



# NEWS LETTER

<http://www.bauwau.com/iwbc>

## NO CONFERENCE THIS SUMMER! SO NOW WHAT?

We have enjoyed much good news since we gathered in Cincinnati a year ago for the 2000 IWBC Conference. I am really excited to give you a taste of the highlights covered in this issue.

We have a new Executive Director, Treasurer, Secretary, Membership Chair, and a number of newfaces on our Board of Directors. All were in attendance at last summer's conference, and are fired up and eager to lend a hand with the governing of our organization. I am delighted to have them aboard.

We offer our congratulations to Liesl Whitaker, who stepped into a major role in the military musical arena. Co-editor, Susan Rider, interviewed Liesl and presents an account of their conversation in this issue. Also, we are pleased to share with you exciting news about some of our members.

In February, as a guest of the University of Nebraska, I performed in a trumpet ensemble of eight players, four of which were women. In March, I traveled to George Mason University for the National Trumpet Competition, the largest of its kind in the world, where I met a number of very talented young ladies while serving as adjudicator/faculty artist. I think you will read

with great interest that fifty percent of the finalists in the College and Graduate Divisions were women. It is rewarding to hear so many women actively performing and receiving recognition for their talent and hard work.

This should be enough information to stir your curiosity. As always, I want to send a special thanks to Susan Rider, Stacy Baker, Keith Kavanaugh, and the many that have contributed their time and talent to bring this newsletter to you. We want to remind everyone that the newsletter is now available on-line at [www.bauwau.com/iwbc](http://www.bauwau.com/iwbc).

If the events of this past year are any indication, we are definitely making our presence felt in the world. Please join us to spread the word by encouraging friends and colleagues to join the IWBC. Without your membership, we simply cannot exist. Thank you for your continued support of this organization.

HAPPY SUMMER TO ALL!

Warmest regards,  
*Marie Speziale*  
President



*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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### ON THE WEBSITE <[www.bauwau.com/iwbc](http://www.bauwau.com/iwbc)>

- New Brass Compositions
- Recital at the University of Nebraska – Lincoln



**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** is a member of the trumpet/cornet section of "The President's Own" United States Marine Band in Washington DC. She also performs as Principal Trumpet with USB2i. 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 a number of orchestras in Iowa, Indiana, Kentucky, Texas, South Carolina, Florida, and Pennsylvania.

## A Message from Co-Editors Stacy Baker and Susan Rider

Welcome to the spring issue of the IWBC Newsletter. We have many great items for you in this issue, including a feature interview with Liesl Whitaker, who currently serves as Lead Trumpet for the Army Blues Jazz Ensemble in Washington, DC. Liesl provided us with wonderful insights into her life, and we were grateful for the opportunity to talk with her.

In the last few months, we have been thrilled to

hear news of numerous accomplishments by IWBC members. We hope you will continue to enjoy success and fulfillment in your careers throughout the year. Please keep us informed of your activities so that we might include them in future issues as we constantly strive to improve your newsletter.

Sincerely,

Stacy Baker ([s.baker@morehead-st.edu](mailto:s.baker@morehead-st.edu))

Susan Rider ([srider2@earthlink.net](mailto:srider2@earthlink.net))

## 2nd Place and Honorable Mention Winners for the 2000 IWBC Solo Competition

### Horn

Two honorable mention awards were given in the Horn Division. One went to Elisa Vaughn. Vaughn currently resides in Antigonish, Nova Scotia. She received her Bachelor of Music degree from Capital University in Columbus, Ohio. She completed coursework towards a Master of Music degree at Eastman, but received the degree from the University of Cincinnati. Her teachers have included Nicholas Perrini, Randy Gardner, Michelle Baker, Julie Landsman, David Wakefield, and Duane Dugger. She plays fourth horn with the Dayton Philharmonic, and has taught horn at Cedarville College and Central State College.

