, and St. Louis Symphony for taking the time to answer our enquiries regarding repertoire for the competition. A special thank you to Dr. Brian Bowman for guiding us through the euphonium literature.

The format for the competition this time around is significantly different in a few ways, the most fundamental way is that for the first time we are having six instrumental categories, Trumpet, Trombone, French Horn, Euphonium, Bass Trombone and Tuba. Contestants from each category will be competing against each other according to those categories.

Also, there will be no minimum or maximum age limits on contestants. The committee and the board felt strongly about being as inclusive as possible regardless of age.

Another special thank you to Marie for being patient yet firm in her zeal to get this aspect of the conference on track and on time. Good luck to all who enter and see you in Cincinnati.

Composition Commission

by Faye-Ellen Silverman, Chair, Composition Commission Committee

After a dedicated search process, the composition competition committee has selected Carolyn Bremer to write a work for the Monarch Brass Ensemble. Prior to this decision, guidelines for the competition were worked out by the committee. Then all members of the Board of Directors were invited to nominate women composers for consideration. The final list included ten names. At this point, Administrator Chandra Asken compiled a tape of excerpts of works by all ten composers, along with a brief biographical summary. Members of the committee then voted for their first, second, and third choices. The committee consisted of Faye-Ellen Silverman, chair, Laurel Ohlson, Marie Speziale, Langston Fitzgerald III, Neal Corwell, and Chandra Asken, with Susan Slaughter serving as an advisor.

Carolyn Bremer, who had written a work for the Monarch Brass's first tour, is head of the composition program at the University of Oklahoma, where she directs the New Century Ensembles. She has received grants from Meet the Composer, the Regents of the University of California, UC Intercampus Arts Council, and has been named an AAUW Recognition Awardee for Emerging Scholars. She studied at the Eastman School of Music and CalArts and received her doctorate from the University of California. Ms. Bremer will be participating in the Conference.

CONFERENCE 2000 • JUNE 28 — JULY 1

Sponsorship

by Susan Slaughter, Chair, Sponsorship Committee

Time is fast approaching when we will all gather again to celebrate our third International Women's Brass Conference held in Cincinnati, Ohio.

If you have never attended a conference before, please plan to attend this conference in Cincinnati. The IWBC was founded in 1992 for you. We need your presence for the conference to be a success.

As you know, the IWBC does not put on a big "fund-raising" drive, or charge high annual dues to pay for the conferences. We simply ask for your financial support when it is needed. Your support is needed now! The average cost of bringing in an artist to Cincinnati from within the boundaries of the United States is \$850 for airfare and housing. An artist outside North America will cost \$1,500.

This is where you can help! Your tax deductible contribution to sponsor an artist for the 2000 Conference will help keep the conference fee down and affordable.

To sponsor an artist, you simply choose your artist, and send the amount of money you can afford to give. Whether the amount is large or small, any amount will help.

The Board of Directors thanks you. (The IWBC is a 501(c)(3) organization)

Calling All Volunteers!

by Julia Towner, Chair, Volunteer Committee

We need you — yes you — to volunteer for the upcoming IWBC 2000 in Cincinnati, Ohio! If you think you would be interested in volunteering, please contact me at the following address. Once I have your name and address, I will be following up with an information sheet, so that you can express how you feel you would most enjoy your time as a volunteer.

Please include your name, address, phone number (optional) and e-mail (if applicable), and send it to: Julia Towner, 6516 Rainbow Lane, Cincinnati, Ohio 45230, email: townnerje@aol.com, or call day or evening and leave a message: 513/624-8799

I look forward to hearing from you, and am very excited about the many volunteer opportunities this conference will offer to make this a rewarding and personal experience!

Business Card Ads

by Maureen Horgan, Chair, Fundraising Committee

IWBC Members: Toot your own horn at the Conference — print your business card in the program! You will support IWBC and everyone will know who you are. Contact Advertising Chair: Maureen Horgan, moehorgan@aya.yale.edu, (617)413-4914, or P.O. Box 230212, Boston, MA 02123-0212. \$75, and you supply the card.

You are also welcome to purchase an ad, or encourage someone you know in the music (or any other) business to do it. Prices range from \$85 for a 1/8 page ad through \$250 for a full page. The business must supply the "copy" ready to print, either electronically or camera-ready. Contact Maureen as shown above. We would like to receive the ads by March 2000. Thanks!

