



NEWS LETTER

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IWBC CONFERENCE 2000—IS NOW HISTORY!

And I certainly hope that you were a part of it! If you were — I say thank you for helping make it the success that it was. If you were not able to be with us, please know that we missed you and hope that you will be available to join us for the next celebration.

Recently, I've been reflecting on all that we accomplished during the course of the conference week. What I realized more than anything else was that none of it would have been possible without all the support and hard work from so many. I specifically wish to call your attention to the sponsors, exhibitors and advertisers. Without their financial assistance, the conference simply would not have taken place. We encourage you to consider doing business with them whenever possible.

Another huge note of appreciation goes to Susan Slaughter and the Holiday Brass Concerts in St. Louis. Through their hard work and generosity we were able to award \$18000 to the winners of the solo competitions.

In addition to all the people listed in the margins and below, I wish to send a special thank you to all those who contributed articles for this newsletter and its on-line version.

- Carolyn Bremmer — For assisting with the Monarch Brass recording
- Stephen Burns — For stepping in to perform with the Canterbury Brass on short notice
- Cristian Ganicensco — For stepping in for Jim Miller on short notice
- Sandra Faddis — For providing three days of coffee set-up
- Baba Budan's — For providing complimentary coffee set-up for the Sunday recording sessions
- Paul Hillner and Anne Marie Lyons — For filling in for

- Dee Stewart on short notice
- Susan Slaughter — For providing extra "walkie-talkies"
- Mike Ingram — For providing extra recording time and expertise at no extra charge
- Frank Proto — For generously donating his time and expertise to produce the Monarch Brass CD
- Mary Judge — For handily stepping in to take charge of the Brass & Babies Masterclass in the absence of the scheduled moderator
- Rodney Winther — For conducting the Triple Brass Choir in the opening concert
- Cristina Fava — For assisting with conference operations
- Joan Cavally — For organizing volunteers from the Sigma Alpha Iota Alumnae Chapter
- Gail Lewis & Melissa Williams — For their expert presentations of the Pioneer Recognition Awards
- Stacy Baker and Susan Rider — For agreeing to collaborate as co-editors of this newsletter

On a personal note, I wish to thank everyone who took time to call, write or email me to express their thoughts and appreciation. I'm very pleased and delighted that the conference meant so much to so many.

That having been said, I invite you all to enjoy the contents of this newsletter and its new on-line version where you will find reviews of the concerts, recitals, master classes, workshops, solo competitions... and more. It is our tribute to all who came to celebrate. ENJOY!

Sincerely,
Marie Speziale
President and Host of the Conference 2000



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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Dr. Stacy Baker is Assistant Professor of Tuba and Euphonium at Morehead State University, Kentucky. She earned her D.M.A with highest honors at the University of Illinois. Her M.M. and B.M. degrees are from the University of Michigan. She has performed with the Detroit Symphony Orchestra and is a tubist with Monarch Brass. She has appeared as a featured soloist at conferences hosted by IWBC, T.U.B.A., and the U.S. Army Band "Pershing's Own."

Dr. Susan Rider performs on trumpet as a member of "The President's Own" United States Marine Band in Washington DC. She earned her D.M. and M.M. degrees at Indiana University and her B.M. degree at the University of Northern Iowa. She has performed with the Midland/Odessa 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.

A Message from Co-Editors Stacy Baker and Susan Rider

We are taking this opportunity to welcome you to the fall 2000 issue of the IWBC Newsletter. This has been an exciting year for the IWBC as we held our third conference at the University of Cincinnati College Conservatory of Music from June 28 to July 1.

We have devoted this issue to the 2000 Conference. We are extremely grateful to those of you who contributed reviews of concerts and master classes. However, at the time of publication we were unable to identify individuals to cover all of the conference events. We apologize for our inability to include these at this time. We hope the reviews in this issue will give you a good taste for the successful

reception and high artistic standard achieved by the conference.

As the new co-editors, we are committed to bringing the highest standard of quality to this newsletter. We welcome any ideas, suggestions, or comments regarding the newsletter that we will consider in preparing future issues.

Thank you for showing your interest in the IWBC.