The other honorable mention award went to Lisa Ford. Since 1993, she has held the position of Principal Horn in the Gothenburg Symphony, the National Orchestra of Sweden. She has been an active chamber musician, performing with the Florida Brass Quintet, the Chanon/Ford Horn Duo, and in various groups in Scandinavia. Ford studied at the Interlochen Academy and the Norwegian State Academy of Music and performed with the Chicago Civic Orchestra. Her teachers include Froydis Ree Wekre, Dale Clevenger, and Norman Schweikert.

### Trombone

In the Trombone Division, Chris Branagan received the prize for second place. An honorable mention award was given to Bruce Tychinski. Tychinski has had a diverse career as an orchestral, jazz, and chamber musician. He has performed with the Waterloo-Cedar Falls Symphony, American Wind Symphony, and Harrisburg Symphony. He received a Downbeat Award as a member of the University of Kansas Jazz Ensemble, and has recorded with the Boulevard Big Band of Kansas City. He is currently on the faculty at St. Norbert College in De Pere, Wisconsin, where he teaches trombone, euphonium, and tuba; conducts the Jazz Ensemble, Concert Band, and brass ensembles; and teaches several classroom courses. He received his Bachelor and Master of Music degrees from Penn State

University, and is currently completing his doctoral studies at the University of Kansas.

### Bass Trombone

In the Bass Trombone Division, Scott Moore was awarded second place. Moore is an active teacher, orchestral musician, and soloist. He currently teaches at Gustavus Adolphus College, and is the first call sub for the Minnesota Orchestra. Before moving to Minnesota, he taught at Capital University, and played with the Dayton Philharmonic, and Cincinnati Symphony and Pops. Moore holds degrees from the University of Cincinnati College-Conservatory of Music and the Juilliard School of Music. He has studied with Tony Chipurn, Arnold Jacobs, Murray Crewe, Don Harwood, Marie Speziale, and Edward Treutel.

### Euphonium

Adam Frey was awarded the second place in the Euphonium Division. Frey has received several other awards as a soloist including 1st Prize in the Leonard Falcone International Euphonium Competition; 2nd Prize at the "Verso Il Millenio" International Euphonium Competition in Riva del Garda, Italy; and 2nd Prize at the 15th Annual Japan Wind and Percussion Competition. Frey earned his Bachelor of Music degree from the University of Georgia where he studied with David Randolph. He received his Master of Music Degree and the Professional Performance Diploma from the Royal Northern College of Music where he studied with Steven Mead and James Gourlay.

### Tuba

In the Tuba Division, Brian Sands received second place. Sands earned Bachelor and Master of Music degrees from Indiana University, and he is currently a member of the United States Air Force Band.

Second place winners each received \$1000, and honorable mention awardees were given \$200.

## News From Our Membership

**Sandra Coffin** wrote to share that last year she recorded the trumpet parts for ABC World News Tonight's new music. This included the opening theme, and all of the incidental music during the broadcast. Sandra indicated that ABC is not yet running this music, but asked that the IWBC membership "listen up once they have!"

Sandra has performed extensively throughout the US and Europe as a soloist and as an orchestral musician. She is also active with many chamber ensembles, including her quartet, Prometheus Brass, and the Coffin-Pierson Duo. She freelances in New York City, and performs regularly with both the Springfield and Princeton Symphonies. Sandra holds music degrees from Oberlin and the Manhattan School of Music.

**Cindy Scaruffi-Klispie** accepted an appointment as CO-Principal Trumpet with the Florida West

Coast Symphony and Florida Brass Quintet in Sarasota. She began playing with the orchestra during the 2000-2001 season.

Cindy has played with orchestras throughout the world including the Rome Opera, Italian Radio and Television Orchestras, the San Carlo Opera, Chicago Symphony, Boston Symphony, St. Louis Symphony, The Lyric Opera of Chicago, and the Grant Park Symphony.

