



NEWS

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

LETTER

CELEBRATION — IWBC STYLE!

We are rapidly approaching the IWBC's third conference. As we complete the many details associated with the presentation of this conference, I am really excited about all that's being scheduled. To whet your appetite, let me call your attention to a number of interesting and significant items in this newsletter.

We are delighted to announce that a number of performers have been added to our featured guest artist list, including Apo Hsu and Rodney Winther, conductors; Karen Donnelly, trumpet; Hitomi Yakata, euphonium; Abbie Conant, trombone; Deborah Weisz, trombone; Amanda Stewart, trombone; and Betty Scott, trumpet. On a personal note, I am pleased that my brass colleagues at the College—Conservatory of Music and at the Indiana University School of Music have accepted our invitation to participate in this year's conference. Included in that roster are Edmund Cord, John Rommel, Jim Ackley, Brad Goode, Alan Seibert — trumpets; Tom Sherwood, Randy Gardner — horns; Carl Lenthe, David Vining — trombones; and Dan Perantoni, Tim Northcut — tubas.

We have scheduled a significant number of master classes and panel presentations covering a variety of topics and interests. Added to the list since the last newsletter are Betty Scott, Kathy Brantigan, M. Dee Stewart, Karen Schneider, Barbara Prugh and Deborah Weisz.

As in past conferences, we plan to honor women brass pioneers who have paved the way for generations of younger brass players. Robyn Card and Ramona Galey have joined forces, along with the assistance of their committee, to plan and host an exciting presentation of honorees.

Also in this newsletter are some articles spotlight-

ing recent job appointments and activities of some of our members. I know you will read with interest the article entitled, Top Brass, written by Anita Scherer. This article was printed in the AFofM *International Musician* and will also appear in a number of music magazines and journals.

Professor Sandra Rivers has graciously agreed to assist our Accompanist Committee in planning for the solo competitions. I'd like to call your attention to the list of people who have already contributed in some fashion to this conference planning process. Please note the call for volunteers. Yes, we do need your help. If you have time to volunteer, please fill out and return the Volunteer Form to Julia Towner as soon as possible. Volunteers will be rewarded for their time.

I, for one, have been impressed and genuinely excited (not to mention grateful) for the the number of gentlemen who have been, and continue to be, helpful and supportive of our efforts. None more so than Keith Kavanaugh. Not only does he put out this newsletter, he also created our website, designed our brochure and will be responsible for designing our conference program and directory. And he does it all in a very quiet, gracious, and accommodating manner. A HUGE thank you, Keith!

And last but certainly not least, we wish to thank the people on our donors' list — people who believe in and support the IWBC, its missions and goals. Conferences are exciting, rewarding events — but they are also very expensive. This year's conference is no exception. I encourage everyone to consider supporting the IWBC through sponsorships, ads or by simply sending a contribution/membership. We need and welcome your support!



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.

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**Conference 2000 begins bright and early
Wednesday morning, June 28!**

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I sincerely hope that this newsletter (the last before the conference) has provided you with a generous preview of the exciting activities being planned. I encourage you all to begin making your plans to attend the third IWBC conference at the University of Cincinnati College—Conservatory of Music, June 28-July 1, 2000. It is vitally important to come together as a community – a community that values, nurtures, encourages and celebrates the joys of brass playing and music making. See you all soon!

Sincerely,
Marie Speziale

Blow Your Own Horn



Lauraine Carpenter

Lauraine was awarded the Principal Trumpet position with the Toledo Symphony Orchestra in 1998. In addition to the regular symphony season she is part of the Toledo Symphony Brass Quintet which performs at approximately 30 schools each year. From 1991 to 1998 she was employed as Second Trumpet with the San Jose Symphony and Principal Trumpet with the Oakland Symphony Orchestra. During the 1996-97 season she won a temporary position as Assistant Principal Trumpet with the San Antonio Symphony.

She has performed with a variety of ensembles including New York City Ballet Orchestra, a rock tour with Robert Palmer and a national tour with San Francisco Symphony. For the past two summers she has been on the faculty at the Eastern Music Festival in Greensboro, North Carolina and has performed with the Cabrillo Music Festival in Santa Cruz, California since 1991. ■



Jacquelyn Sellers

Hornist and composer Jacquelyn Sellers has had a busy year with the publication of two new compositions, and a release of a new recording of her *Spiritual Settings for Horn, Soprano and Piano*. She has finished a new work for brass choir (3 trumpets, 4 horns, 3 trombones, tuba and percussion) entitled *Mass Movements for Brass Choir*. This is a three movement work based on movements from the Requiem Mass. The other composition, *Desert Suite*

for Five Horns has just been awarded second prize in the International Horn Society (IHS) Composition Competition. In addition to the award, Jacki and her horn section from the Tucson Symphony Orchestra have been invited to Beijing, China to perform the piece this summer at the IHS Conference. The other members of the TSO Horn section are Kristine Crandall, Kathleen Demlow, Victor Valenzuela and Shawn Campbell. Jacki's music is available from Kenneth C. Henslee Publishing, PO Box 41524, Tucson, AZ 85717-1524