Stacy Baker (s.baker@morehead-st.edu)

Susan Rider (srider2@earthlink.net)

NOTE: Due to space considerations, submissions to the IWBC Newsletter have been freely edited. In addition, we direct you to visit the new on-line version of the IWBC Newsletter at www.bauwau.com/iwbc.

The following articles, master class and recital reviews have been included on-line as limited space prevented us from printing them here.

ARTICLES:

Inter-military Brass Ensemble
Pioneer Recognition Awards
In memoriam – Betty O'Hara
1st Place Winners of the Solo Competitions IWBC 2000
Impressions from a Composer
Recognition awards

RECITALS:

Review: Recital (June 28, 1:30 p.m.)

MASTERCLASSES:

Trumpet – Barbara Butler
How to Create Your Own Jobs
Surviving the Recording & CD Replication Processes
Tuba – Dan Perantoni
Breathing Techniques – Dr. Scott Nelson
Horn – Robin Graham
Learn from the Met Horn Mavens
The Section: How does it work? Will I fit in?
Health Issues: Striving for Wellness; Surviving Illness
March to a Different Drummer: Military Music
Careers
Music in the New Millennium
Optimal Performance – Dr. Don Greene
Becoming a Soloist – Carole Dawn Reinhart
Preparing for College Auditions
Working With and For the Opposite Sex
Brass Orchestral Repertoire Reading Session
Bass Trombone – Julia Bantin
Euphonium – Angie Hunter
Brass & Babies: A Peanut Butter & "JAM" Session

Conference Testimonial

What has been so lovingly created by Susan Slaughter, and now carried on by Marie Speziale and all of you is very special – special beyond words. The environment present here and the atmosphere of creativity, musicality, camaraderie and friendship surrounding it are unique. Having been around for a while now and having been part of many musical gatherings of different groups, there is nothing quite like this that I have ever experienced.

Never have I seen musicians come together in such a giving spirit and be so unselfish – so supportive of one another. It is deep, and it is touching. It is

welcoming to each of us and inclusive of all. Out of all this emanates the beauty and the power of music, and a musical and personal coming together that is food for the soul and a lifting of the human spirit. It doesn't get any better than this!

All of you, individually and collectively, can be proud of what you have accomplished here and now, and in the times before to further this most marvelous endeavor. I am proud, in any way, to be a part of all this.

—Marvin Stamm

(at the Thursday night concert of the conference)

Conference 2000 Solo Competitions

There were 55 entrants in six instrumental categories. The following is a list of the winners. *Trumpet*: two co-winners for first place — James Ackley and Todd Craven. *Horn*: The Mary Phelan Memorial Scholarship (named for the Channel 4 news anchor in St. Louis) went to first place winner Julia Pernic, Honorable mention awards went to Elisa Vaughan and Lisa Ford. *Trombone*: Colin Williams (1st place), Chris Branagan (2nd place) and Bruce Tychinski (honorable mention). *Bass Trombone*: Larry Bird (1st place) and Scott Moore (2nd place). *Euphonium*: Benjamin Pierce (1st place) and Adam Frey (2nd place). *Tuba*: Eric Bubacz (1st place) and Brian Sands (2nd place). First place winners received \$2000, second place winners received \$1000, and honorable mention recipients received \$200. The judges were: *Trumpet*: Stephen Burns, Lauraine Carpenter, Ed Cord, Carole Dawn Reinhart, John Rommel, and Susan Slaughter. *Horn*: Michelle Baker, Randy Gardner, Nancy Goodearl, Julie Landsman, Laurel Ohlson, and Tom Sherwood. *Trombone*: Abbie Conant, Cristian Ganicenso, Julie Josephson, Paul Piller, and David Vining. *Bass Trombone*: Julia Bantin, Rebecca Bower Cherian, Julie

Josephson, Carl Lenthe, Pete Norton. *Euphonium*: Stacy Baker, Sharon Huff, Angie Hunter, Laura Lineberger, Tim Northcut, and Carl Vale. *Tuba*: Stacy Baker, Kathy Brantigan, Velvet Brown, Tim Northcut, and Dan Perantoni. Submitted by Faye-Ellen Silverman, IWBC Composer-in-Residence; Faculty, Mannes College of Music.