In addition to her duties with the Florida West Coast Symphony, she teaches at Edison Community College in Ft. Myers, Florida. Cindy holds music degrees from Illinois State University and Northwestern University.

*Please send your news items to: s.baker@morehead-st.edu (Stacy Baker) or srider2@earthlink.net (Susan Rider)*

## Clara Bryant Featured In New York Times

*Jazz trumpeter and composer, Clara Bryant, was featured in the Arts section of the New York Times on August 10, 2000. The article, entitled "When Women Called the Tunes," also showcased drummer Viola Smith, and saxophonist/clarinetist Roz Cron. The piece described the life and times of the all-girl bands during the World War II era. Ms. Bryant's distinguished career has included performing with Dizzy Gillespie, Duke Ellington, and Count Basie. She was also the recipient of the Distinguished Achievement Award from the University of Massachusetts in 1993 for her contributions to African American music. In addition, Ms. Bryant serves as an honorary member for the IWBC Board of Directors. If you are interested in reading the article, you can access the New York Times website at [www.onlinenytimes.com](http://www.onlinenytimes.com). There is a small fee for access into their archived articles.*

## National Trumpet Competition 2001

The National Trumpet Competition was held at George Mason University in Fairfax, Virginia on March 9-11, 2001. IWBC President, Marie Speziale, served as an adjudicator and faculty artist during the competition weekend. Amy Jones, Visiting Assistant Professor of Trumpet at Morehead State University, KY was also a judge for the competition. There were four levels of competition including Jr. High, High School, College and Master's Divisions. Fifty percent of the finalists were young women in the College and Master's Divisions. They were Ashley Hall, Sarah Schneider, Heather Rodabaugh, and Jennifer Marotta.

Ashley Hall received first place in the College Division. She is a student of Marie Speziale at the University of Cincinnati College-Conservatory of Music. Hall performed her solo debut in the eighth grade with the Capital Winds Ensemble in Washington, DC. She has also been a featured soloist with the Montgomery Symphony, Roanoke Symphony, and Viva

Vivaldi All-Girl's Orchestra. Hall's teachers include Allen Bachelder, Alan Siebert, and Phil Collins.

Sarah Schneider was one of four finalists in the College Division. She is a senior at the University of Michigan, where she studies with Bill Campbell.

Second place in the Master's Division went to Heather Rodabaugh. Heather is a student of Karl Sievers, and is pursuing a Doctor of Music degree in Trumpet Performance at the University of Oklahoma. She received her Bachelor of Music and Master of Music degrees from Wright State University.

Jennifer Marotta was one of four finalists in the Master's Division. She is pursuing a Master of Music degree at DePaul University, where she studies with John Hagstrom. She has also studied at Northwestern University with Barbara Butler. Marotta is currently a member of the Chicago Civic Orchestra, and has played with the National Repertory Orchestra, Disney College Orchestra, and the Milwaukee Symphony Orchestra.

## IWBC Members Featured In Radio Broadcast

A two-hour special entitled "Instrumental Women" hosted by Lauren Rico of Minnesota Public Radio's national classical music service aired during the winter of 2001 on MPR. The show featured a combination of conversation and recordings to celebrate women's contributions to classical music through the 20th century.

Rico's idea for the program grew out of her graduate school experience. She was convinced that several of her female colleagues were incredible musi-

cians, yet they were not winning jobs in the top orchestras. According to Steve Anderson's article "Trial by Footwear," which appeared in the March 2001 issue of Inside MPR, Rico stated: "I looked around and saw all these young women in all these different sections, and I thought 'Where are they going when they finish school? Will they ever get to play professionally?'"

