



NEWS LETTER

iwbc-online.org

CHANGING TIDES!

So much has changed in my life since the brisk March afternoon in St. Louis when Velvet Brown asked me to consider accepting a nomination for the office of president of the IWBC. That was in 1997. Little did I realize the impact that decision would have both personally and professionally.

When I accepted the position, there was no way to know that I would be teaching at two universities and dividing my time between two cities. Needless to say, the demands of those responsibilities in addition to the presidency of the IWBC have taken their toll. Earlier this summer I found it necessary to make a long overdue decision. Hence it is with very mixed emotions that I inform you of my decision to resign the presidency of the IWBC effective January of 2002.

On behalf of the Board of Directors of the IWBC I am delighted to report that Dr. Sharon Huff has been elected president. She brings to this office a strong

background in organizational service...including conference planning. How fortunate to have her as our new president. We are in very capable hands!

As I look back at the events of the past four years, I am proud and honored to have had an opportunity to serve this organization. It's been a challenging and rewarding experience. I now have friends and acquaintances all over the world. I would be remiss if I did not take this opportunity to thank the members of the board, officers and staff for their assistance and support during the past four years, particularly during some extremely difficult times in this past year. Thank you, all of you, for gracing my life.

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.

New IWBC President! Sharon E. Huff



Sharon Huff earned her B.M.E. degree summa cum laude from Illinois State University and her M.M. and D.M.A. degrees from the University of Illinois. Dr. Huff is currently Visiting Assistant Professor of Tuba and Euphonium at Illinois State University. Before

coming to ISU, she taught 10 years as a music faculty

member of St. Norbert College, WI.

Dr. Huff is now serving her seventh year as Conferences Coordinator for the International Tuba/Euphonium Association (ITEA), formerly known as TUBA. In that capacity, she helped to plan the International Tuba/Euphonium Conferences (ITECs) in Evanston, IL; Riva del Garda, Italy; Minneapolis, MN; Regina, Canada; and Lahti, Finland. She is currently assisting with the 2002 ITEC, which will be held in

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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 is a member of the tuba/euphonium quartet – *JUNCTION*, and the Monarch Brass ensemble. 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 with "The President's Own" United States Marine Band in Washington, DC. She earned her D.M. and M.M. degrees from Indiana University, and her B.M. degree at the University of Northern Iowa. She has played with the orchestras of Midland/Odessa, Owensboro, Evansville, Waterloo/Cedar Falls, Columbus (IN) and Harrisburg. She has also performed with the Spoleto Festival USA Orchestra, and the New World Symphony.

Dear IWBC Members and Friends,

A little over ten years ago I met Susan Slaughter and had the distinct pleasure of hearing her perform as soloist with the Women's Philharmonic in San Francisco, CA. At a post-concert party, she spoke with several members of the brass section about a survey she was circulating. The survey focused on the experiences of female brass players and the idea of coming together to share those experiences. At the time, the International Women's Brass Conference was something akin to a twinkle in Susan's eye. What came out of that survey and how Susan's dream has grown over the last decade is something quite magical.

In the spring of 1993, the First International Women's Brass Conference was held in St. Louis, MO. As the first event of its kind, the assembly triggered some controversy. There were some who questioned why such a conference was necessary or even useful. On the first page of the conference program, Abbie Conant's quote began to answer this question: "Brass playing is a cornerstone of culture, but strengthening our respect for the dignity of women is a cornerstone of civilization." The conference itself went the rest of the way. By the time the last note was played, the only thing anyone wondered was, "When's the next conference?" For me, coming together with women brass players of all ages and backgrounds, was one of the most empowering and inspirational experiences of my professional life.

Today, the IWBC's newsletter reaches nearly two thousand households. The organization has presented two more extraordinary conferences, each featuring

world-class performances, enlightening master classes, and a supportive and enriching spirit that is...well, hard to put into words. The IWBC's large brass ensemble, Monarch Brass, and the Monarch Brass Quintet have toured extensively and recently recorded a debut CD. What makes these accomplishments all the more remarkable is that the IWBC has done it all with volunteers.

At this time, the IWBC faces a significant crossroads in its development. Thus far the IWBC has not charged annual membership dues, but has relied significantly on private contributions to pay the cost of newsletter production and postage, conference expenses, and the general operations of the organization. However, at this point, instituting annual membership dues is a necessary step to ensuring the continued growth and success of our organization.