*Solo Competition Judges - Bass Trombone
Carl Lenthe, Julia Bantin, Rebecca Bower Cherian*

Review: Opening Concert (June 28, 9:00 a.m.)

The much-anticipated 2000 Conference opened with a bang! An enthusiastic audience was seated in Corbett Auditorium waiting for the marvelous sounds of the upcoming concert. The musical portion of the program included a triple brass choir of players from Indiana University, Monarch Brass, and The University of Cincinnati College-Conservatory of Music. Rodney Winther from CCM conducted the triple brass choir. There were also performances by the Stoneback triplets and Amanda Stewart.

The first group to perform was the triple brass choir, which gave an intense performance of Giovanni Gabrieli's *Canzon Septimi Toni No. 2* from the *Sacrae Symphoniae*. The players included: *Trumpet*: James Ackley, Edmund Cord, John Rommel, Alan Siebert, Stacy Simpson, Susan Slaughter, and Marie Speziale. *Horn*: Randy Gardner, Nancy Goodearl, Laurel Ohlson, and Thomas Sherwood. *Trombone*: Rebecca Bower Cherian, Carl Lenthe, Lynn Mostoller, and David Vining. *Tuba*: Kathy Brantigan, Timothy Northcut, and Dan Perantoni.

Warren E. George, Associate Dean for Academic Affairs at the University of Cincinnati College-Conservatory of Music then made some welcoming

remarks. This was followed by a warm greeting from IWBC President, Marie Speziale. The triple brass choir then continued by performing Gabrieli's *Canzon in Double Echo*.

Melissa Williams and Gail Lewis were the presenters for three Pioneer Recognition Awards (see section on Pioneer Recognition Awards). The first was awarded to hornist Ethel Merker. Everyone was delighted to have Ms. Merker in attendance to accept her award from the Conference, and to say a few words. She was escorted to the podium by one of her former students, hornist Randy Gardner.

The next portion of the program brought a wonderful return performance by trumpeters Mary, Kristin and Sarah Stoneback who first performed for an IWBC Conference audience in 1997. These 18 year old triplets proved to the audience that their solid work ethic has made them positive role models for a young generation of brass players. They have been soloing with orchestras and bands throughout the United States since the age of 10. The triplets were joined by their father, "Pop" Stoneback who is also a trumpeter, in performances of *Galliard Battaglia* by

Thank You

Thank you to Exhibitors, Advertisers, Volunteers, Conference-Planning Committees, and Sponsors. As many of you are aware, the IWBC would not be possible without the contributions of our volunteers, conference-planning committees, exhibitors, advertisers, and sponsors. For many, the IWBC is a labor of love, and we recognize the value and necessity of its existence not only for this generation, but for future generations. For the volunteers and conference planning committees, many hours went into organizing the 2000 Conference. Their presence not only made this event run efficiently, but also ensured a pleasurable atmosphere for conference attendees. We also thank our exhibitors and advertisers who helped with monetary contributions to the conference. Their presence was integral to the success of the event. In addition, the generous support of our sponsors made it possible for many of the guest artists to appear in Cincinnati to give of their time and talents. We hope you will support these people, companies, and institutions as they continue to provide us with these musical resources. Many thanks again to all involved! We truly appreciate your continued support of the IWBC.

*Sigma Alpha Iota -Cincinnati
Alumnae Chapter
Joan Cavally, President
Paul Benedict*

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Karen Schneider
Louise Crowley
BJ Cord
Dan Cherry
Tina Ward
Charlotte Slaughter
Philip Slaughter
Nancy Marron
Sandy Faddis
Sally Skillman
Nancy McGaughey
Marge Nabzdyk
Jon Meyer
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Pam Roy
Lynn Reckman
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Colin Williams
Bob Coil
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Michele Baker
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Rebecca Beavers
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Robyn Card
Jeff Clanton
Edmund Cord
Mary Ann Craig
Jim Culley
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Eric Ewazen
Joan Fann
Cathy Fast
Julie Fish
Langston Fitzgerald
Melia Foley
Eugene Frey
Ramona Galey
Randy Gardner
Warren E. George
Tom Haines
Ashley Hall
James Herzog
Paul Hillner
Maureen Horgan
David Horger
John Howard

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Review: Opening Concert (June 28, 9:00 a.m.)

