



NEWS LETTER

iwbc-online.org

Message from the President

There are so many reasons to be proud of the IWBC! At the conference this past June, we presented over \$15,000 in prizes and merchandise to the winners among a field of over eighty competitors. We sponsored fourteen concerts, seventeen master classes, two reading sessions, and forty-one guest artists, including a joint U.S. military services brass ensemble, a trombone quartet from the U.K., and the phenomenal Monarch Brass Ensemble. Even in these difficult economic times, we were able to bring together musicians from all over the United States and many other countries, including Japan, Norway, Austria, Germany, Italy, Sweden, England, Scotland, Australia, Canada, and Korea. Nine new compositions were premiered, including four that were commissioned by the IWBC, and we honored two very special brass players and teachers as pioneers in our purview. Hundreds of smiles and peals of laughter were present as friends and colleagues met to share each other's love of brass music.

I hope you were with us this summer in Normal, Illinois, at the 2003 IWBC, because it was certainly a terrific event! We had the most outstanding group of soloists, accompanists, competitors, presenters, exhibitors, and conference attendees you could imagine!! The weather was perfect, the music was inspiring, and the people were extraordinary. What an incredible feeling it was to see all of the hours and hours of planning and preparation come to fruition. For those of you who weren't able to attend, this issue is dedicated to giving you an idea of what the Fourth International Women's Brass Conference was all about. For those of you who attended, you'll be reminded of many of the

wonderful performers and presentations that were there for your enjoyment.

Believe it or not, we are already turning our attention to the next conference! We hope to be able to get together again in 2006. Would YOU like to host the next International Women's Brass Conference? Or do you know of one of your colleagues who might be interested in this opportunity? If so, please e-mail me at seh819@aol.com and tell me your thoughts. We are also interested in hearing from folks who would like to appear on future conferences. Help spread the word of the IWBC to all of your colleagues! I can't wait for our next IWBC "Celebration!"

I would once again like to thank Susan Slaughter, the St. Louis Holiday Brass Concerts, Amy Gilreath, Jim Major and the School of Music at Illinois State University, Kelly Watkins, Julia McIntyre, Laura Lineberger, Maureen Horgan, Mary Jo Douglass, David Dunbar, Elisa Curren, Amy Cherry, our exhibitors, advertisers, sponsors, donors, and all of the volunteers who made the 2003 conference so successful. As I worked on this conference these last couple of years, there were quite a few times when I wondered what moment of temporary insanity had moved me to take on this immense task! As you, my friends and colleagues, started arriving in town with your smiles and talents, I felt grateful for this incredible opportunity. Here's to IWBC 2006!

Dr. Sharon Huff
IWBC President



Dr. Sharon Huff earned a M.M and D.M.A. from the University of Illinois and a B.M.E. from Illinois State University. She is currently on the faculty at Millikin University in Decatur, Illinois, where she teaches tuba and euphonium, conducting, brass methods, and supervises student teachers. Before coming to Millikin, she taught at Illinois State University in Normal, IL, and 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 is the founder and a former member of the quartet, JUNCTION, and is a Willson artist.

IN THIS ISSUE

President's Message	1
A Letter to the IWBC	2
IWBC 2003 Exhibitors and Advertisers	3
Photos from IWBC 2003	4
The IWBC at 10 Years – A Look Back	6
Donors	7

AVAILABLE AT www.iwbc-online.org

IWBC 2003 reviews:
Deanna Swoboda Breathing Workshop
Solo Competition
Athena Brass Band
Reviews from Dan Burdick

Co-Editors



Dr. Stacy Baker is Associate 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 tubist with JUNCTION, the Lexington Brass Band, and the Athena Brass Band. She has appeared as a featured soloist at conferences hosted by the IWBC, the I.T.E.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 at 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.

A Letter to the IWBC

by *Julia McIntyre*

So much of my career has been influenced by the International Women's Brass Conference that it's hard to imagine where I would be without it. If the goal of the IWBC is to create a warm, supportive, and challenging environment in which young brass musicians can develop their art, then it has definitely succeeded with me. In the six years since attending the 1997 conference in St. Louis, it has given me the feeling of freedom to play without fear of judgment, while continuing to grow. The organization has provided me with a vast network of likeminded musicians, which I can call on for help, and an environment in which new and exciting ideas can be formed. Most of all, the IWBC has instilled in me a strong sense of confidence with which I can expand on these ideas. For these reasons I would like to tell my IWBC story, and send my gratitude to those responsible.