The *Spiritual Settings* appear on a new CD released this Spring by Soprano, Dr. Charsie Sawyer, with Jacquelyn Sellers on horn and Hyesook Kim on piano. *The Unknown Flower, Song Cycles of American Women Composers of the 20th Century*, is available through the Calvin College Bookstore, Grand Rapids, MI, (616) 957-7050. The cost is \$14.99. ■



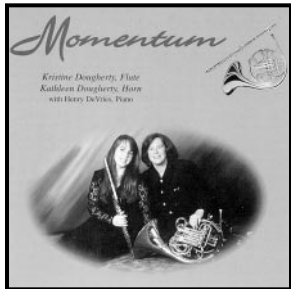
Liesl Whitaker

On March 20, 2000 Liesl Whitaker was awarded the lead trumpet chair with The U.S. Army Blues Jazz Ensemble (Pershing's Own) based at Fort Myer, Virginia.

She attended college at Appalachian State University (Boone, North Carolina) and The University of Cincinnati College—Conservatory of Music and studied trumpet with Bill Adam, Pat Harbison and Joe Phelps. Liesl is a charter member of the all woman big band Diva, based in New York City, serving as both lead trumpet player and personnel manager. She also plays lead trumpet with the Ed Palermo Big Band and other New York-area bands, and frequently performs in the pit orchestras for many top Broadway musicals.

Her recording credits include Diva's *Something's Coming, Leave It To Diva* and *I Believe In You, Ed Palermo Big Band Plays the Music of Frank Zappa, Tommy Igoe's New Ground*, and the Grammy-nominated *The Wizard of Oz* original cast album (Madison Square Garden Production). ■

Blow Your Own Horn



Momentum

Momentum

Long Island-based mother/daughter duo Momentum released its debut CD in February of 2000. Appropriately titled *Momentum*, the disc features hornist Kathleen Dougherty and her daughter, flutist Kristine Dougherty with pianist Henry DeVries. The duo specializes in performance of music written, arranged or transcribed for flute, french horn and piano by composers such as Quantz, Beethoven, Devienne, Telemann, Pachelbel, Müller and Graun. The CD is available by sending check or money order for \$15 (includes shipping) to Momentum, 44 Nassau Rd., Masapequa, NY 11758. ■



Denise Tryon

In January of 2000 Denise won the Second horn position in the Baltimore Symphony where she will begin playing in the fall of this year. Originally from Minnesota, Denise Tryon graduated High School from Interlochen Arts Academy. From there she went on to get her Bachelor's in Music from New England Conservatory of Music, where she studied with Charles Kavalovski, Chester Schmitz and Gus Sebring. As a member of the Taiyo Wind Quintet, she was in the Artist Diploma Program at N.E.C. for a year. She then played in the New World Symphony before becoming Fourth horn in the Columbus Symphony in 1998. ■

Deborah Weisz

Trombonist Deborah Weisz has been chosen to perform with her quintet at the Mary Lou Williams Women in Jazz Festival on Friday, May 12, 2000 at the Kennedy Center in Washington DC. Deborah has been making guest soloist appearances at various colleges, the NY Brass Conference and the Eastern Trombone Workshop 2000 this spring. ■

Monarch Brass Quintet

Review from the Washington Post, March 17, 2000 by Cecilia Porter

The Monarch Brass Quintet deserved more than the one encore demanded after its concert Wednesday at the National Museum of Women in the Arts. Everyone in this virtuosic group has pioneered the entrance of women as brass soloists in American orchestras. The group was founded by Susan Slaughter, principal trumpet of the St. Louis Symphony; Marie Speciale, retired associate principal trumpet of the Cincinnati Symphony, teaches at Indiana University; Laurel Ohlsen is associate principal horn of the National Symphony Orchestra; JoDee Davis (replaced Wednesday by an inaudibly announced musician) is second trombone of the Santa Fe Opera. Velvet Brown, faculty member at Bowling Green University is principal tuba of the New Hampshire Music Festival Orchestra.

Three world premieres by female composers, two of them present at the concert, took center stage. Faye-Ellen Silverman set her *Dialogue Continued* for French horn, trombone and tuba. Its five cameo movements intertwined in textures of subtly serpentine lines of counterpoint. Carolyn Bremer's very tonal three-part *Opposable Thumbs* engaged the full quintet in teasing "quotations" of familiar melodies, including National Public Radio's signature tune. Or the group coalesced in variously blended shades of molten harmonies. Libby Larsen could not attend the performance of her rhythmically intricate *Brazen Overture* which opened with Brown's spicy tuba solos.

