



NEWS LETTER

iwbc-online.org

Message from the President

It is a pleasure to greet you as the new IWBC President! Marie Speziale has done an incredible job guiding our group for the last few years. With Marie's leadership, our organization has grown closer together, which was particularly noticeable at the 2000 IWBC Conference in Cincinnati. Her contributions to the IWBC cannot be overstated. I am extremely honored to be following in Marie's footsteps, and admittedly quite daunted by the task of filling her shoes. She is one amazing woman, and I would like to take this opportunity to thank her again for her selfless and tireless work on behalf of the IWBC.

We have a very active and talented membership, and ensuring that the IWBC continues to grow to meet the expectations and interests of its individual members is one challenge before us. Our vitality as a group is contingent upon inspiring your active and enduring par-

ticipation. I encourage you to communicate with any member of the Board of Directors, the editors of the newsletter, or me your interests, ideas, and suggestions for improvement.

Our 2003 conference will be held at Illinois State University (ISU) in Normal, Illinois. ISU Professor of Trumpet, Dr. Amy Gilreath, and I are serving as the primary conference organizers. We look forward to bringing you a top-notch conference in June 2003 and will keep you informed as plans for the conference evolve.

I hope the months ahead give you good weather, safe travels, and plenty of opportunities to enjoy some summer concerts.

Sharon Huff
President



Sharon Huff holds a BME from Illinois State University and a MM and DMA from the University of Illinois. She is currently on the faculty at Illinois State University, where she teaches tuba, euphonium, low brass methods, and brass pedagogy. Before coming to ISU, Sharon taught for 10 years at St. Norbert College in De Pere, WI. As a conductor, adjudicator, clinician, and euphonium soloist, she has appeared in a wide variety of venues and locations. She also performs with the all-female quartet, Junction, and is a Willson artist.

Message from the Executive Director



Greetings!

I would like to echo Dr. Huff's words of thanks to Marie Speziale for all of her contributions to the world of brass playing and as the most recent leader of this organization. I would also like to thank the board of directors for giving me this

opportunity. I am very excited to be a part of such an energetic and supportive group, especially as we prepare for our next gathering.

As plans for the 2003 conference move forward I

would like to encourage all of you to do a little personal advertising for what will be a fantastic event. Help us by spreading the word early, and encouraging students, friends and colleagues to join us at Illinois State University next summer.

Enjoy the coming months and be sure to keep us up to date on your activities. The sharing of individual experiences and successes can be so motivating to us all. I look forward to hearing about the many accomplishments of our members and to working with you in the future.

Amy Cherry
Executive Director

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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.

News From Our Membership

Please send your news items to:

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

Julia Bantin, bass trombonist of l'Orchestre Symphonique de Quebec, married last summer and is now Julia McIntyre.

Celebrating Women's History Month in March, trombonist, **Abbie Conant**, made an 18-city tour of the southeastern United States this spring as part of her advocacy work for women in music. Conant and her husband, composer William Osborne, traveled with three hours of repertoire comprising two programs. The first program presented works for trombone and computer that have been written for their project called "The Wired Goddess and Her Trombone." This project was designed to encourage the creation of new works for trombone and computer based on the theme of the Goddess in her many manifestations. Conant has premiered 14 of the 28 works that have been written as part of this project to date including works by five distinguished American women composers: Cindy Cox (Univ. of California-Berkeley), Elizabeth Hoffman (New York University), Maggi Payne (Mills College), Anne LeBaron (Cal Arts), and Anna Rubin (Oberlin College).

The second program was comprised of Osborne and Conant's collaborative musical theater works. It included William Osborne's *Street Scene for the Last Mad Soprano*, which deals with the gender identity of women in opera, and the problems women confront when they attempt to formulate their own cultural identity. It also included Osborne's *Music for the End of Time* for trombone and quadraphonic tape in six movements based on the *Book of Revelation*. During the tour, Conant gave trombone workshops, presented lecture demonstrations of "Street Scene" elaborating on the work's feminist motifs, and spoke with Women's Studies groups. For more information: <http://www.osborne-conant.org/>

Recent Brass Publications by **Emma Lou Diemer**: (questions about the works may be directed to the composer at diemerskiold@cox.net):

Psalm 121 for Organ, Brass, and Percussion, 1998 (C. Alan Publications, 2000), Greensboro, NC. 8'. Written for Joan DeVee Dixon and the Emmanuel Brass. Premiered at the University of the Ozarks, Clarksville, AR, August 1998.