Annual conferences, glossy quarterly journals, regional workshops, annual tours and CD's, a full-time executive director with paid staff...the possibilities are endless. These dreams are all attainable with the strong financial base annual membership dues would generate. In the Spring 2002 Newsletter, you will receive a renewal notice and return envelope. The IWBC is your organization. Please take part in continuing Susan's vision and securing a prosperous future for the IWBC. Pledge your support as an annual member. Together we can take the International Women's Brass Conference to the next level.

Thank you,
Lynn Mostoller
IWBC membership chair

News From Our Membership

Carolyn Bremer's brass quintet, *Opposable Thumbs*, which was performed at the 2000 IWBC Conference, is now available for sale. It can be purchased through the following website: www.newmusicconsortium.com/order.htm.

Trumpeter **Jean Davis** received the Women's Jazz Legend Award at a special tribute to Women in Jazz in New York City on September 12, 2000. Born in New Orleans, and raised in New York City, she studied with the great jazz trumpet player Doc Cheatham. A few of her career highlights include tours with the International Sweethearts of Rhythm, sitting in on jam sessions with Cedar Walton, Donald Byrd, Freddie Hubbard, Bill Hartman, and forming her own group, *The Jean Davis Quartet*. Sally Plakstan has documented her accomplishments in the book *American Women in Jazz from*

1900 to the Present.

JoDee Davis has been appointed trombone professor at the University of Missouri-Kansas City Conservatory of Music. Formerly she taught at Kent State University and Eastern Washington University. Davis is also second trombone with the Santa Fe Opera. She has just released her debut solo recording, *In the Moment*, on the Albany Records label. The CD includes *Sonatine* by Jacques Casterede; Tomaso Albinoni's *Concerto, Op. 7, No. 3* (for oboe, played on alto trombone); *Four Lieder* by Clara Schumann; *Suite for Alto Trombone* by John Prescott; *Ida Gotkovsky's Concerto for Trombone*; and *Thoughts of Love* by Arthur Pryor. The CD can be purchased at the Albany Records website, www.albanyrecords.com, at amazon.com, and at many retail stores.

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Ashley Hall won both The International Trumpet Guild Solo Competition in May, and the Concerto Competition at the Music Academy of the West in July. As was reported in the Summer 2001 IWBC Newsletter, she took first place in the College Division of the National Trumpet Competition at George Mason University in Fairfax, Virginia last March. Currently, she is studying at the Cincinnati Conservatory of Music with Marie Speziale.

Ingrid Jensen, Professor of Jazz Trumpet at the Bruckner Conservatory in Vienna, Austria, was featured with the Finnish Mr Fonebone jazz quintet at the Brass and Jazz Club during the 2001 International Tuba/Euphonium Conference (ITEC) in Lahti, Finland. "Mr Fone" is Mikko Innanen on saxophone and "Mr Bone" is Antti Rissanen on trombone. "The music is still derived from the high energy modal style of the sixties, but mixed with influences from Finnish folk music and with a touch of the long dark Nordic winter" – Antti Rissanen. The 2000 recording *Mr Fonebone Live featuring Ingrid Jensen* on the Texicalli label TEXCD3000 is available through Digelius Music – Helsinki at pap@dighoe.pp.fi.

Amy Jones, Visiting Assistant Professor of Music – Trumpet, Morehead State University, Morehead, KY was married in September, 2001 and is now **Amy Cherry**.

Ladies First Big Band, founded in 1993, performed at the Brass and Jazz Club during the 2001 International Tuba/Euphonium Conference (ITEC) in Lahti, Finland. The only female big band in Finland plays dance music from traditional big band swing to soul and disco – from Glen Miller to Gloria Gaynor. The band has performed at several Finnish Jazz festivals and for the Finnish Broadcasting Company. Vocalists Rose-Marie Backstrom and Merzi Rajala together with choreography by the whole band provide an extremely entertaining show. The recording *On the Radio Ladies First Big Band* is available through the band's leader Annika Brushane-Viitala at annika.brushane-viitala@yle.fi.

Jody Lawson was hired for the position of 3rd Trumpet with the Grand Rapids Symphony in March. She had been substituting with the orchestra since 1999. Lawson is a graduate of the Interlochen Arts Academy, she earned a B.M. at Illinois State University, and completed one year towards a master's degree in music at Western Michigan

University. Prior to joining the Grand Rapids Symphony, she freelanced in the Detroit metropolitan area. She played 2nd trumpet with the Kalamazoo Symphony, and performed as principal trumpet with the Lansing Symphony.