Seeking answers to these questions, Rico inter-

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# A Great Leader: An Interview with Liesl Whitaker

by Susan Rider

*Genuine, nice, humble, candid, and extremely good at her craft. These are words I use to describe Liesl Whitaker. I had the pleasure to sit down and talk with Liesl this past winter. She holds the position of Lead Trumpet with the Army Blues Jazz Ensemble in Washington, DC., the United States Army's premiere jazz band. She has held this position since the summer of 2000. She also plays lead trumpet with the New York based all-female big band, Diva.*

*Liesl was born June 4, 1969. She is the fifth of six siblings in her family. Her Mom used to sing a lot around the house when she was young. Her father was an amateur piano player. He was also in the military. As a result, Liesl lived many places while growing up, including Maryland, Kansas, and North Carolina. Her path in music has taken her from the cruise ships, to Broadway pit orchestras, to many of the most prestigious concert halls and jazz festivals in the world.*

*What struck me most about Liesl was her grounded nature, and her down-to-earth view about her success. During the interview she talked about her background, her schooling, career choices, the people who influenced her, and gave some good advice on living life.*

**S.R.:** Please tell us about your early trumpet playing years.

**L.W.:** Around my 8th grade year, I started playing the trumpet. I had been playing the horn since 4th grade. The first time I picked up the trumpet, I played it with the wrong hand and wrong fingerings. My family lived on a ranch in north central Kansas until my junior year in high school. During the winter, the lambing season always occurred. I remember hiking out to the barn with my trumpet, and sitting up all night with the sheep. I would practice, check the sheep, then go back into the barn and play a little bit more. After that, I would go to sleep for an hour or so. I did this all night. I used to play to John Denver tapes. We also had some Beatles and Elvis tapes. People have told me that they have heard the influence of John Denver in my lead playing.

**S.R.:** Do they mean that, or are they kidding?

**L.W.:** I hope they are kidding!

**S.R.:** So you learned a lot by listening?

**L.W.:** Yes, but I don't think I had any recordings of trumpet players that I was aware of. I had old rock and roll band recordings with trumpet on them. It didn't really jump out at me that that was a trumpet. I didn't listen to those recordings for the reason of listening specifically to the trumpet.

**S.R.:** When did you start listening to jazz?

**L.W.:** My junior year of high school, I moved to North Carolina. That was the first time I ever listened to jazz. I didn't know who Miles Davis, Louis Armstrong, or Maynard Ferguson was until I was sixteen or seventeen years old. I used to be ashamed to admit it, but I didn't know a lot about recorded music back then, and probably missed out on a lot. When I went through my 'Maynard Ferguson phase,' which many young aspiring trumpet players go through, mine was short lived. He was pretty amazing, and still is. But I knew I couldn't do that, so I didn't even try. When you are young, and at a certain level, anything above that seems so large. Then when you develop and approach better levels, you realize that things are in reach. That was a huge awakening at that time. I didn't really listen to a lot of improvisational jazz until I went to college. At that time, I really got turned on to the loudness, brightness, and range of the trumpet.

**S.R.:** How did your high school music teachers influ-



ence you?

**L.W.:** I took my first private lessons from a good friend of mine to this day, Chris Christopher. He was teaching at the local music store. It was really just a big bull session and a lot of fun. We would play a lot of duets. He had a beautiful sound. Chris really turned me on to his own experiences and people that influenced him.

Luckily, my high school band director, Mark Payne, was enthusiastic. That was very inspirational. He got me turned on and excited about playing music. He was the type of person who made you search your soul about 'Why am I doing this?' and 'What can I make of this?' For me, that was actually more important for my development than listening to recordings.

**S.R.:** What happened during your college years?

**L.W.:** I started out at Appalachian State in North Carolina. I went there for a full semester. Then, we started having some family problems, so I decided not to go back. The following spring, I transferred to the University of North Carolina-Greensboro for a semester. That was the first time I played lead trumpet in a jazz band. The following fall, I decided to go back to Appalachian State. I was there for a couple more years, then eventually went to the University of Cincinnati. I took some time off to work for Carnival Cruise Lines, which I did on and off for three or four years.