Continued from page 3

Samuel Scheidt/arr. Tamihiro Ozeki; *Trio, Op. 87* by Ludwig van Beethoven/arr. Rob Roy McGregor; *Swing Low* arr. Dirk Brosse; and *Bugler's Holiday* by Leroy Anderson.

Following the Stoneback's performance, Nadine Jansen was given the second Pioneer Recognition Award. In Ms. Jansen's absence, Rebecca Bower Cherian accepted the award on her behalf (see Pioneer Recognition Awards).

The concert continued with the captivating and mature performance of another very talented young lady, 18-year-old trombonist Amanda Stewart who played *Sonata (Vox Gabrieli)* by Stjepan Sulek and *Romance* by Carl Maria von Weber. Ms. Stewart was Principal Trombone with the World Youth Symphony

Orchestra, and has attended Interlochen and the Tanglewood Institute.

The final Pioneer Recognition Award for Betty O'Hara was presented posthumously after Ms. Stewart's performance. Susan Slaughter accepted this award on her behalf.

The fitting conclusion to this very entertaining opening concert was provided by the triple brass choir, who "raised the roof" with sonorous and powerful performances of Gabrieli's *Canzon Quarti Toni* and *Canzon Noni Toni a 12*.

Submitted by Dr. Susan Rider, trumpet, "The President's Own" United States Marine Band

Review: Evening Concert (June 28, 7:30 p.m.)

The first evening concert of the 2000 IWBC Conference featured Barbara Butler, Rebecca Bower Cherian, and the United States Intermilitary Brass Ensemble. The first soloist of the evening was Barbara Butler, Professor of Trumpet at Northwestern University in Evanston, Illinois. Ms. Butler is a dynamic soloist, and her energetic, focused sound was prominent and strong throughout the three works she performed. The first of the three works was the fiery piccolo trumpet work by Joseph Turrin called *Escapade*. Next, she played *Etude* by Scriabin. This work was originally written for piano, and was beautifully transcribed by one of Ms. Butler's students. It translated very well to the trumpet. The last work on her portion of the concert was the diversified three movement *Sonate* by French composer Jean Hubeau.

The second soloist was Rebecca Bower Cherian, who currently serves as Co-Principal Trombone of the Pittsburgh Symphony. Her smooth and powerful approach to the trombone was a continuation to what Ms. Butler had already offered to the audience. She began with three gorgeously transcribed vocal songs by Gabriel Faure. They were entitled *Au Bord de L'eau*, *En Priere*, and *Toujours*. She then concluded with *Piece Concertante for Trombone and Piano* by Carlos Salzedo.

The second half of the program featured a performance by the United States Intermilitary Brass Ensemble from Washington D.C. This group was comprised of nineteen women and men from The United States Army Band "Pershing's Own," The United States Army Field Band, The United States Army "The Old Guard Fife and Drum Corps," "The President's Own"

United States Marine Band, The United States Navy Band, and The United States Air Force Band. All were dressed in their respective concert uniforms, providing a very colorful stage presence. The ensemble performed a satisfyingly varied program of large brass and percussion works with much vigor and sensitivity. These pieces included *Commemorative Fanfare* by John Cheetham, *The Binding* by Fisher Tull, *A Requiem in Our Time* by Eino Rautavaara, and *Wo ist ein so herrlich Volk* by Johannes Brahms (arranged by Fred W. Teuber). The Embassy Brass Quintet, a group affiliated with the United States Army Field Band, was featured on the next three works. This tight knit group performed all of their works with great command. The first of these were two songs from Felix Mendelssohn's *Songs without Words* entitled "Confidence" and "Unrest". These were arranged by the hornist of the ensemble, Jessica Privler. They finished their portion of the program with an arrangement by Leigh Pilzer of Thelonious Monk's *'Round Midnight*. The large ensemble then concluded with a rousing rendition of the *Brass Symphony* by Jan Koetsier. The following is a list of personnel for this concert: *Conductor*: Michelle Rakers. *Trumpet*: Jon Altman, Tammy Leverone, Sandra Quashnick, Susan Rider, Ginger Turner. *Horn*: Kristen Davidson, Amy Horn, Kate Monroe, Jessica Privler, Suzanne Rice. *Trombone*: Natalie Arnold, Mark Bowling, Kirsten Lies-Warfield Euphonium: Laura Lineberger. *Tuba*: Jan Duga, Dan Sherlock. *Percussion*: Julie Angelis, Meredith Nelson. *Librarian*: Laura Lineberger.
Submitted by Susan Rider

Review: Evening Concert (June 29, 7:30 p.m.)