Registration

by Diane Henderson, Director of University Conferencing

The Department of University Conferencing at the University of Cincinnati will be providing registration and administrative assistance to this year's conference. The recently established department offers conference planning and management assistance to conferences hosted by all colleges and administrative units in the University. As Director of University Conferencing I have held similar positions for 19 years, serving the University of Kansas School of Medicine at Wichita, Western Michigan University, and the University of North Carolina at Chapel Hill prior to arriving at UC. I have also held multiple leadership positions in the conferences division of the University Continuing Education Association and have made professional presentations on all aspects of conference management at regional and national programs. I'm looking forward to a successful IWBC Conference 2000!



Marvin Stamm trumpet
jazz and studio trumpeter,
educator, clinician, Besson
artist

Deanna Swoboda tuba
tuba soloist, Summit
Recording artist

GROUPS:

Aurora Trombone Quartet:

Susan Dustan, trombone
Linda Pearse, trombone
Rachel Thomas, trombone
Julia Bantin, bass trombone

Besson Brass:

Dennis Najoom, trumpet
Glenda Smith, trumpet
Marvin Stamm, trumpet
Carl Vale, trombone, eupho-
nium
Patrick Sheridan, tuba

Canterbury Brass:

Dan Grantham, trumpet
Stacy Simpson, trumpet
Kathryn Hagen, horn
Iain Hunter, trombone
Todd Nix, tuba

Members of the Metropolitan Opera Orchestra Horn Section:

Julie Landsman, prin. horn
Michelle Baker, 2nd horn
Anne Sharer, 3rd horn
Barbara Jostlein, 4th horn

The Stoneback Triplets:
trumpeters Kristin, Mary and
Sarah

University of Cincinnati College-Conservatory of Music brass faculty:

Brad Goode, trumpet
Alan Siebert, trumpet
Randy Gardner, horn
David Vining, trombone
Tim Northcut, tuba



CONFERENCE 2000 • JUNE 28 – JULY 1

Exhibitors

by Laura Lineberger, Chair, Exhibitors Committee

Although the executive committee is still in the planning stages, we are actively pursuing potential exhibitors for the IWBC 2000. Many businesses and colleges have already been contacted about displaying their products and services for our next conference. It is our hope to expand the exhibits from past years, to include music instrument displays, sheet music displays, CD and music recordings displays, college and university recruitment displays and informational booths for opportunities and careers in music.

We are ardently striving to provide a pleasurable atmosphere in the exhibit area – including a "quiet" area for perusing sheet music and chatting with music distributors about their products and services, as well as a music instrument room for testing instruments that conference attendees might be interested in purchasing. In addition, the executive committee has allotted an extra long lunch break in the the conference schedule so that visitors of the the IWBC 2000 can avail themselves to the exhibit area without missing any of the exciting recitals and/or lectures offered.

If you are interested in being an exhibitor at the next conference, please contact Laura Lineberger, exhibit chairperson at (202) 726-0481 Home, (703) 696-3648 Work or e-mail LJLeuph@aol.com

Vienna Trumpet Ensemble:

Carole Dawn Reinhart, director

Monarch Quintet

Susan Slaughter, trumpet
Marie Speziale, trumpet
Laurel Ohlson, horn
Rebecca Bower Cherian, trombone
Velvet Brown, tuba

CLINICS, MASTER CLASSES:

Robin Graham

Principal Horn, Cincinnati Symphony

Don Greene

Optimal Performance Psychologist

Scott Nelson

Master Class in Breathing Techniques

Composers' Forum, Music in the New Millennium featuring composers:

Carolyn Bremer
Mary Judge
Frank Proto
Faye-Ellen Silverman

Solo Career

Carole Dawn Reinhart

Military Band Career

Jan Duga
Ernest Toplis

Surviving the CD Replication Process

Keith Kavanaugh

HOST:

Marie Speziale, Faculty,
University of Cincinnati
College-Conservatory of Music

This is an incomplete listing of artists. See the Spring 2000 Newsletter and Brochure for the current roster. Or visit our website at <http://metro.turmpike.net/~iwbc/>.