Laura Lineberger, **Kirsten Lies-Warfield**, and **Susan Rider** were featured soloists with the award winning Spires Brass Band in Frederick, Maryland in June. The theme of the evening's program was "An American Salute featuring The Women of Brass." Lineberger, a euphoniumist and librarian with the U.S. Army Band "Pershing's Own" at Ft. Myer, VA, performed Taylor's *Nautical Variations*. Warfield, also a member of the U.S. Army Band "Pershing's Own," played an arrangement for trombone and brass band of the jazz standard *Dark Eyes*. Rider, a member of the U.S. Marine Band in Washington D.C., performed the Salvation Army cornet solo *Song of Exultation* by Bearcroft.

Jennifer Marotta won a position with the trumpet/cornet section of *"The President's Own"* United States Marine Band in Washington, D.C. in August. Marotta studied at Northwestern University with Barbara Butler, and with John Hagstrom at DePaul University in Chicago. She has performed with the Chicago Civic Orchestra, the National Repertory Orchestra, Disney College Orchestra, and the Milwaukee Symphony Orchestra.

Julia Pernic, 1st place winner of the 2000 IWBC Solo Competition, horn division was married in June, 2001 and is now **Julia Rose**. She is Associate Principal/3rd Horn of the Columbus Symphony Orchestra.

The Women of the Air Force 'WAF' Band celebrated its 50th anniversary with a series of special concerts in the Washington, D.C. area in May. The group performed at the Soldier's & Airmen's Home, Women in Military Service to America Memorial, and the Air Show at Andrews Air Force Base. The ensemble first started as a volunteer organization in 1949 for young women musicians arriving at Lackland Air Force Base for basic training. It was officially activated in 1951 as the 543rd Air Force Band (WAF), and existed until 1961. The group was a great public favorite, marching in parades and performing nationwide in a variety of concert settings. The band was reunited in 1997, and reorganized in 1998 under its current name. For more information log onto <http://www.wafband.org>. ■

A World Changed

The IWBC wishes to express its sympathy to the families and friends of the victims of the tragic events of September 11, 2001 in New York City; Washington, D.C.; and Pennsylvania. Though we see with different eyes and hearts now, faith in our liberty and freedom gives us the courage to move forward.

Corrections from the Summer 2001 IWBC Newsletter

We apologize to Joan C. Fann and Joan Kohlmeier for the incorrect listing of their names in the donor list. Also, Karen Sloneker was not mentioned as a trumpet judge in the article "National Trumpet Competition 2001." Sloneker currently teaches at the Rogers Creative and Performing Arts Middle School, and is Director of Music Together First Notes in Pittsburgh, PA. She also performs with the Pittsburgh Opera and Ballet Orchestras.

Please send your news items to:

s.baker@morehead-st.edu
(Stacy Baker) or
srider2@earthlink.net
(Susan Rider)

Junction Performs at 2001 ITEC in Finland

The tuba/euphonium quartet, JUNCTION performed by invitation at the International Tuba Euphonium Conference (ITEC) in Lahti, Finland in August 2001. The program included two world premieres: Brian Balmages, *Central Junction* (2001) which was commissioned for the group by the Morehead State University ITEA, and a Junction commission, *El Bosque Verde* (2001) by Alice Gomez. Todd Fiegel's 2000 arrangement for Junction of J.S. Bach's *Tocatta and Fugue in D Minor* was given its European premier. A recent work, Gabriel M. Stockhausen's *El Dorado* (1998) was also programmed in an effort to introduce it into the standard repertoire.

Junction's members are Dr. Stacy Baker, tuba (Assistant Professor, Morehead State University, Morehead, Kentucky); Velvet Brown, tuba (Associate Professor, Bowling Green State University, Bowling Green, Ohio); Dr. Sharon Huff, euphonium (Visiting Assistant Professor at Illinois State University, Normal, Illinois); and Angie Hunter, euphonium

(Music Faculty, German Bible Institute, Koenigsfeld, Germany). Junction formed during the 2000 IWBC Conference out of long-time associations: Baker, Hunter and Huff attended the University of Illinois together, and Baker and Brown are members of the Monarch Brass Ensemble. In addition to being visible positive role models for aspiring low brass players and teachers, Junction is committed to improving the repertoire of good literature for tuba/euphonium quartet through the performance of new original works and arrangements.