Most entertaining was *The Roaring Twenties* medley arranged by Paul Nagle and enlisting every trick of the brass quintet trade with all its bluesy glissandos and muted wah-wahs. ■

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

Top Brass: The IWBC

by Anita Scherer

Anita S. Scherer holds a B.A. degree in gerontology from Cincinnati's College of Mount St. Joseph. She recently retired after nearly 20 years as a marketing executive with one of Cincinnati's largest advertising agencies. Ms. Scherer served for six years on the Performing Arts Series Advisory Board at the College of Mount St. Joseph and for seven years on the Marketing Advisory Board of Cincinnati's Contemporary Arts Center. She also served as a corporate fund-raiser for the Fine Arts Fund for 15 years. For the past 10 years, she has been an active board member with the Arts and Humanities Resource Center for Older Adults. An award-winning actress, she was active in community theater for over 30 years. Her abiding interest in archaeology led her to the distinction of being the first American to work on the dig site of a Roman-Germanic battle (dating back to 9 A.D.) at Kalkriese near Osnabrück, Germany. Ms. Scherer is listed in Marquis Who's Who of American Women and Marquis Who's Who in the Midwest.

"It's a man's world." Until the last half of the 1900's, women everywhere were all too familiar with this tenet. America's involvement in two World Wars created opportunities for women to prove they were as capable as their male counterparts by stepping in to fill openings left by manpower shortages. Education, Equal Opportunity laws and a heightened sense of "political correctness" have certainly opened doors for women, but many professions, industries and businesses continue to be male dominated. If you are a female brass player, you have probably experienced this all too often. A deeply ingrained gender bias, not poor performance or lack of physical strength, continues to keep women brass players from being selected for coveted positions. Whether overtly stated or covertly implied, "We need a man to play the solo parts" remains a constant frustration in auditions. The few women who are chosen often encounter feelings of isolation. The truth is, women brass musicians are still regarded as an oddity.

Obstacles such as these were the triggers that prompted Susan Slaughter (Principal Trumpet of the Saint Louis Symphony) to do some in-depth research. She discovered that established professional musicians' organizations had sound and worthwhile agendas of their own, but none of them addressed both the major issues and the particular needs of female brass players. Ms. Slaughter then sent out questionnaires to 1400 female brass musicians to get an indication of interest level and topics of concern. She was told to expect a 2-3% response rate (average for most unsolicited questionnaires). Instead, her response rate was an unprecedented 29%. Furthermore, an overwhelming 94% of the respondents were eager to participate in an organization that focuses on issues geared to women brass musicians. As a result, the International Women's Brass Conference (IWBC) was formed in 1992.

The IWBC is unique in its purpose. It is a major forum for all brass players-women and men, professionals and students-to meet on common ground, to offer one another a sense of community, encourage-

ment, friendship and support. The IWBC's mission, though succinct in verbiage, is broad in scope: To provide opportunities to educate, develop, support, employ and inspire women brass musicians who wish to pursue professional careers in music.

Pioneer bass trombonist Betty Glover (Cincinnati Symphony Orchestra, retired) has been a strong supporter of the IWBC since its inception. "An organization like this, with so many brilliant players of such professionalism, shows a united front," she stated in a

...an overwhelming 94% of the respondents were eager to participate in an organization that focuses on issues geared to women brass musicians. As a result, the International Women's Brass Conference (IWBC) was formed in 1992.

recent phone interview. "This is bound to make an impression on conductors throughout the world. Sooner or later, they can't ignore us any more. There is no longer such a thing as 'a man's instrument' or 'a woman's instrument.' IWBC provides the important role models which are so necessary for young female brass players," Glover went on to say. Marie Speziale (trumpeter, educator and current President of the IWBC) echoes Ms. Glover's sentiments about role models. Ms. Speziale sees the IWBC as being "a significant forum to actively work toward insuring that all brass players are given an equal opportunity to showcase their talents and compete for employment."

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Julie Landsman (Principal Horn of the Metropolitan Opera Orchestra) is committed to setting an example to fine students. As founder of the Met Horns (who will be performing at the Conference), she feels that "playing at the IWBC is a privilege and an inspiration. "It is a place to show the world we can do it, we have done it and we're doing it right now!"

Equal consideration for employment and equal pay are key IWBC goals. Recognition of a few to give the appearance of acceptance is not the same as acceptance of the many who have proven, and continue to prove, they are more than equal to the rigors of the task. "The IWBC will always be a conference that supports women brass musicians through networking, education and performance opportunities," states IWBC founder Susan Slaughter. Slaughter feels "there will always be a need for the IWBC, but maybe by the 22nd century all will be equal." If the IWBC realizes its goals, the "playing field" will be equal much sooner than that.

Conference Call

IWBC 2000 will be convening on the campus of the College Conservatory of Music (CCM) in Cincinnati, Ohio from June 28 through July 1. The conference will be among the first to enjoy CCM's newly renovated facilities at the University of Cincinnati. More than 40 artists will be appearing at the conference, including soloists, jazz and classical ensembles, veteran players and exciting young ones. IWBC 2000 provides a major opportunity for brass players from around the world to exchange ideas, share experiences, and learn from one another.