Conference PR and Advertising

by Elise Schowalter, Treasurer

Public relations for the IWBC Conference 2000 is in full swing. A few people deserve a world of credit: Dr. Sharon Huff has graciously agreed to handle placement of IWBC advertising in the journals and newsletters again this year, and has space reserved for our ad – look for it in the next issue of your favorite organization's journal. Cliff Towner has designed an exciting logo for the conference, which can be seen in the brochure. The public relations department of the College-Conservatory of Music at the University of Cincinnati (CCM) has agreed to handle the local publicity immediately prior to the conference. And last but certainly not least, Keith Kavanaugh is handling the design and layout of the ad, and of the Conference 2000 brochure. Thanks to all of these people for their time and talents! As well as placing ads this year, we are also in the process of requesting article space in the journals and publications in which we advertise, and will be sending out special mailings to every potential brass student that has contacted CCM this year. If any members have additional publicity suggestions, please contact Elise Schowalter at schowalter@juno.com.

Travel Arrangements

Once again Gateway Travel in Chesterfield, Missouri is pleased to be the designated travel agency for the 2000 IWBC Conference in Cincinnati, Ohio. As we did in the past, we will search all airlines for the best fare for your travel arrangements.

Please call Vicki Reynolds at Gateway Travel at 1-800-999-7712.

Remember, the IWBC is a non-profit organization and your contributions are tax-deductible.

<input type="radio"/> Regular Membership	\$30.00
<input type="radio"/> Student/Senior Membership	\$20.00
<input type="radio"/> Donor Circle	\$50.00
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Donors

December 1998 — November 1999

Over \$1000
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Marie Speziale
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Alton Mahnken
Marvin Stamm
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Phillip Richardson
Barbara N. Schmit
Carla Strickland
Yuki Suzuki
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Melissa Williams

IWBC Names New Treasurer

Elise Schowalter, currently working toward her Doctorate in Horn Performance at the University of Cincinnati College-Conservatory of Music, is the new IWBC treasurer, and is also coordinating publicity for this year's IWBC convention.

She has a Master of Music from the University of Wisconsin-Madison, and a Bachelor of Music from Wichita State University in Kansas, where she performed with the Music Theatre of Wichita and the Wichita Symphony.

For four years, Schowalter served as promotions director for radio stations in Wichita, and handled advertising/public relations for an ad agency there. She is a former member of the board of directors for the Wichita Jazz Festival, and also organized the first European tour of the University of Wisconsin-Madison orchestra. In 1999, she assisted with the organization of the Rafael Mendez (Summit Brass) Summer Institute, and is co-organizer of the festival again in 2000. ■

Yes, We Know You're There!

The IWBC receives inquiries from people around the world. There is much to do as we prepare for the conference in 2000, and believe it or not, IWBC does it all with volunteers. So please forgive us if you don't get an immediate response back from us. We are busy putting together a fabulous conference. But make sure you send us your name and address so we can add you to our mailing list. Announcements are forthcoming and we don't want you to miss a thing. Thanks for your understanding.

Is anybody out there?

It really makes our day when a reader writes in to give us kudos or straighten us out. It's also just nice to hear your stories.

You are valuable to us. Give us your opinion. Your news. Your stories. It connects us all together.

Send any article ideas, news or letters to:

IWBC Editor

*3501 Happy Hollow Road
Independence, MO 64058
or e-mail to: lhillkav@gvi.net*

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 Spring 2000 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 May.

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International Women's Brass Conference Membership Form

Mail this form with payment to: International Women's Brass Conference, 177 Lafayette Circle, Cincinnati, OH 45220

1 Name _____ Instrument _____ Date _____
 Address _____ Daytime phone (____) _____
 City _____ State ____ Zip _____ Country _____ Evening phone (____) _____
 E-mail _____ Fax (____) _____


For the purpose of listing in the IWBC Directory, please give a brief history of your musical background, instrument, number of years as a teacher, performer, etc. _____

- 2** Lifetime Membership \$1,000.00 _____
 Membership..... \$30.00 _____
 Student/Senior Membership (circle one) \$20.00 _____
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 1997 Directory of Women Brass Performers and Teachers \$8.00 _____
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 1997 IWBC T-Shirt: **SALE! Just \$5.00 ea.** XL XXL @ ~~\$15.00~~ ea. _____
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3 TOTAL \$ _____

PAYMENT: Check (payable to "IWBC") VISA MC Account # _____ Exp. Date _____

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4 Check if this form contains any change of name, address, phone, etc. Please write "CHANGE" next to any new information. 

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