Psalm 122 for Bass Trombone or Tuba and Piano or Organ, 1998 (Ensemble Publications, 1999), 7'. Written

for Bryan Anton and Joan DeVee Dixon. Premiered at Cathedral of St. Andrew, Little Rock, AR, August 1998.

Psalm 1 for Bass Trombone and Piano or Organ, 1998 (Ensemble Publications, 1999), 5'. Written for Bryan Anton and Joan DeVee Dixon.

Palm Sunday for Eight Trombones, 1999 (Ensemble Publications, 2001), 5'. Written for Bryan Anton and Mark Lusk. Premiered at Nazareth College, Rochester, NY, March 1999, conducted by John Marcellus.

Chorale on "Herzliebster Jesu" for Eight Trombones, 1999 (Ensemble Publications, 2001), 4'. Written for Bryan Anton and Mark Lusk. Premiered at Nazareth College, Rochester, NY, March 1999, conducted by John Marcellus.

Psalms for Trumpet and Organ (Psalm 100, 42, 8, 93). Tap Music Sales (Charles Clements), 1992 Hunter Avenue, Newton, IA 50208. Written for John Anthony and Joan DeVee Dixon Broyles.

Fanfare for Brass Trio, 2001 (Tap Music Sales, 2001), 4'. Written for the Borealis Brass Trio.

Variations on "Antioch" for Brass Trio, 2001 (Tap Music Sales, 2001), 5'. Written for the Borealis Brass Trio.

Quartet for Trumpet, Horn, Trombone, and Piano, (Hildegard Publishing Company, 2002) 13'. Written for the 2002 performance of the Borealis Brass Trio and piano, University of Alaska, Fairbanks. Premiered by Joan Dixon and the Laurel Trio, Florida State University, September 2001.

Go Four It for Trumpet Quartet, 2001 (Tap Music Sales, 2002) 5'. Written for and premiered by John Harbaugh and the University of Alaska, Fairbanks Trumpet Choir in 2002.

Some of these works are recorded on CD by Joan Dixon Broyles, organ; John Anthony, trumpet; Bryan Anton, bass trombone; and the Emmanuel Brass. The CD is titled *The Psalms of Emma Lou Diemer*, Vol. 2. It is available from RBW Record Co., P.O. Box 14187, Parkville, MO 64152, telephone: 816-587-5358. RBW's website is www.rbw.net.

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The United States Army Band presented the 10th annual **Eastern Trombone Workshop** during March 14-16, 2002 at Ft. Myer, Virginia. The three-day workshop included a number of concerts and master classes by many of today's top trombone specialists, a solo competition, and performances of ensembles from the United States Army Band.

Abbie Conant performed her most recent theatre work "The Wired Goddess and Her Trombone." **Jo Dee Davis**, trombone professor at the University of Missouri-Kansas City Conservatory of Music, played a recital that included works by Albinoni, Vaughan Williams, and Ewazen. Other female trombonists that performed included **Katie Derr**, **Connie Hanson**, **Chelsea Hurtado**, **Jennie Johnson**, **Mary Souder**, and **Lindsey Thoreson** of the Augustana College Trombone Choir; **Ashley Smith** of the University of Texas at Austin Trombone Choir; **Amanda Stewart** of the Juilliard Trombone Choir; **Natalie Mannix Arnold** of the Interservice Trombone Quartet; and **Valerie Evans**, **Kate Shannon**, **Sarah Farve**, and **Misty Grubbs** of the University of Kentucky Trombone Choir.