When I was twenty-three years old, I became the new bass trombonist of l'Orchestre Symphonique de Québec. I don't remember how I first heard about the IWBC Conference, but I decided to go because it was brass related and I was eager to learn. I was skeptical, however, about the need for a conference that focused on women. I hadn't run into any problems related to my gender and my chosen profession. What I found when I got to the conference was something that I didn't know I needed, but that changed my out-

look profoundly—female role models. Here was a community of people who loved music, were very talented, and were women. This was something that I'd rarely seen before. I had found a sense of belonging, and realized that no matter how I played, I would be accepted. I found a lot of smiles and hugs, and an almost overwhelming relaxed confidence. I'll never forget Susan Slaughter's now famous "first cack of the week" which set this relaxed tone right from the start. With a smile on her face and an impressive splat she erased all of my inhibitions. The '97 conference showed me a new way to play. No performer seemed nervous, no audience was cold. People played for the love of music, and my mind was opened. The example of extraordinarily talented women playing brass was set. If they could do it, I certainly could also!

With that knowledge my ideas began to form. They were tossed around (sometimes late at night) between new-found friends. These ideas spurred me on to get to know "big names" better. I asked David Taylor for lessons. I hung around with Abbie Conant who has been a huge influence. With Abbie's gentle nudging a new trombone quartet was formed. Susan Dustan, Linda Pearse, Rachel Thomas and I became friends and discovered that though we were all

Continues on page 3 ➔

In Memorium

Judith Saxton, Professor of Trumpet at Wichita State University, wrote to inform us of the tragic sudden death of her student, **Maleah Harmon**. She was killed in a car accident on August 3rd as she was returning from the Sewanee Music Festival.

Maleah would have been a senior this year at WSU, majoring in trumpet performance. After graduation, she was planning to either attend graduate school or complete her 2-year mission in connection with her Mormon faith. Judith describes Maleah as someone who really impacted everyone for the better, no matter how short a time they spent with her. Her youth, gifted musicianship, beautiful tone on the trumpet and quiet, positive, and incredibly uplifting attitude inspired those around her. She gave of herself as was shown by her volunteerism at this past IWBC 2003, and her active participation in

International Trumpet Guild and the trumpet studio at Wichita State University. She was also a gifted teacher who gave her heart to her students. She will be greatly missed by all her knew her.

To honor her, WSU's Trumpet Ensemble gave a concert on her birthday in late August. She would have been twenty-one. Nine hundred people attended Maleah's funeral, and at the request of her family, Judith performed "It is well with my Soul" and the off-stage solo from "Pines of Rome" during the graveside service.

If you would like to make a donation in her memory, please write to:

WSU Foundation Maleah Harmon Memorial Music Scholarship, 1845 Fairmount Box 2, Wichita, Kansas 67260-0002

Continued from page 2

Canadians, and that three of us had gone to the same school, we would probably never have met had it not been for the IWBC! We went on to perform and record as Aurora.

In 1999 the IWBC shaped my career again. On a hot July afternoon, I received a call from Marie Speziale asking if I would perform as a soloist, with Aurora, and with Monarch Brass at the next conference in Cincinnati, Ohio. I will forever be grateful for that chance. I will always look back on the year of hard work that followed as one of the biggest learning experiences of my life. From then until the summer of 2000, I had to swallow my pride many times as I went for various lessons where I was greatly challenged by various teachers. There was always the carrot of the test to spur me on, yet never the stick of fear. Having experienced the '97 conference, I knew that people would be supportive no matter what. At the 2000 conference, the Aurora concert was fun, the Monarch Brass concert was hard work (and an absolute blast), but the solo performance was the most powerful experience. The acceptance from the audience melted away fears, and in the following few years, the memory of that acceptance bolstered me through many horrible auditions, and through many rough spots. At times, when I thought that I had slipped or somehow lost my way, I would remember Marie Speziale's hug backstage and I would go back to the woodshed.

My third IWBC Conference this past June was a

completely different, but equally meaningful experience. I finally had the chance to give back to the organization. I can't pretend that serving on the Board of Directors and organizing the volunteers for the conference wasn't very challenging for me, but it felt good when I saw young musicians having so much fun. I learned a lot from their excitement. Though I was busy during the conference, I did have a chance to buy many CDs and new solos from exhibitors, and to hear Bones Apart play. I'd like to add that Bones Apart is the best trombone quartet that I have ever heard! I also had the chance to hear many of the competitors play, and the high quality of the players was refreshing. The only regret that I have with my IWBC 2003 experience is that I wasn't able to live it twice, once as an organizer, and once as an attendee!