During 2001, Junction will have presented concerts at Illinois State University, Denison University as Vail Visiting Artists, the University of Pennsylvania at Edinboro, Akron University, and the University of Michigan. The group has been invited to tour Austria during July of 2002 where they will premier a new work for tuba/euphonium quartet and band by Austrian composer Franz Cibulka at a festival in Schladming, Austria. ■



Junction, L. to R., Angie Hunter, Stacy Baker, Velvet Brown, Sharie Huff

USB21 Performs Their First Two Concerts

As a result of the performance of the Inter-military Brass Ensemble at the 2000 IWBC Conference, the predominantly all-female ensemble, United States Brass 21st Century (USB21), has formed in the Washington, D.C. area. Executive Director, Kimberly Stewart, who also plays trumpet in the group, has been their primary organizer. Other founding members are Michelle Rakers (Music Director/Conductor), Laura Lineberger (euphoniumist and librarian), and Susan Rider (Principal Trumpet, Secretary, and Treasurer). The other core musicians include Doug Burian and Ginger Turner (trumpet); Kate Fitzpatrick-Monroe, Suzanne Rice, and Lanae Williams (horn); Craig Arnold, Natalie Arnold, and Kirsten Lies-Warfield (trombone); Jan Duga (tuba); Julie Angelis and Meredith Nelson (percussion). Many of the members perform with the premiere military ensembles in Washington, D.C., actively freelance, and perform with various orchestras and other ensembles all over the United States.

USB21 is a non-profit organization. Their mission is to provide quality affordable concerts in the Washington, D.C. area, and commission new works by female composers. They also plan to provide role model workshops for young female brass instrumentalists, and perform at events sponsored by organizations that support women's issues.

This year they performed at Washington, D.C.'s New York Presbyterian Church in January, and at St. Mark's Lutheran Church in Springfield, Virginia in

May. On these two concerts they played works ranging from J.S. Bach to Eino Rautavaara. During their May concert they premiered Alice Gomez's brass quintet *Jazz It!* in its entirety, and did the east coast premiere of her *FANFARE for the Forgotten Empire*. The group also commissioned Gail Robertson to compose an arrangement of *Someone to Watch over Me* by George Gershwin. Liesl Whitaker, lead trumpet player for the United States Army Blues, displayed her powerful playing by being a featured soloist on arrangements of Richard Gade's *Jealousy*, and *The Chicken* by Pee Wee Ellis. At this concert, USB21 collected used cell phones for the Prince William County Office for Women. They also gave a third of their concert donations in the form of a scholarship to Stephanie Hicks, a senior bass trombone student at Gar-Field High School in Woodbridge, Virginia. This scholarship helped offset the cost for Stephanie's participation in the United States Collegiate Wind Ensemble on their 2001 European summer tour.

USB21 members are currently donating their time and talent because of their deep commitment to great music making and the mission of the group. "We are different because USB21 is not only filled with good musicians, but musicians who have an additional purpose," said Kimberly Stewart. "We feel strongly in giving back to the community."

For more information go to <http://www.USB21.org>. ■



USB21 on the steps of the U.S. Capitol

Preparing for College Auditions

Submitted by Annmarie C. Lyons Admissions Officer University of Cincinnati College-Conservatory of Music

Students and teachers at the International Women's Brass Conference 2000 had the opportunity to hear advice on preparing for college auditions in a workshop given by Paul Hillner, Assistant Dean for Admissions and Student Services and Annmarie Lyons, Admissions Officer at the University of Cincinnati College-Conservatory of Music. Mr. Hillner and Ms. Lyons covered the admissions process from the initial search to the final decision on a college music program.

The process begins with identifying career options such as performing, teaching, composing, conducting, music business, music criticism, and music therapy. The next step is to search for colleges offering majors in the chosen area. College guides, Internet sites, professional journals and high school guidance counselors are helpful sources in finding college programs, but often the best advice comes from private teachers, orchestra directors, and band directors.

The student must then decide what type of school she is looking for, whether it is a conservatory or a school of music within a university setting. The size of the school, geographic location, curriculum, and cost are important factors to consider.

The next step is to request information from many schools, including application material as well as a bulletin or view book in order to learn more about each program.

The student should then visit the top schools of her choice, preferably in her junior year or the summer before her senior year. The visit should include a meeting with an admissions representative, a tour of the facility, class and rehearsal observation, and if possible, a meeting or lesson with the private teacher on her main instrument.

During the senior year, the student should apply to three to six schools of varying levels of competition. It is important to understand all application requirements such as transcripts, test scores, letters of recommendation, and application fees. The student should also be aware of the application deadlines and

apply early. It is helpful to set up an application budget including application fees and travel costs, and to plan the audition schedule so that the student plays well at each audition.

The most important part of the admissions process is the audition itself. In order to be best prepared, the student must know the audition requirements for each school. Music should show tone, technique, and musicality, as well as contrast in tempi, style, and musical periods. Scales, if required, should be memorized. Some schools will also require orchestral excerpts, sight reading, and improvisation in the case of a jazz audition. Students should choose material that is challenging but does not exceed their ability, and should strive for peak performance at the audition time. To avoid performance anxiety, it is helpful to perform the audition for as many people as possible, record the audition, and time the audition. Some schools will also require an interview or a theory test on the audition day. To navigate the logistics of the audition day, be sure to receive a schedule and directions, and know where the audition will take place as well as where to warm up.