In addition to the workshops, seminars and master classes planned for the Conference, the solo brass competition promises to be one of the most exciting events. Competition is open to men and women, students and professionals. Unlike many competitions, there is no age limit on contestants. All solo competitors, however, must be registered conference attendees. Instrumental categories have been increased from four to six (horn, trumpet, trombone, bass trombone, euphonium and tuba). Two cash prizes will be awarded in each of the six categories. For more information on the conference or to request a registration brochure, visit the IWBC web site at <http://metro.turnpike.net/iwbc/> or write to: IWBC, University Conferencing, 567 University Hall, P.O. Box 210031, Cincinnati, OH 45221-0031. You may also phone (513/558- 1810) or Fax (513/558-0385) a request for the Conference 2000 brochure. ■

Notes:

Betty Glover played Bass Trombone and Tenor Tuba with the Cincinnati Symphony Orchestra from 1952 to her retirement in 1985. Prior to her involvement with the CSO, she was Principal Trombone of the Kansas City Philharmonic and Principal Trombone of the Columbus (Ohio) Philharmonic. In 1992, she retired after 40 years of teaching at the College Conservatory of Music, University of Cincinnati where she was Professor of Trombone-Euphonium and Conductor of Brass Choir (1969 to 1992). As the first female bass trombonist in a major symphony orchestra, Ms. Glover was among the first to be presented with the IWBC's Pioneer Award.

Marie Speziale serves on the American Music Teachers Editorial Committee of the Music Teachers National Association. She is acknowledged as the first female trumpeter in a major symphony orchestra. She served as Associate Principal Trumpet with the Cincinnati Symphony Orchestra from 1964 until she retired from the position in 1996. Since 1979 she has held the position of Adjunct Associate Professor at the University of Cincinnati College – Conservatory of Music. She also holds the position of Professor of Music at Indiana University School of Music. In 1999 she was the only female of six Americans to participate in the Tokyo International Music Festival's Super World Orchestra. Ms. Speziale is a member of IWBC's Monarch Brass Ensemble and recently toured northern Italy with its quintet. As a freelance artist, she has played on the soundtrack for the TV series Star Trek: Voyager.

Susan Slaughter has been Principal Trumpet of the St. Louis Symphony since 1973. She is recognized as being the first woman principal trumpet in a major symphony orchestra. She is a featured soloist with orchestras in the St. Louis area and on the west coast. In addition to having served on the board of the International Trumpet Guild and on the faculty of the Grand Teton Orchestra Seminar, Ms. Slaughter is also the founder of "Trumpet Lab," an intensive workshop for young musicians.

Julie Landsman has played Principal Horn with the Metropolitan Opera Orchestra since 1985. Prior to that she was Co-Principal Horn of the Houston Symphony and Principal Horn of the St. Paul Chamber Orchestra. Ms. Landsman has been on the faculty of the Juilliard School since 1989. She has also taught at the University of Houston, Rice University, Purchase College, and Brooklyn College. As a freelancer, she appeared regularly with the New York Philharmonic and Orpheus.

The Monarch Brass Quintet visits our Nation's Capital

Susan Rider is a native of Cedar Falls, Iowa. She received a Bachelor of Music degree from the University of Northern Iowa. She completed a Master of Music degree from Indiana University, and is currently finishing a Doctor of Music from there. Miss Rider, a trumpet player, has performed with the Midland/Odesa Symphony, Lone Star Brass Quintet, The Owensboro Symphony, The Columbus Indiana Philharmonic, the Spoleto Festival USA Orchestra, the New World Symphony, and the Waterloo/Cedar Falls Symphony. Currently, she is a performing member of "The President's Own" United States Marine Band in Washington DC.

by Susan Rider

On March 15th, the Monarch Brass Quintet presented a concert at The National Museum of Women in the Arts in Washington D.C. The concert was presented as part of its Women in Music Concert Series. At the beginning of the week, the five members met for two days of intensive rehearsals to put together the program. In addition, they presented an outreach concert to young students from area schools.

The members for this concert were Susan Slaughter, Principal Trumpet of the St. Louis Symphony Orchestra; Marie Speziale, Professor of Trumpet at Indiana University; Laurel Ohlsen, Associate Principal Horn of the National Symphony; Jo Dee Davis, Professor of Trombone at Kent State University, and Velvet Brown, Professor of Tuba at Bowling Green State University. Davis came in as a last minute substitute for Rebecca Bower Cherian, Co-Principal Trombone of the Pittsburgh Symphony.

The Quintet Performed in an intimate setting, offering a diverse program from standard works to three commissioned premieres. They opened with *Sonata from Die Bankelsangerlieder*. Next they performed works by two female Renaissance composers, *Amor, se questa sera Nemica de gl'amanti* by Francesca Campana, and *Gigue* by Antonia Bembo. The group then played two Claude Debussy transcriptions, *Quant j'ai ouy le tabourin* and *Yver, vous n'estes qu'un villain*. The large work on the first half was three movements from John Cheetham's *A Brass*

Menagerie, a piece originally commissioned by The New Mexico Brass Quintet. They rounded out this portion of the program with *Raise the Roof* by Gwyneth Walker. In this work, the performers showed off their additional skills of knee patting and foot stomping.