The Thursday night concert began with a performance by Deanna Swoboda on tuba. Ms. Swoboda is currently a video artist for Silver Burdette-Ginn and has recently signed as a Summit Recording Artist. Ms. Swoboda's charismatic stage presence was apparent the moment she walked on stage. The first piece she performed was called *Relentless Grooves* and was written by her teacher and mentor, Sam Pilafian. The composition had two movements: "Bolero" and "Mambo." Both included taped accompaniment and exhibited an intriguing sense of jazz influence. Ms. Swoboda reached out to the audience with her fun, jazzy performance and certainly showed her ability to capture the "Pilafian" style. Her facile playing was engaging and enjoyable and displayed her impressive dynamic range and her mastery of her instrument. In *Black and Blue*, a piece by "Fats" Waller and arranged by Sam Pilafian, Ms. Swoboda was joined by members of the Canterbury Brass, featuring guest artist Stephen Burns and Stacy Simpson, trumpets; Kathyrin Hagen, horn; and Mark Babbitt, trombone. The audience was treated to the group's excellent playing, particularly Ms. Swoboda's rich, soaring tone, and the evening concert was off to a wonderful start!

The next performer to take the stage was Angie Hunter who teaches music at the German Bible Institute in Königfeld, Black Forest, Germany. She performed a composition that has become one of the finest in the euphoniumists' repertoire: *Symphonic Variants* by James Curnow. Ms. Hunter's performance filled the hall with the hauntingly beautiful melodies and intricate technique that characterize the piece. Possessing an extraordinarily sweet tone color and an incredibly wide range of emotional expression, Ms. Hunter captured the crowd and led them on a musical journey as the thematic material was developed. Ms. Hunter's accompanist, Marta Erdei, added power and excitement to the performance. Virtuoso and compelling in every respect, Ms. Hunter's playing was a delight.

The second half of the

program exposed the audience to some jazz standards and original works while featuring trumpeters Marvin Stamm and Brad Goode, and trombonist Deborah Weisz as soloists with the Blue Wisp Big Band. This group has been heard regularly in the Cincinnati area for the last twenty years. Besides giving a knock out performance as a soloist, Marvin Stamm also moderated this portion of the concert. He first introduced solo jazz trumpeter Brad Goode, who is Professor of Jazz at the Cincinnati Conservatory of Music. Mr. Goode played melliflously in an improvisational style rooted in the bebop tradition. Afterwards, Mr. Stamm presented trombonist Deborah Weisz, who is a New York City based musician with many credits to her name including being a former trombonist with Frank Sinatra; a Broadway pit musician; and part of the Jimmy Heath, Diva, Dennis Mackrel, and Ed Palermo big bands. Her style is very smooth, and reminded this reviewer of the playing of the great swing trombonists of the 1940's. After Ms. Weisz's performance with the big band, Mr. Stamm returned to the stage with his trumpet and rounded out this dazzling, magical evening. As an encore, the audience was delighted to experience an impromptu blues jam session as Marie Speziale joined Mr. Goode, Ms. Weisz, Mr. Stamm, and the Blue Wisp Big Band on stage.