Looking back, I wish I had been more serious about my academics. I had the smarts, but I didn't want to be in school. I never graduated with a college degree. I don't like to use my family circumstance as the reason I didn't complete school because we all have responsibilities to ourselves. I feel I should have been tougher and smarter than that, but that was then and it is gone now.

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**S.R.:** When you moved to New York City (NYC) were there trumpet players who influenced your playing?

**L.W.:** Oh, tons of trumpet players, and still do today. New York is scary because it's full of so many incredible musicians. The level is so much higher there than anywhere I have ever been in the world. That's not to take away from anyplace else, it's just that it's a great melting pot for musicians. You can be listening to the cutting edge of music, and not even know it at the time.

**S.R.:** How did it feel when you went to NYC where there are many great female lead trumpet players?

**L.W.:** I wasn't sure how I would feel. When I met Laurie Frink, I was in awe of her. I thought of her as a role model because she was one of the first female lead players who did very well, and I thought 'Wow, if she can do it, why can't I?' The great thing about Laurie is that it was her playing that brought her respect. Then people got to know her as a human being, and there was even more respect for her. Many have been inspired by her generosity. I decided that's the way to live life-to have a bunch of people feel so positively toward you. She's definitely an inspiration.

I think that many times as female brass players we come from being the only one in our situation, and also one of the better players. We tend to get comfortable with that. Then you go to a place like NYC, and meet some awesome musicians. I thought 'Am I going to be jealous?' or 'Am I going to be able to handle this?' In the end, it ended up being a very positive experience.

**S.R.:** When you went to NYC, did you find it difficult to break into the jazz scene as a woman?

**L.W.:** Because New York is full of great musicians, both men and women have difficulty breaking in. Being a woman actually helped me get attention. It's like the man with the green hair sticks out more than the man with the blond hair. However, in my case, people would say 'I heard this great lead player, and guess what, she was a chick.' So you get labeled as being a 'chick.' But, it helps to keep your name more readily in the back of people's minds.

**S.R.:** In your opinion, how do you think women handle performing with other successful women in the music field?

**L.W.:** It has been my experience that a competitiveness seems to exist. For me, I grew up having to fight my way to the top of my family. I had the idea of trying to be the best at anything I did. I think it all depends on the household you were raised in, and the kind of teachers you had. I remember talking to some students at a high school where they had an outstanding jazz program. I said to them 'Wow, it

must be hard to play day after day with your peers who are so good.' Then one of the students said to me 'But music is not competitive.' I had never really thought about it like that. They were right, music should not be that way.

My experience of playing with all women is that sometimes when we get together some other sense comes out that's possibly similar to what men go through with each other. Of course, I can't be positive about this since I am not a man.

**S.R.:** How did Diva form?

**L.W.:** Stanley Kaye formed the group in 1992. He lives in NYC and has been in the music business all his life. He was the backup drummer for some of the biggest names in the music world. Stanley had heard Sherrie Maricle playing drums for Maurice Hine's show in 1990. A couple of years later, he called Sherrie, and told her he was thinking of getting an all-female big band together, and was wondering if she knew any players who were available. Of course, she knew a lot of players. He told her he was going to have auditions, and if he didn't think he could get players who were good enough, he wasn't going to pursue it. An open audition was held in NYC in the spring of 1992. I was in Cincinnati at the time. I flew to NYC to audition, and got into the band.

**S.R.:** What happened with Diva after that?

**L.W.:** That summer we recorded a lot of demos. We played for a lot of big name people. Nothing really happened until March 1993. We did two or three gigs that year. By 1997, we were doing a coast-to-coast tour of one-niters, and some great jazz festivals around the world. Hopefully we can keep things going. It's difficult and expensive to keep a big band running.