The second half started with the first of the Quintet's three commissions. The work, Libby Larsen's *Brazen Overture*, began with Brown as the only performer on the stage while the others sat in the audience. All eventually made their way on stage during the playing of the piece to join Brown for its conclusion. The second commissioned work of the night, Faye-Ellen Silverman's *Dialogue Continued (in five short movements)*, is a brass trio for horn, trombone, and tuba. The piece was designed to give the trumpet players a rest during a concert situation. The group then presented *Sojourner Truth* by St. Louis composer Paul Reuter. This is a transcription from an orchestral work scored by the composer for trumpet, trombone, and narrator. Slaughter and Davis performed the musical portion of the piece and Brown narrated. Next, the third commissioned work, entitled *Opposable Thumbs* by Carolyn Bremer was played. It is in three movements, and based on an earlier composition of hers on the subject of evolution. The group ended with a Paul Nagle arrangement of popular songs from the 1920's called *The Roaring Twenties*. As an encore, the Quintet played an arrangement based on *Sweet Georgia Brown* called *Sweet Velvet Brown*. As one might suspect, this featured a lot of tuba.

The two hour program showed off the impeccable artistry of each of these individuals. The atmosphere of the concert was very relaxing as each member of the Quintet took turns interacting with the concertgoers by giving descriptions about each of the works. Libby Larsen was not able to come to the concert due to a prior commitment. However, Faye-Ellen Silverman and Carolyn Bremer were in attendance. Both were given the opportunity to speak about each of their works.

The group was very well received by the audience as was exhibited by their enthusiastic reaction to the concert, and their interaction with the members of the Quintet at the reception which followed the concert. ■



Monarch Brass Quintet (Washington DC): Susan Slaughter, Laurel Ohlsen, Velvet Brown, Jo Dee Davis and Marie Speziale

CONFERENCE 2000 • JUNE 28 — JULY 1

Corrections to the Conference 2000 Brochure

Due to the early print deadline for the enclosed Conference 2000 Brochure, several typos and errors got past our elite team of editors. Here is the correct information:

In the **Solo Competition: Solo Repertoire** section of the brochure, the first selection under the the **Bass Trombone Solo Repertoire, Final Round** should be the E. Ewazen *Concerto for Bass Trombone* (not *Concertino*)

In the **Solo Competition: Solo Repertoire** section of the brochure, the first selection under the the **Trombone Solo Repertoire, Preliminary Round** should be the E. Ewazen *Sonata for Trombone and Piano* (not *Sonata*)

On the brochure order form, under the **Conference Registration: Single Day Registration**, the morning and afternoon Concerts on June 28 are \$10 each and the evening performance is free.

Euphonium soloist Dr. Mary Ann Craig is unable to attend the Conference.

Additions to the Conference 2000 Artist and Masterclass Rosters



Kathy Brantigan received her Bachelor and Master of Music Degrees from the University of Michigan. She has studied with Abe Torchinsky and Sam Pilafian. She and husband Charles Brantigan are founders of The Denver Brass of which Kathy is Executive Director. She performs with The Denver

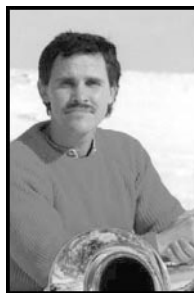
Brass and the Aries Brass Quintet, is Chair of the Brass Department and Instructor of Tuba at the University of Denver Lamont School of Music, and is Treasurer of the International Tubist Universal Brotherhood Association (TUBA). In addition to her musical pursuits, Kathy and her husband restore Victorian homes and are the parents of four sons – Hans, Nathan, David, and Shay.



Abbie Conant received her Bachelor's Degree (cum Laude) from Temple University in 1977, studied at Yale University in 1976, received her Master's Degree from the Juilliard School in 1979, and a Meister diploma from the Staatliche Hochschule für Musik in Cologne, Germany in 1984. She

was solo trombonist of the Royal Opera of Turin, Italy

from 1979 to 1980 and the Munich Philharmonic from 1980 to 1993. She has recorded a highly acclaimed CD of trombone and organ music and performs internationally as a concerto soloist, recitalist, improviser and performance artist. In 1992 she was named full tenured Professor of Trombone at the Staatliche Hochschule für Musik in Trossingen, Germany. For her most recent project, entitled *The Wired Goddess and her Trombone*, she is working with composers to create works for computer and trombone based on the theme of the goddess.



Dr. Neal Corwell is currently a freelance composer and euphonium soloist/clinician with a DMA degree from the University of Maryland in euphonium performance and pedagogy. He is also a member of Symphonia, a professional tuba-euphonium ensemble chosen from our nation's

finest low brass performers. He performs around the world and was chosen as one of the featured composers for the 1997 Bowling Green International Music and Arts Festival, and in 1999 he won a Maryland State Arts Council award and grant for his excellence in classical music composition. His compositions have been included on recent recordings on Mark Records,



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 für Musik, Trossingen, Germany

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

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

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Crystal Records, RJR Digital, TRYFAN, and Nicolai Music. Neal also composed and performed all the music for his solo euphonium/trombone CD titled *Distant Images* (1994), and recently released a new euphonium/tuba recording, *Heart of a Wolf* (2000).