Marie Speziale has accepted a position as Professor of Music at the Shepherd School of Music at Rice University. In addition, Ms. Speziale will serve as Chair of the brass department and conductor of the brass choir. Previously she has served on the faculties of Indiana University and the Cincinnati College-Conservatory of Music. Ms. Speziale held the position

of Associate Principal Trumpet of the Cincinnati Symphony Orchestra for thirty-two years (1964-1996). She is the first woman to hold a trumpet position in a major symphony orchestra. Ms. Speziale has also served as President and Executive Director of the International Women's Brass Conference (1997-2001). We wish her well on her new journey to Texas.

Carol Jantsch won first place in the Arnold Jacobs Mock Orchestral Tuba Competition and placed second in the Young Artist Tuba Solo Competition at the 2002 International Tuba Euphonium Conference held in Greensboro, NC this May. Ms. Jantsch graduated as Co-Salutatorian of the Interlochen Arts Academy class of 2002 where she studied with Thomas Riccobono, Instructor of Trombone, Euphonium and Tuba. When at home in Worthington, Ohio, Ms. Jantsch studies with Jim Akins, Professor of Tuba and Euphonium at the Ohio State University.

Ms. Jantsch began studying piano at the age of six. She was introduced to the euphonium during an instrument exploration class while a camper at the Interlochen Arts Camp in 1994. She chose tuba as her primary instrument in 1997. Ms. Jantsch was the first place winner of the Leonard Falcone Student Division Tuba Competition in 2000 and was a semi-finalist in the Lieksa Brass Week International Tuba Competition last summer in Finland. This fall she will begin her undergraduate work with Fritz Kaenzig, Professor of Tuba and Euphonium at the University of Michigan. ■

In Memoriam

Dr. Janet Entwisle Griffith passed away in Laramie, Wyoming on October 6, 2001, following a three-year battle with cancer. She was 49.

She received her B.M. from Michigan State University; M.M. from Cleveland State University; and D.M. from the University of Cincinnati. During the 1970's and early 1980's she worked as a trumpeter in the Cleveland, Ohio area, playing with the Canton and Eric Symphonies, and the Opus One Chamber Orchestra of Cleveland. Janet also taught music in the Cleveland public schools. During the 80's, she lived in Houghton, Michigan. She was a member of the music faculty at Michigan Tech University, and performed with the Keweenaw Symphony Orchestra.

In 1989, Janet and her family moved to Laramie, Wyoming. She taught trumpet at the University of Wyoming and conducted their University Singers. She also worked as a freelance trumpeter, playing with a number of ensembles including the Colorado

Symphony, Opera Colorado, Colorado Ballet, and the Denver Brass.

In 1980, Janet was chosen to perform the Concerto for Trumpet by Haydn at the Pierre Monteux School for Conductors and Orchestral Musicians near Bar Harbor, Maine. She was a finalist in the 1997 International Women's Brass Conference Solo Competition, and a recipient of the Wyoming Arts Council Performing Artist Grant in 1996.

Janet is remembered as a loving mother and wife, a friend to many, and as a devoted teacher who was loved and respected by her students. Her spirit, humor, and determination were as memorable to her students as her musical talents.

She is survived by her husband, Michael; two children, Peter and Robert; four brothers and sisters; a stepmother; and eight nieces and nephews. ■

Submitted by Dr. Michael Griffith

Testosterone is Not an Instrument

by Nat Hentoff

This article appeared in the June 2001 issue of *JazzTimes*. It has been reprinted here by permission of the author.

In a guest editorial in the March issue of *JazzTimes*, Lara Pellegrinelli wrote that Wynton Marsalis' Lincoln Center Jazz Orchestra has yet to have a full-time female musician. Earlier, Pellegrinelli had composed a scorching, longer indictment in the Nov. 14 *Village Voice*, and that led to a protest rally outside the Lincoln Center benefit gala, organized by singer Joan Bender. The message was: testosterone is not an instrument.

Last summer, I was part of a panel discussion on jazz with, among others, Stanley Crouch and Rob Gibson, then the executive producer and director of Jazz at Lincoln Center. I mentioned that except for singers and pianists, the abiding prejudice against women in jazz still continues – with the Lincoln Center Jazz Orchestra a prime exhibit. My friend, Stanley

Crouch, in a characteristic roar, declared, "If you can show me a woman player who can make it, I'll listen to her!" In the front row was a black musician who looked at Stanley, and said, "Last night, at our rehearsal, there was a woman on tenor who played her ass off."