We also play a lot in schools. We all came from backgrounds where we feel we want to give back. If I had heard a band like Diva in high school, I would have gone crazy. There would have been no doubt what I wanted to do with my life. I probably love to perform and do clinics in the schools the most. We do it because the funding for the arts is dwindling. We also do it to let students know what their possibilities are for those interested in the music profession. It's not easy for kids to stay into music with all the other things in their lives. We're hoping we can keep our focus there.

**S.R.:** How did you come to audition for the Army Blues Jazz Ensemble?

**L.W.:** I was down in North Carolina in the fall of 1999. Graham Breedlove (a member of the Army Blues) left a message on my answering machine telling me about the opening for lead trumpet in the

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Liesl Whitaker appears on the following CDs:  
*Something's Coming (Diva)*  
*Leave it to Diva (Diva)*  
*I Believe in You (Diva)*  
*Ed Palermo Big Band Plays the music of Frank Zappa (Ed Palermo Big Band)*  
*New Ground (Tommy Igoe)*  
*The Wizard of Oz (the Grammy nominated Madison Square Production)*  
*A Judy Collins Christmas-Live at the Biltmore (CD and video)*  
*Things Ain't What They Used to Be (Army Blues Jazz Ensemble)*

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group. I thought 'No way!' I didn't call him back, which I don't encourage anyone to do. Graham called again, and this time I called him back. He told me about the job, and I thought it sounded okay.

**S.R.:** What were your doubts about pursuing the position?

**L.W.:** I think my biggest dilemma was having to leave NYC if I won the job. I had been there for six years, and had done a lot to establish myself. I sent an audition tape, even though I wasn't sure about my interest in the job. I ended up being chosen as a finalist for the audition. In the meantime, I was bouncing the idea of this job off a lot of my friends in NYC. They were discouraging me from doing it, except Sherrie. One of the hardest things I have ever had to do was to tell Sherrie and Stanley that I had sent an audition tape to the Army Blues, and I hadn't even auditioned yet! I didn't want them to think that I didn't want to be a part of Diva. Sherrie was so supportive from the beginning because she realized the unsettling sense of job security from being a freelance player in NYC. I went to Washington DC, and won the audition. I accepted the job on the spot.

**S.R.:** How do you think being a woman has effected your lead trumpet playing?

**L.W.:** I don't think it has made me any more sensitive to how I interpret music. It's funny, but when men play 'pretty' they are seen as being sensitive. But when women do the same thing, they are just being women. There is not much outward sensitivity to lead playing. You can't play a ballad like 'Malaguena.' Musical interpretation is so individual, and depends a lot on your background. If you just hear the notes and dynamics, you may not necessarily be hearing the music. However, when you play well, and people stop and say 'wow,' you have accomplished your goal.

I don't know if there have been any other women lead players in any other military jazz ensembles. I feel a lot of pressure to do well. If I have a bad night, I feel like people are going to say 'She can't do

it because she's a woman.' Because of this I feel twice the pressure to play well all the time. Everybody has had performances, it's human nature. I do hope that those people who hear me on one of my bad nights will come back again, so I can redeem myself.

**S.R.:** Do you feel you are inspirational to the younger female generation?

**L.W.:** If I am inspiring anyone, I like to think it's everyone and not just the female generation. If young boys see a woman play well, then they're going to grow up with it. They won't have the sexist idea that women aren't supposed to do that. How many men have been influenced by Ella Fitzgerald? Hundreds. She was great. But, you don't hear someone say too often 'How many men have been influenced by a great woman player?' Hopefully we can change that.

**S.R.:** Finally, do you have any advice for young women pursuing a career in music?

**L.W.:** If you love it, do it. If somebody tells you that you can't do it, walk away. When I was playing lead trumpet in the jazz band at Appalachian State, I was playing a huge Bach mouthpiece. I was not having any problem playing lead on it. Somebody came up to me after a concert, and asked me what kind of mouthpiece I was playing. I told them, and they said 'Really? You're not supposed to be able to do that.' From that day on, I could not do it. If they would have left me alone, I would have been fine.