Deanna Swoboda tuba
tuba soloist, Summit
Recording artist

GROUPS:

Aurora Trombone Quartet:

Susan Dustan, trombone
Linda Pearce, 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

Monarch Quintet

Susan Slaughter, trumpet
Marie Speziale, trumpet
Laurel Ohlson, horn



Karen Donnelly is principal trumpet for the National Arts Centre Orchestra in Ottawa. She has a Master's of Music from McGill University in Montréal where she performed with the Montréal Symphony Orchestra, Les Grands Ballets Canadiens Orchestra, National Arts Centre Orchestra and others.

She has a busy chamber music schedule performing many concerts for CBC. As a member of the Riedau Lakes Brass Quintet she is active giving educational concerts and workshops in schools in the greater national capital region.



Apo Hsu holds the posts of Artistic Director and Conductor of The Women's Philharmonic in San Francisco as well as Music Director and Conductor of the Springfield Symphony (MO). Previously she completed a critically acclaimed six year term with the Oregon Mozart Players as

well as a highly successful three year tenure with the Oregon Symphony in a coveted Affiliate Artist/NEA Conductor position. Apo has worked with such esteemed artists as Andre Watts, Gil Shaham, Sarah Chang, Gary Karr, Angela Hewitt, Tony Bennett, Judy Collins, and many more. She will make her debut as the conductor of the Monarch Brass Ensemble at this year's conference.

Indiana University Faculty Brass

Edmund Cord, trumpet, John Rommel, trumpet, Tom Sherwood, horn and Carl Lenthe, trombone and Dan Perantoni, tuba.



Mary Judge is the Principal Librarian of the Cincinnati Symphony Orchestra and the proud single mother of 3 children. She graduated from the School of Music at Indiana University where her teachers included Roque Cordero and Juan Orrego-Salas. Her *Fanfare for a Celebration* was commis-

sioned by the CSO in honor of their centennial season and was performed, along with her *Fanfare for a New Decade* at Riverbend, the CSO's summer home. She is former President of the Major Orchestra Librarians Association (MOLA) and hosted the 1991 international convention in Cincinnati.



Kristy Morrell holds the second horn position with the Los Angeles Chamber Orchestra and works actively as a free lance performer and studio musician. She is also on the faculty at the University of Southern California. In 1993 she was awarded first prize in the International Horn Society

solo competition and in 1997 won first prize in the solo competition at the International Women's Brass Conference. She has a Doctorate of Musical Arts from the University of Southern California and has performed with the Los Angeles Philharmonic, Rochester Symphony, Utah Symphony, Chamber Orchestra of Santa Fe and Boise Philharmonic.



Karen Schneider is widely known as an excellent teacher and embouchure problem solver. Many of her students have received sizable scholarships and one was awarded the Jon Hawkins Memorial Competition by the International Horn Society.

She has given master classes at the Cleveland Institute of Music, University of Cincinnati College—Conservatory of Music, Penn State, Miami University and the University of South Florida where she also hosted a horn workshop with Philip Farkas. She has performed with the Cincinnati Symphony Orchestra and the Cincinnati Pops.

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Continued from page 8



Dr. Betty Scott is a full professor at University of Missouri-Columbia, where she gives brass instruction, teaches Music Appreciation and World Music and conducts the MU Brass Choir and MU Trumpet Ensemble. For the Honors College, she teaches a class entitled *The Creative Process*,

among the most popular on campus, as well as other classes. She is the winner of several academic honors, including the University of Missouri Alumni Teaching Award, Alumnae Anniversary Faculty Award for Outstanding Teaching, Honors Professor of the Year and Faculty Honors Tap for Mortar Board. She plays "extra" with The St. Louis Symphony Orchestra and is a member of the MU Faculty Brass Quintet and the Clarion Brass Quintet in St. Louis. She also performs regularly and gives workshops for The International Trumpet Guild and has performed frequently with The Classical Music Seminar in Eisenstadt, Austria.



At age 18, **Amanda Stewart** has already been playing the trombone for 11 years. She attended the Interlochen Summer Arts Camp in 1998 and was principal trombone in the World Youth Symphony Orchestra. In 1999 she won the Music Teacher's National Association high school brass

competition for the state of Maryland, the Eastern Region and the nationals in Los Angeles. In the summer of 1999 she attended the Tanglewood Institute's trombone workshop and the Youth Artist Orchestra program.



M. Dee Stewart is Professor of Music at Indiana University and has been a member of the Philadelphia Orchestra for 18 years. Inspired by the increasing interest from high school students, he developed *College Audition Preparation*, a summer workshop for all wind instrumentalists who are considering music study in college. Other master classes

include *Trombone Tutoring* and *FAME*. He has performed numerous recitals on alto, tenor and bass trombones, euphonium and bass trumpet, and appeared with the New York Philharmonic, Chicago Symphony, San Francisco Symphony, St. Louis Symphony and others.