Finally, it is time for admissions decisions from the colleges. It is important to find out how and when admissions decisions are made, as well as scholarship decisions. Schools may offer talent-based scholarships, academic scholarships, financial aid based upon need, or a combination of these.

Once the student has received offers of admission, it is time for the final decision on where to attend. It is important to develop a "pros and cons" list for each school and to decide which school best meets the student's overall needs. All schools must be notified by May 1 whether or not you plan to attend. Once this final decision is made, students will receive information regarding orientation, housing, and registration for classes.

The admissions process requires great preparation, consideration, and thought. If the student is well prepared and has a successful audition, she will be admitted to the school which best meets her needs. ■

A Salute to Women in Music at Emory University

Submitted by Dr. Scott A. Stewart, Director of Instrumental Studies at Emory University

Outstanding contributions by women in composition and performance served as the base for a concert given by the Emory University Wind Ensemble in Atlanta, Georgia under the direction of Dr. Scott A. Stewart on April 20, 2001.

Composer Carolyn Bremer, formerly of the

University of Oklahoma, and now a freelance composer in Los Angeles, was present for the performance of two of her pieces. The first, *Early Light*, a lively and rhythmic overture, opened the program. Her other

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New IWBC address — effective January 1, 2002

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New IWBC website address — effective October 2001

<http://iwbc-online.org>

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work, *Venus Palimpsest*, was commissioned by and dedicated to the Emory Wind Ensemble. It received its world premiere on this concert. The piece explores various facets of the goddess Venus, including her relationship with Mars. She quotes from Gustav Holst to Frankie Avalon, which adds fun to this colorful and sparkling new piece. Bremer has produced a number of wind ensemble pieces, including *Tinker to Evers to Chance*, *Regional Accents*, and *Next of Kin to Chaos*. Her brass output includes *The Four Winds* (premiered at the 2000 IWBC Conference), *Opposable Thumbs*, and *Throw Caution to the Wind*.

Other works on the program included Cindy Mctee's *Soundings*, which provided a unique palette of sounds. Each of the four movements exploited the various possible "soundings" made by different combinations of wind and percussion instruments. McTee is on the faculty of the University of North Texas, and has composed other literature for the wind band including *Circuits*, and *Timepiece*. The minimalistic work *Danza de los Duendes* by Nancy Galbraith

2003 IWBC Conference site announced!

The 4th IWBC Conference will be held June 17-21, 2003 at Illinois State University in Normal, IL. Co-hosts Dr. Amy Gilreath, Associate Professor of Music — Trumpet and Dr. Sharon Huff, Visiting Assistant Professor of Music — Tuba/Euphonium invite everyone to make plans to attend and celebrate! ■

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Greensboro, NC. Dr. Huff has also served as an advertising coordinator and most recently as the Executive Director for the IWBC.

Dr. Huff appeared as a soloist at the 1998 ITEC in Minneapolis, MN and with the JUNCTION tuba/euphonium quartet at the 2001 ITEC in Lahti, Finland. In demand as a soloist, clinician, conductor, lecturer, and adjudicator, Dr. Huff has performed and conducted across the Midwestern and Eastern US as well as in Finland, Australia, New Zealand, Italy, Germany, and Austria. Her euphonium instructors include Ed Livingston, Fritz Kaenzig, Mark Moore, and Robert Gray. ■

opened the second half of the program. Galbraith is a faculty member at Carnegie Mellon University, and composer-in-residence for the Pittsburgh Symphony. Other wind ensemble pieces by her include *Concerto for Piano and Wind Ensemble*, and *Two Psalms*. Brass players may wish to examine her *Fanfare and Fantasy for Brass Quintet*.

The finale of the evening was a riveting performance of the *Concerto for Trumpet in A-Flat* by Alexander Arutunian. The soloist was Susan Rider of "The President's Own" United States Marine Band in Washington D.C.

This spectacular evening highlighted the brilliant musicianship being brought to the music community from women all over the world. The transformation of a predominately male music profession to one in which women excel in composing, performing, teaching, and conducting is exciting to experience.

The composers listed above all have websites: Carolyn Bremer www.carolynbremer.com, Cindy McTee <http://courses.unt.edu/cmctee/>, and Nancy Galbraith <http://www.andrew.cmu.edu/user/ngal/> ■

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International Women's Brass Conference Membership Form

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