Another piece of advice, which I think is so important, came from the great trumpet teacher, Bill Adam. He said to me once 'I don't care if you're the greatest trumpet player in the world because if somebody comes to me and says you're not a nice person, then I don't know you. Be a good person, treat others well, don't steal gigs away from other musicians, and be happy for people when they play well. If you're a good musician, great! If the people you work with are your friends, that's a bonus. You've got it all then.'

**S.R.:** Sounds like 'you've got it all,' Liesl. Thanks for your time. I know we all have enjoyed and benefited from your thoughts and words.

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viewed a number of successful women and men in the field of music. Among them were IWBC members Heather Buchman (Principal Trombone, San Diego Symphony), Jo Ann Falletta (Conductor of the Buffalo and Virginia Symphonies), Marie Speziale (IWBC President, Retired Associate Principal Trumpet, Cincinnati Symphony), and Gail Williams (Retired Associate Principal Horn, Chicago Symphony).

The program highlighted the musical accomplish-

ments of these women, as well as incidents of prejudice and their individual pioneering efforts. The many recordings that were broadcast included Monarch Brass performing Richard Wagner's Lohengrin and the first and third movements of Alfred Reed's Symphony for Brass.

Rico commented on the individuals she interviewed: "All the women came off being very strong. They all have such a fabulous spirit to them."

# Board Of Directors Announced

The IWBC is pleased to announce the Board of Director's election results:

## Officers

Executive Director: Dr. Sharon Huff – Formerly Professor of Low Brass at St. Norbert College. Euphoniumist

Secretary: Stacy Simpson – 2000 IWBC Conference Coordinator. Trumpeter, Canterbury Brass  
Treasurer: Julia Towner – Freelance hornist in Cincinnati. 2000 IWBC Conference volunteer Committee Chair

## Membership Chair

Lynn Mostoller – Principal Trombone, Tulsa Symphony Orchestra

## Renewed Board Members

Langston Fitzgerald, III – Second trumpet, The Baltimore Symphony  
Jan Duga – Tubist, The United States Air Force Band  
Laurel Ohlson – Vice-president, IWBC. Associate Principal Horn, The National Symphony Orchestra  
Susan Slaughter – Principal Trumpet, St. Louis Symphony Orchestra

## New Board Members

Julie Bantin – Bass Trombone, Quebec Symphony Orchestra  
Kathy Brantigan – Tuba, Denver Brass  
Lauraine Carpenter – Principal Trumpet, Toledo Symphony  
Laura Lineberger – Librarian, The U.S. Army Band. Euphoniumist. 2000 IWBC Conference Exhibits Committee Chair  
Nancy Goodearl – Third Horn, Houston Symphony  
Maureen Horgan – Faculty, New England Conservatory Music Education Department.

Trombonist. 2000 IWBC Conference Program Ads Chair  
Michelle Rakers – Trumpet, "The President's Own" United States Marine Band  
Ginger Turner – Principal Trumpet, The United States Army Field Band

## Current Board Members

Fred Irby, III – Principal Trumpet, Kennedy Center Show Orchestra. Faculty, Howard University  
Julie Landsman – Principal Horn, Metropolitan Opera Orchestra  
James E. Ross – Second Trumpet, Metropolitan Opera Orchestra  
Faye-Ellen Silverman – Composer. Faculty, Mannes College  
Marie Speziale – President, IWBC. Trumpet faculty, Indiana University  
Marvin Stamm – Trumpet. Jazz artist and clinician  
Joan Watson – Associate Principal Horn, Toronto Symphony

## Honorary Board Members

Clora Bryant – Trumpet. Jazz artist and composer  
Barbara Butler – Trumpet faculty, Northwestern University  
JoAnn Falletta – Conductor, Buffalo Symphony and Virginia Symphony  
Eugene Pokorny – Tuba, The Chicago Symphony  
Gerard Schwarz – Music Director, The Seattle Symphony  
Leonard Slatkin – Music Director, The National Symphony  
Joan Tower – Composer. Faculty, Bard College  
Gail Williams – Retired Associate Principal Horn, The Chicago Symphony