Deborah Weisz, former trombonist with Frank Sinatra, has studied with trombonist Carl Fontana and pianist/composer Jim McNeely and has been a featured guest jazz artist at the 1998 Many Colors of A Woman Festival, the 1999 International Trombone Festival, the 1999 International Women in Jazz

Festival, the Eastern Trombone Workshop 2000, the New York Brass Conference 2000 and will be featured with her quintet at the Mary Lou Williams Women in Jazz Festival at the Kennedy Center in May 2000. Deborah performs in Broadway pit orchestras, chamber and orchestral ensembles, the big bands of Jimmy Heath, Diva, Dennis Mackrel and Ed Palermo, and in small ensembles with jazz artists such as Freddie Hubbard, Louis Hayes and Emme Kemp. She released her debut CD, *Breaking Up, Breaking Out* in 1997.



Hitomi Yakata earned her Bachelor of Music in euphonium from the Tokyo College of Music and is currently pursuing her Artist Diploma at Indiana University where she also studies trombone and teaches euphonium and trombone as an assistant instructor. She was a finalist in the

Artist Division Euphonium Competition at ITEC 1998 and will be a featured soloist during the Indiana University Wind Ensemble tour of Japan in May 2000. She also performs regularly with David Baker's big band. ■



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

Becoming a Soloist

Carole Dawn Reinhart

March to a different Drummer: Military Music Careers

Jan Duga
Ernest Toplis

Surviving the Recording & CD Replication Processes

Frank Proto
Keith Kavanaugh

Preparing for College Auditions

M. Dee Stewart

Health Issues: Striving for Wellness; Surviving Illness

Betty Scott

Learn from the Met Horn Mavens

Julie Landsmann, Michelle Baker, Anne Scharer, Barbara Jostlein

Jazz Improvisation

Marvin Stamm



CONFERENCE 2000 • JUNE 28 — JULY 1

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 are interested in volunteering, **please fill out the enclosed form** and return to me as soon as possible. Volunteers will be *rewarded*. Once I have your name and address, I will be following up with an information sheet.

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: townerje@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!

Focus, Focus, Focus! Improvisation

Deborah Weisz

Working for and With the Opposite Sex

Laurel Ohlson

Brass Orchestral Repertoire Reading Session

Marie Speziale

Embouchure Fixing

Karen Schneider

How to Lead A Section

Susan Slaughter

Tips from the Top

Abbie Conant and friends

ACCOMPANIST COORDINATOR:



Pianist **Sandra Rivers** has concertized throughout the world.

She has appeared at the Mostly Mozart Festival at Lincoln Center, Tanglewood, the Schleswig-Holstein Festival, Aspen, the Kennedy Center and on Great Performers' Series at Lincoln Center. Ms. Rivers is also widely known for her concert partnerships with many of the world's leading soloists, including Itzhak Perlman, Kathleen Battle, Gil Shaham, Joshua Bell, Cho-Liang Lin, Sarah Chang and Nadja Salerno-Sonnenberg.

HOST:

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

This is an incomplete listing of artists. See the Brochure and visit our website at <http://metro.turnpike.net/~iwbc/> for a complete roster.

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 have extended the deadline to receive the ads to May 25, 2000. Thanks!

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)

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

<input type="radio"/> Regular Membership	\$30.00
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IWBC Conference 2000

The IWBC gratefully acknowledges the assistance of the following in the Conference 2000 planning.

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.....

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: keith@bauwau.com

Help!

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.

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DESIGN & PRODUCTION

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EDITORIAL:

3501 Happy Hollow Rd.
Independence, MO 64058
ph/fax: 816/650-3347
keith@bauwau.com

SUBSCRIPTIONS:

177 Lafayette Circle,
Cincinnati, OH. 45220
ph/fax: 513/751-6964

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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 _____
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 Contribution (fill in amount) \$ _____
 1997 Directory of Women Brass Performers and Teachers \$8.00 _____
 Women Brass Musicians, Past and Present \$8.00 _____
 Carole Dawn Reinhart biography, (CD included) \$25.00 _____
 1997 IWBC T-Shirt: **SALE! Just \$5.00 ea.** XL XXL @ ~~\$15.00~~ ea. _____
 1997 IWBC SweatShirt: **SALE! Just \$10.00 ea.** XL XXL @ ~~\$30.00~~ ea. _____
 Shipping & Handling (per order)..... \$3.00 _____

3 TOTAL \$ _____

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

Signature _____ Name on Card _____

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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Workshops and Masterclasses

IWBC Conference 2000

Preparing for College Auditions

Instructor: M. Dee Stewart

A workshop for teachers and high school students. Preparation is the key to success for all students who are planning to apply for entrance to college music programs. The session focuses primarily on helping brass and woodwind players develop outstanding instrumental auditioning skills. Some emphasis is placed on other areas of importance to students, such as theory, financial aid, piano, degree programs, career options, and college entrance requirements. Mr. Stewart is the director of College Audition Preparation at Indiana University. The program is for high school junior and senior wind players who are considering a career in music. This year's CAP will be held July 22-27.

Learn from the Met Horn Mavens

Instructors: Julie Landsmann, Michelle Baker, Anne Scharer, Barbara Jostlein

The Met Horn Quartet's master class focuses on the Carmine Caruso method, audition techniques, sound development, smoothing register breaks and other related topics. Questions from attendees will be welcomed. The Quartet will also perform standard orchestral quartets and coach a student horn quartet.