For once, Stanley was silent. But Rob Gibson said that, as Wynton Marsalis ritually points out when asked about the absence of women in his orchestra, players are selected on their merits. Then Gibson added, as a sort of self-absolution, that of the high school jazz musicians who enter Lincoln Center's competition each year, 40 percent are young women.

That reminded me of Duke Ellington telling me that before the civil rights movement gathered momentum, there were a lot of blacks with college degrees in post-office jobs or working as Pullman porters. That was as far as they could go.

I would recommend several books to Mr. Marsalis and the rest of the officials at the continually expanding jazz operation at Lincoln Center: Sherrie Tucker's *Swing Shift: "All Girl" Bands of the 1940s* (Duke University Press) and D. Antoinette Handy's *The International Sweethearts of Rhythm* (Scarecrow Press). To see as well

as hear that powerfully swinging band, there is a video: *Sweethearts of Rhythm* (Cinema Guild: 212-685-6242).

This fall, the University of Illinois Press will publish an updated edition of Marian McPartland's remarkable memoir, which includes profiles of Mary Lou Williams, Paul Desmond, Benny Goodman and Bill Evans among others. In *All in Good Time* she also writes "The Untold Story of the International Sweethearts of Rhythm." And why aren't their recordings being reissued?

As more and more high schools and colleges add courses in jazz history, those books should be part of the curriculum because, as Marian noted: "Each of us is an individual – unique, different. The kind of life we have lived comes out in our music." That's precisely what Charlie Parker used to say. But the late George Simon insisted, "Women can't play jazz." They don't have the chops. They can't swing. I'd like to give Wynton Marsalis a blindfold test and play not only recordings by the International Sweetheart's of Rhythm with tenor saxophonist Vi Burnside, but also parts of *On the Brink* (Arbors Records) by Sherrie Maricle's small combo, Five Play. Also, he ought to hear Israeli tenor saxophonist Anat Cohen, now with Maricle.

At the rally Joan Bender organized outside Lincoln Center, the small band of civil rights demonstrators passed out fliers that contrasted the female version of Jim Crow in the Lincoln Center Jazz Orchestra with liberated orchestras in New York: "Women are in the Metropolitan, Philharmonic, and City Ballet Orchestras because they have: 1) Job advertising; 2) Blind auditions, in which unknown candidates perform behind a screen; 3) Auditions observed by a committee (not just one man, Marsalis, as at Lincoln Center); and 4) Tenure process."

The flier quoted from Pellegrinelli's *Village Voice* article: "Since the adoption of blind auditions, the number of women has risen dramatically in hundreds of orchestras...but virtually none of the top mainstream bands – the Smithsonian Jazz Masterworks Orchestra, the ghost bands of Count Basie or Duke Ellington...currently employ any female players as permanent members." The manifesto also quotes Billy Taylor, a supporter of this movement for equal time to be heard: "Time won't do it. There has to be an effort."

The effort is underway, and I don't think it's going to be stopped, any more than the black civil rights momentum has been slowed. For years, as a reporter on employment discrimination stories, I heard employers say earnestly: "We'd hire blacks, but we can't find quali-

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As more and more high schools and colleges add courses in jazz history, those books should be part of the curriculum because, as Marian noted: "Each of us is an individual – unique, different. The kind of life we have lived comes out in our music."

Jazz at Lincoln Center — Notice Something Missing?

by Monique Buzzarte

The following excerpts are from the above titled article by Monique Buzzarte. It appeared in the February 2002 issue of *NewMusicBox*, the Web Magazine from the American Music Center. To view the entire article log onto:

<http://www.newmusicbox.org/page.nmbx?id=34nwoov3>

- While historically big band leaders have hired (and fired) their side musicians at will, these band leaders were private employers, neither accountable to others nor the beneficiaries of public funding and support. That is not the case with the Lincoln Center Jazz Orchestra (LCJO). The absence of women now and throughout the band's history, indicates that a different, more contemporary, hiring process is necessary if women are ever to become members of the ensemble.
- According to a study by Claudia Goldin and Cecilia Rouse entitled "Orchestrating Impartiality: The Impact of 'Blind' Auditions on Female Musicians" which was published in the September 2000 issue of *American Economic Review*, the adoption of screened auditions in symphony orchestras resulted in an astonishing 50 percent greater rate of advancement of women from the preliminary to the semi-final

audition rounds, and much greater likelihood that they win in the final round. The use of screened auditions in American Orchestras began in the 1950's, but was not customarily adapted until the 1970's and 80's. The study confirms the existence of sex-based hiring by major orchestras, and illustrates the value of screened auditions in addressing this form of discrimination.

- The LCJO is the resident orchestra of Jazz at Lincoln Center (J@LC) and is featured in all aspects of their three-part mission of education, performance, and broadcasts. The exclusion of women from the LCJO has an effect that extends far beyond this particular bandstand.
- When the most prominent, most well-known, and best paying big band in America employs only male musicians, opportunities for women are curtailed throughout the field. Perhaps the most insidious side effect of the LCJO's current roster is the impact it has on children. Throughout extensive educational outreach programs featuring the LCJO as an ensemble and individual LCJO members as clinicians, J@LC constantly sends the obvious message to students that playing in a big band is a man's profession. ■

Monique Buzzarte is a trombonist/composer living in New York City specializing in new music. An author and educator as well as a performer, her advocacy for women in music led to the integration of women members to the Vienna Philharmonic Orchestra in 1997.

Seventh Annual Kennedy Center Mary Lou Williams Women in Jazz Festival

On May 9-11, 2002, the seventh annual Kennedy Center Mary Lou Williams Women in Jazz Festival took place in Washington, D.C. This three-day event provided opportunities for jazz enthusiasts to see and hear workshops, seminars, free jam sessions, and nightly concerts by many of the top female performers in the jazz field. This year's featured artists included the Lynne Arriale Trio, Patricia Barber, the Ingrid Jensen Quartet with Christine Jensen, Sherrie Maricle & Diva, Nicki and Lisa Parrott, Rhoda Scott Trio, Mary Stallings, and the Sherry Winston Band. Performances were also given by Marlene Ver Planck, Cathy Fink & the Marcy Marxer Swing Quartet, and Kim Jordan. The

festival also featured the winners of the 2002 International Association for Jazz Education (IAJE)/BET Jazz Sisters in Jazz Collegiate Quintet competition. The IAJE Sisters in Jazz Program encourages and promotes the participation of young women in the art of jazz music, both educationally and professionally, through the implementation of a mentoring program linking young women with established women jazz musicians.

The festival was first presented in 1996 and named for one of the more progressive artists in the jazz world. Dr. Billy Taylor, Jazz Advisor to the

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Kennedy Center, said of Mary Lou Williams (1910-81): "she was one of the first ladies of jazz and made one of the boldest sounds of all; she began as Pittsburgh's 'little piano girl,' and went on to become a musical inspiration to the world. She was a pianist, composer, and arranger of some of the greatest tunes, and she played alongside some of the greats: Benny Goodman, Duke Ellington, and Thelonious Monk. Beyond her performing career, Williams was also a respected

teacher, a noted humanitarian, and a mentor to many other female artists who came after her – women who have since burst forth into the mainstream to reveal their seminal contributions to the jazz world, and to lay claim to sounds, styles and expressions uniquely their own."

Dr. Taylor continues: "This groundbreaking festival has identified, honored, and presented nearly 100 jazz groups led by women. We have developed a wide variety of workshops, clinics,

performances, jam sessions, and other activities that focus on the diverse talents and opportunities for women jazz artists. Through the festival, we have helped many young women connect to a rapidly expanding support network that brings together those on the artistic side with those on the business side. These interactions are helping to develop audiences that recognize and respect the growing contributions of women jazz artists. And, since the festival began in 1996, we have noticed several more presenters around the country who are displaying the talents of women jazz artists."