*Submitted by Dr. Sharon Huff, euphonium (first half)
Dr. Susan Rider, trumpet "The President's Own"
United States Marine Band (second half)*



Jam Session: Jazz Night

(l to r) Brad Goode, Marie Speziale, Marvin Stamm, Deborah Weisz, Blue Wisp Big Band

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*Sharon Huff
Amy Jones
Barbara Jöstlein
Keith Kavanaugh
Lee Kavanaugh
Joan Kohlmeier
Julie Landsman
Rob Lane
Todd Lawlor
Carl Lenthe
Rita Line
Laura Lineberger
Jose Mangual
John McDonough
Tim Myers
Tim Northcut
Alice Ohlson
Laurel Ohlson
Gerry Pagano
Dan Perantoni
Frank Proto
Susan Rider
Sandra Rivers
John Rommel
James Ross
Elise Schowalter
Faye-Ellen Silverman
Stacy Simpson
Marcia Spence
Anne Scharer
Anita Scherer
Betty Scott
Susan Slaughter
Marvin Stamm
M. Dee Stewart
David Takach
Joan J. Thompson
Cliff Towner
Julia Towner
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Review: Evening Concert (June 30, 7:30 p.m.)

Julia Bantin, Bass Trombonist with the Quebec Symphony Orchestra, opened Friday evening's recital with *TETRA ERGON: Four Pieces for Bass Trombone and Piano* by Donald H. White. Ms. Bantin appeared to be employing a technique from Dr. Donald Green's seminar on Optimal Performance that took place earlier that afternoon. She took a moment to focus herself and breathed in deeply before beginning which provided a dramatic opening to the work as she introduced the first few bars of the melody alone. Her relaxed demeanor contributed beautifully to the legato phrasing and captured the audience. Her ensemble with pianist, Rebecca Wilt was outstanding. This movement is a dedicatory piece for Mr. Lewis Van Haney, New York Philharmonic trombonist (17 years), who approached Donald White in 1972 about writing a multi-movement work that commemorated the careers of some of the most respected virtuoso low-brass performers.

The second movement, *In Memory of "The Boss"*, honors William Bell, Principal Tubist with the New York Philharmonic. Ms. Bantin revealed a playful and extroverted character in this movement with a showy cadenza, sudden long pauses and the exhibition of extreme range. The third movement *In Memory of "The Chief"*, is dedicated to Emory Remington, faculty member at the Eastman School of Music for 49 years. Here, Ms. Bantin expressed a wide range of emotions from groaning out low pleading lines, to pressing on through a funeral march, to ending the movement with a hauntingly ethereal melody.

The final movement, *In Memory of "Dottie"*, pays homage to Dorothy Ziegler, a pupil of "The Chief" and a respected trombonist in many orchestras, most notably Principal Trombonist with the St. Louis Symphony for 14 years. Ms. Bantin told this reviewer (Baker) that this movement is her favorite stating: "It's funky, jazzy, in-your-face, happy, excited, and glad to be alive. I didn't have to dig at all to find emotional inspiration because my thrill at playing at the IWBC was plenty!" The intent of this work was well served by Ms. Bantin's wonderfully inspired performance, her technical fluency, and her extraordinary musicianship.

Following Ms. Bantin's performance, The Metropolitan Opera Orchestra Horn Section, comprised of Julie Landsman, Michelle Baker, Anne Marie Scharer, and Barbara Jostlein gave a spectacular performance of Paul Hindemith's *Sonata for Four Horns* written in 1952. Ms. Landsman shared some of her thoughts about this work: "I love the sonority of

sound that Hindemith composed in the *Sonata for Four Horns*. I chose it for emotional reasons, it is a delight to be a part of the textures."

Both Ms. Landsman and Ms. Sharer communicated that the seating arrangement for the performance "was problematic." In an effort to achieve the best balance while still feeling "connected to each other," the quartet finally decided to sit as they do at work in a cube with all members facing the audience – two in front with the other two offset directly behind them. Ms. Sharer related that this seating is also used by the American Horn Quartet.

It was a rare privilege to hear an orchestral section that possesses such an innate understanding of each other and of this work. Audience member, Kathy Brantigan called the Met Horn Section's ensemble "exquisite" and expressed that they "moved together as one – as if they were birds in flight." Their unified concept of playing gave perfect expression to the original chorale tune "Ich schell mein Horn" ("I sound my horn") upon which Hindemith based the variations of the last movement.

Velvet Brown opened the second half of the concert with Anthony Plog's virtuosic *Three Miniatures*. This popular work written in 1990 for Dan Perantoni has quickly become a standard in the tuba repertoire. Ms. Brown's performance with pianist, Rebecca Wilt was truly enjoyable.