Music in the New Millennium

Moderator: Faye-Ellen Silverman

Composer Faye-Ellen Silverman will moderate a panel discussion exploring the ideas of three composers: Carolyn Bremer (the commissioned composer of IWBC 2000), and Cincinnati-based composers Frank Proto and Mary Judge. Each composer will comment on her/his compositional style and compositional goals. Panel members will also comment on the current directions and trends of today's music. Performances of works by Bremer, Proto and Silverman will be performed by the Canterbury Brass (Dan Grantham and Stacy Simpson, trumpets; Kathryn Hagen, horn; Iain Hunter, trombone; and Todd Nix, tuba). If time allows, panel will open the session to questions focusing on the new music.

March to a Different Drummer: Military Music Careers

Moderator: Jan Duga

If you've ever considered a music career in the military, this master class is for you! The session will focus, in depth, on the music opportunities available in the premier military bands. Top women brass performers, representing the U.S. Army, Marine, Navy and Air Force Bands stationed in Washington, DC, will share their insights and experiences and answer your questions.

Focus! Focus! Focus! (or Where You Put Your Attention is What Gets Nourished)

Instructor: Deborah Weisz

Whether you wish to become an improviser or simply wish to improve your existing skills, this master class will help you do it. Ms. Weisz, jazz trombonist with Diva, will demonstrate what to focus on in your day-to-day playing. Topics covered in this session will include: Incorporating the Ideas of Creative Practicing; Setting Limits to Encourage Creativity; How to Solo in Any Ensemble; and Good Habits to Get Into in Order to Become an Improviser. Bring your horns!

Becoming a Soloist

Instructor: Carole Dawn Reinhart

Learn the difference between playing a solo and being a soloist. Master

class will cover developing and improving stage presence; dealing with difficulties in traveling, practicing and rehearsals; and physical and mental fulfillment of the music (how breathing relaxes the nerves and also brings the music to life). Session will also include a discussion of Viennese Classical Style (tonguing, rhythm, etc. for Haydn, Hummel and Neruda).

Brass Orchestral Repertoire Reading Session

Instructor: Marie Speziale

Marie Speziale will conduct and coach an orchestral brass section. The works to be read will be: Wagner *Overture to Die Meistersinger*, Holst *Planets*, and Strauss *Ein Heldenleben*. All those interested in participating in the reading session may obtain instrumentation/information at the registration desk. Please sign up by June 28th, 5:00 pm.

Surviving the Recording and CD Replication Processes

Instructors: Frank Proto (recording) / Keith Kavanaugh (replication)

A 2-part primer for all musicians. Part 1 will cover an overview of the process as well as tips specific to brass players. Part 2 deals with the post-recording steps to self-producing a CD. Includes graphic design, printing, pre-mastering and replication, where to find these services and how much they cost.

Health Issues: Striving for Wellness; Surviving Illness

Instructor: Betty Scott

This panel presentation will include:

- 1) Personal stories of surviving cancer and other illnesses.
- 2) Suggestions for maintaining optimal health.
- 3) Alternative health practices--possibilities and suggestions.
- 4) Discussion of the body-mind-spirit connection.
- 5) And, of course, questions and commentaries from those attending the panel discussion.

Outside of "correct practice" is there anything more important than your physical-emotional-mental-spiritual health? Plan to attend this session for your personal well-being.

Tips from the Top

Moderator: Abbie Conant

An informal chat session with Abbie and friends. They share experiences and advice about careers and life in the world of music.

How to Lead a Section

Instructor: Susan Slaughter

Check the Conference 2000 Program for details on this workshop.

Embouchure Fixing

Instructor: Karen Schneider

Check the Conference 2000 Program for details on this workshop.

Jazz Improvisation

Marvin Stamm

Check the Conference 2000 Program for details on this workshop.

Working for and With the Opposite Sex

Laurel Ohlson

Check the Conference 2000 Program for details on this workshop.

Volunteer Form

IWBC Conference 2000

Thank you so much for expressing an interest in volunteering for the International Women's Brass conference June 28-July 1, 2000 in Cincinnati! We look forward to working with you at for this exciting event!

Date: _____

Name: _____

Address: _____

City: _____ State: _____ Zip: _____

Phone (day): _____ Phone (evening): _____

Fax: _____ E-Mail: _____

1. Have you ever been a volunteer with IWBC? (circle all that apply)

1993 1997

2. If yes, in what areas did you volunteer? _____

3. What are the best times and days for you to work? _____

4. When can you begin volunteering? Please give day and date: _____

5. In what areas are you willing to work at this conference? _____

(Check all that apply)

Setting up: masterclasses; rehearsals; concerts

Pioneer Display

Merchandise Booth: T-shirts, sweatshirts, etc.

Conference registration

Competitions: set-up; runner; door monitor; timer

Exhibits: set-up; runner

Transportation: airport shuttle

Reception: Information desk

Usher

Miscellaneous _____

Please return completed

survey to:

Julia Towner

6516 Rainbow Lane

Cincinnati, Ohio 45230

townerje@aol.com