Some of the featured performers of past festivals include the Shirley Horn Trio, Toshiko Akiyoshi, the Valerio Capers Trio, Fostina Dixon & Winds of Change,

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fied applicants." In memory, I heard those voices again when the pickets at Lincoln Center railed against "the myth that there aren't any female jazz musicians competent enough to be in the Lincoln Center Jazz Orchestra. The fact that it never holds auditions, relying on the old boy network of "word of mouth recommendations"

Terri Lyne Carrington, the Vanessa Rubin Quartet, Nancy Marano Quartet, Lee Shaw Trio, Deborah Weisz Quintet, Trudy Pitts and Friends, the Cindy Blackman Quartet, and the Joyce DiCamillo Trio.

Each year, one of the highlights of the festival is the presentation of the Kennedy Center Mary Lou Williams Women in Jazz Award to a leading jazz artist. This year's recipient was trumpeter Clora Bryant. Ms. Bryant's impressive musical career includes appearing early in her life with the Prairie View Co-eds (the all girl orchestra of Prairie View College in Texas) at the Apollo Theater in New York; performing with legendary musicians such as Dexter Gordon, Frank Morgan, Art and Addison Farmer, Terry Edwards, and Sonny Criss; and initiating, with Lorraine Gillespie, the designation and placement in 1995 of a star honoring Dizzy Gillespie on the Hollywood Walk of Fame. Ms. Bryant also serves as an honorary member of the IWBC Board of Directors. BET Jazz served as the presenting sponsor of this year's award. Past winners include Cobi Narita, Universal Jazz Coalition Founder, 1996; Melba Liston, trombonist, 1997; Geraldine de Haas, vocalist, 1998; Shirley Scott, organist, 1999; Marian McPartland, pianist, 2000; and Vi Redd, saxophonist, 2001.

For those interested, a compilation CD recording entitled *Highlights from the Kennedy Center Mary Lou Williams Women in Jazz Festival, Volume 1* is available. It features many artists including Marian McPartland, Shirley Horn, and Nnenna Freelon. It is available exclusively at the Kennedy Center Gift Shops for \$18. Their telephone number is 202-416-8346 (\$3 shipping and handling is added to orders sent by mail).

The Eighth Annual Kennedy Center Mary Lou Williams Jazz Festival will take place May 8-10, 2003. ■

Mary Johnson, Manager, Media Relations for Kennedy Center Music, Festivals, and Special Projects provided information regarding the Kennedy Center Mary Lou Williams Jazz Festival.

explains why that myth is still nurtured there.

Years ago, there used to be grudging compliments to odd women jazz musicians: "You play like a man!" One retort might have been: "That's mighty white of you!" ■

**Dr. Taylor continues:
"...These interactions
are helping to develop
audiences that recognize
and respect the growing
contributions of women
jazz artists."**

Donors

May — October 2001

(Additional list from Winter 2001 issue)

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Annual Membership Dues

In the last newsletter, IWBC Membership Chair, Lynn Mostoller, announced that the IWBC would be instituting annual membership dues as a necessary step in ensuring the continued growth and success of our organization. Please take this opportunity to update your membership information on the form provided on the back of the newsletter and return it along with your 2002 annual membership dues in the envelope provided. Special contributions/donations may also be included in this envelope. Thank you for your continued support of the IWBC. ■

Volunteers

Volunteers are needed for the 2003 IWBC Conference. Please contact Julia McIntyre at 418-640-5227 or julia_mccintyre@yahoo.co.uk. ■

Attention ALL members of the IWBC!!

A new internet discussion group has been started. You can talk with other IWBC members and artists, and also post ideas and comments. This is a moderated group, and is now open to the membership.

If interested, log onto:

<http://groups.yahoo.com/group/IWBrassC/>.

To post a message: IWBrassC@yahoogroups.com;

To subscribe: IWBrassC-subscribe@yahoogroups.com;

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Please direct any questions to Theresa Hanebury at trumpet@goodberry.com. ■

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**2003
IWBC CONFERENCE**

Illinois State University,
Normal, Illinois

June 17-21, 2003

Illinois State University
Normal, Illinois
June 17- June 21, 2003

International Women's Brass Conference Membership Form

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NEWS LETTER

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