Ms. Brown's performance of *2AM* by Dr. Neal Corwell for tuba and tape was sensitive and moving. It was written in memory of SFC Otis Wilson, who had been a tubist in the U.S. Army Band, "Pershing's Own." Ms. Brown performed this work for muted euphonium without mute on the tuba and demonstrated wonderful control and lyricism in the upper range. *2AM* was named for a rainy late-night improvisation session on the guitar that was inspired by insomnia. The sound of rain was prominent on the tape.

Ms. Brown closed her solo portion of the program with the premier of *Bonampak for Solo Tuba and Piano* by Alice Gomez. "Bonampak" is the Mayan word for "painted walls" and refers to cave drawings. A percussive ostinato-like theme was utilized throughout this work which Ms. Gomez used to represent the constant heartbeat of someone preparing for war. This work was commissioned by Velvet Brown and is the first compositional offering by Ms. Gomez for solo tuba.

The final group to perform was The Monarch Brass Quintet whose members include Susan

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Continues on page 7 ➡

Review: Evening Concert (June 30, 7:30 p.m.)

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Slaughter, trumpet; Marie Speziale, trumpet; Laurel Ohlson, horn; Rebecca Bower Cherian, trombone; and Velvet Brown, tuba. They began with Libby Larsen's *Brazen Overture* which opens with 17 groovin' measures of tuba alone that invites the other members of the quintet to join in and jam in a contemporary style. About Ms. Larsen's writing Velvet Brown states: "I think that Libby writes for brass and tuba perfectly. I sometimes feel that the way she writes for tuba is as though she knows the range, limitations, register strengths, as though she were the actual performer. Her music is always challenging, but fun and exciting!"

The final piece of the concert *Opposable Thumbs* was written for the Monarch Brass Quintet and was introduced by its composer, Carolyn Bremer. Ms. Bremer explained that this work is a tribute to the many necessary and entertaining movements that are dependent on humans having opposable thumbs. The

first movement, "The Gift of Grab", borrows short motives from an earlier work by Bremer, *The Theory of Evolution*. The second movement, "Tinkers to Evers to Chance", honors "the beauty of the flawless double-play." In this movement, the audience was treated to a delightful fleeting quote of the tune, "Take Me out to the Ballgame." Bremer described the last movement, "Clutch Purse", as "a game between subdivisions of three and two, the Ying and Yang of metered music."

The Monarch Brass Quintet premiered both of these works last March at the National Museum of Women in the Arts in Washington, D.C.

Submitted by Dr. Stacy Baker, Assistant Professor of Music – Tuba/Euphonium, Morehead State University and Sergeant First Class, Laura Lineberger, U.S. Army Band "Pershing's Own"

Special thanks to: Kathy Brantigan, Carolyn Bremer, Velvet Brown, Neal Corwell, Julie Landsman, and Anne Sharer for their insights.

Review: Final Concert (July 1, 7 p.m.)

Abbie Conant opened the final concert of the 2000 Conference with a 51-minute performance of William Osborne's *Music for the End of Time* for trombone and computer generated quadraphonic tape. It is a musical parable of the apocalypse in six continuous movements based on images and specific verses from The Book of Revelation – the prophesy of the fall, destruction and eventual rebirth of humanity. It was immediately clear to listeners, that this piece had nothing to do with being comfortable, with listening to satisfying dominant-tonic resolutions, or with taking a feeling of contented peacefulness and bliss back home to one's snugly warm bed.

In the first movement, "A Door Was Opened in Heaven" (Rev. 4:1), the lone figure of Ms. Conant on stage brought listeners into her world from before the first sound. Ms. Conant's playing had a translucent quality, and transcended the wide spectrum of colors that one is accustomed to hearing from the trombone. The second movement, "The Sea of Glass" (Rev. 4:6) acted as a quiet transitory movement designed to prepare listeners for the violence and horror portrayed in the third movement, "The Four Horsemen" (Rev. 9:17). The surround-sound of the quadraphonic tape was enveloping in this movement filling the hall with the sounds of the beating of hooves and an eerie horse-like scream.