# Donors

## December 2000 – April 2001

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Adelaide Cherbonnier

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David Takach

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**St. Louis Holiday Brass Concerts**  
Jan C. Kohlmeier (160 hours of volunteer service)

## Mary Speziale Memorial Scholarship

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Julie Landsman  
Susan Slaughter

**Up to \$149**  
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Susan Rider  
Faye Ellen Silverman  
Dennis & Marsha Simpson  
Stacy Simpson

## EDITORS

Stacy Baker  
Susan Rider

## DESIGN & PRODUCTION

Keith Kavanaugh  
BauWau Design  
keith@bauwau.com  
www.bauwau.com

## EDITORIAL:

IWBC Editor  
256 Baird Music Hall  
Morehead, KY 40351  
s.baker@morehead-st.edu  
or sriders2@earthlink.net

## SUBSCRIPTIONS:

IWBC Subscriptions  
1381 Pebble Court #707,  
Cincinnati, OH 45255  
jtowner@ijoseph.com

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# By Giving, You Receive

The IWBC has been a source of inspiration to so many who have come together to celebrate the contributions that women players have made to the field of brass performance and pedagogy. This organization has increased our sense of connection and has enriched our experience as performers, teachers, and colleagues.

An incredible amount of hard work went into establishing the IWBC. It continues as a labor of love for the many outstanding musicians and non-musicians who believe in this ongoing effort enough, to volunteer their time and dedication. However, the

organization cannot survive without the necessary financial resources. Members like you are central to the future of the IWBC. Your financial support is sought at this critical time. All donations are appreciated. We also ask that you speak with friends and colleagues about the IWBC. Encourage them to become part of our membership. Show them our newsletter, and share with them the experiences you have had at IWBC conferences. Your support will ensure that the IWBC will be able to continue its work providing information and resources to the next generation of brass performers and teachers.

# International Women's Brass Conference Membership Form

PLEASE PRINT CLEARLY.

**1** Name \_\_\_\_\_ Instrument \_\_\_\_\_ Date \_\_\_\_\_  
 Address \_\_\_\_\_ Daytime phone (\_\_\_\_) \_\_\_\_\_  
 City \_\_\_\_\_ State \_\_\_\_ Zip \_\_\_\_\_ Country \_\_\_\_\_ Evening phone (\_\_\_\_) \_\_\_\_\_  
 E-mail \_\_\_\_\_ Fax (\_\_\_\_) \_\_\_\_\_

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

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 Membership ..... \$20.00 \_\_\_\_\_  
 Senior Membership..... \$20.00 \_\_\_\_\_  
 Contribution (fill in amount) ..... \$ \_\_\_\_\_  
 Women Brass Musicians, Past and Present..... \$5.00 \_\_\_\_\_  
 2000 IWBC T-Shirt: ..... \_\_ S \_\_ M \_\_ L \_\_ XL @ \$10.00 ea. \_\_\_\_\_  
 2000 IWBC Golf Shirt: ..... \_\_ M \_\_ L \_\_ XL @ \$17.00 ea. \_\_\_\_\_  
 IWBC Tote Bag ..... \$12.00 \_\_\_\_\_  
 Shipping & Handling (per order)..... \$3.00 \_\_\_\_\_  
 TOTAL ..... \$ \_\_\_\_\_

**3** PAYMENT:  Check (payable to "IWBC")  VISA  MC Account # \_\_\_\_\_ Exp. Date \_\_\_\_\_  
 Signature \_\_\_\_\_ Name on Card \_\_\_\_\_

**4** Mail this form with payment to: International Women's Brass Conference, 1381 Pebble Court #707, Cincinnati, OH 45255 • jtowner@ijoseph.com 

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