The fourth movement, "As It Were of a Trumpet

Talking" (Rev. 4:1), provided a welcome respite, featuring the gentleness and incredible beauty of the trombone. A haunting and repetitive voice whispering "rivers of waters run down my eyes" was starkly contrasted in the fifth movement, as the low guttural voice of "The White Beast" (Rev. 6:8) rumbled with destruction.

The final movement, "A Woman Clothed With the Sun" (Rev. 12:1), began with a moment of silence, of emptiness; similar to the moment just before dawn's break. It was as if the storm had passed and Ms. Conant's trombone was pointed toward heaven in a gesture of hope for a new beginning – a new future.

Ms. Conant was in character throughout the performance and her playing was exceptional and effortless despite the tessitura and endurance required for a continuous solo work of this length and difficulty. Her performance of *Music for the End of Time* was truly memorable and thought provoking.

Submitted by Linda Pearse

The second half of Saturday night's concert was performed by The Monarch Brass and conducted by Apo Hsu. This ensemble is comprised of many of the top women brass players in the music world, and their performance was eagerly anticipated. They did not fail to deliver. From the opening notes of *Fanfare*

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Review: Final Concert (July 1, 7 p.m.)

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for a *Celebration* by Mary Judge to the last note of their lighthearted encore *Struttin' with Some BBQ*, this performance was an outstanding text book example of what music making is all about. The three highlights which stand out in my mind months after their performance are *Four Winds* by Carolyn Bremer, *Gathering of the Armies on the River Scheldt* by Richard Wagner (arr. by Jay Friedman), and Alfred Reed's *Symphony for Brass and Percussion*.

Four Winds was the commissioned work of the IWBC for this year's conference. The composer, Carolyn Bremer, has an historic collaboration with The Monarch Brass. I have enjoyed her compositions in the past, and I was thrilled by her new work. The energy of the piece at times reminded me of the rolling motion of Rimsky-Korsakov's *Scheherezade*. However, it still had its own original context and language which accurately captured the continuous driving motion of the work. Especially inspired were the outstanding lyrical trumpet lines that soared through the texture at all the right moments.

Gathering of the Armies on the River Scheldt was in many ways the most thrilling piece on the program. Powered by an outstanding trumpet section, and anchored by the flawless Metropolitan Opera Orchestra horn section, Friedman's treatment of Wagner's work was immensely effectual and moving.

Symphony for Brass and Percussion was the final composition of the concert. Besides displaying sheer power, Reed's brass showcase is also technically chal-

lenging, lyrical, and cohesive. In this particular performance, the principal players were superb. I also enjoyed the inner workings of all the sections where so much fantastic playing was heard. The exuberance of the third movement was just sheer fun for the performers and the audience alike!

Other pieces featured on this program were "O Jesu Christ, mein's Lebens Licht", from *Cantata 118* by Johann Sebastian Bach (ed. by Robert King); *Celebration from Stepping Stones* by Joan Tower; and *Out from Under* by Michael D'Ambrosio.

Performers on this program were: *Trumpet*: Lauraine Carpenter, Karen Donnelly, Theresa Hanebury, Cathy Leach, Carole Dawn Reinhart, Judith Saxton, Stacy Simpson, Susan Slaughter, and Marie Speziale. *Horn*: Michelle Baker, Lisa Ford, Nancy Goodearl, Barbara Jostlein, Julie Landsmen, Kristy Morrell, Laurel Ohlson, and Anne Marie Scharer. *Trombone*: Rebecca Bower Cherian, Julie Josephson, Lynn Mostoller, Donna Parks, Kirsten Lies-Warfield. *Bass Trombone*: Julia Bantin. *Euphonium*: Laura Lineberger and Hitomi Yakata. *Tuba*: Stacy Baker, Kathy Brantigan, and Velvet Brown. *Timpani*: Meredith Nelson. *Percussion*: Christina Carroll, Alice Gomez and Bonnie Hering. *Librarian*: Rebecca Beavers.

Submitted by Kim Stewart, a member of the Key West Symphony Orchestra and the Carmel Bach Festival who frequently performs with the Richmond Symphony Orchestra.



The Monarch Brass

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