My three conference experiences feel like a trilogy. In 1997 my eyes were opened to a new world, in 2000 I was challenged to a higher degree, and in 2003 I saw payoff in the nods and smiles of the next generation who are the whole reason for this organization. I don't know what the next conference will bring, but I do know that it can be nothing but a forward motion, for me and for everyone involved. For all that you have given me, my thanks. Julia McIntyre

Julia McIntyre is Principal Bass Trombonist of the Winnipeg Symphony Orchestra and a member of the IWBC Board of Directors

.....

The IWBC would like to thank the following exhibitors and advertisers whose support made the IWBC Conference 2003 possible:

AAIIRR Power/Acousticoils
Avanti's Italian Restaurants, Normal, Illinois
Baltimore Brass and More Co.
Berklee College of Music
Bernel Music Ltd.
Blackburn Trumpets
C.G. Conn
Creative Music Source
Crown Music Press
Curry Precision Mouthpieces
DEG Music Products, Inc.
Doug Elliott Mouthpieces
Edwards Instruments
Feldenkrais Center of Appalachia, Inc.
G. Leblanc Corporation
Getzen Company, Inc.
GR Technologies
Greenhoe Musical Instrument Components
Greg Black Mouthpieces, Inc.
Healthy Connections
Hickey's Music Center

Illinois State University
Inner Game of Music, The Mastery of Music
International Music Suppliers, Inc.
James Decker's Interactive Video Audition Service Int'l
JW Pepper Sheet Music
Najoom Music Products, Inc.
Northern Brass
Nottelman Music Company
Outback Steakhouse, Bloomington, Illinois
Rayburn Musical Instruments
Rice University, The Shepherd School of Music
Sam Ash Musical Instrument Megastore
Schilke Music Products, Inc.
Shattinger Music Co.
Sheet Music Service of Portland
St. Louis Woodwind and Brass Instrument Repair
The Tuba Exchange, Inc.
Vincent Bach (Conn-Selmer, Inc.)
Warburton Music Products
Wichita State University School of Music
Yamaha



Sharon Huff, IWBC Pioneers Carol Dawn Reinhart and Dr. Betty Scott, and Pioneer Committee Chair Robyn Card



IWBC 2003 Competition winners



Competition Winners: Audrey Good, Kelly Watkins, and Barry Hearn



The United States Joint Services Brass & Percussion Ensemble



Conference Co-Host Amy Gilreath and James Major, Director of Illinois State University School of Music



The Athena Brass Band



Conference Co-Host Sharon Huff and Susan Slaughter



Monarch Brass



IWBC Board of Directors

IWBC Conference 2003

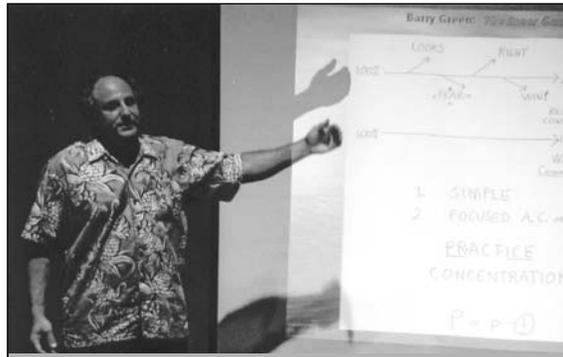
Illinois State University, Normal, Illinois
June 17-21, 2003



Liesl Whitaker and Ingrid Jensen



Bones Apart



Barry Green



Frøydis Ree Wekre, Mary Bisson, and Lisa Bontrager



Feldenkrais instructor Maggie Miles works with Stacy Baker



JUNCTION



Marie Speziale and Marvin Stamm



Susan Slaughter

The IWBC at 10 Years — A Look Back

by Susan Slaughter

Sometimes it is a challenge to look back into each of our lives and determine if the choices we have made have been right, not only for ourselves, but also for others. In 1989, when I was at the Grand Teton Orchestral Seminar, it became clear to me that women brass musicians knew very little about each other. They were also hesitant to communicate with each other, and were therefore missing a very important opportunity to support one another as well as nourish and inspire younger brass musicians who might want to pursue a professional career. The other observation I made concerned the established brass organizations. Each of their conferences rarely, if ever, featured a female or African American artist. Why would they ignore representing every segment of their membership when 10 to 50 percent of their members were minorities? The excuse "we do not know anyone to invite" was no longer acceptable to me.

However, I was not willing to proceed with the idea of organizing another brass organization without first contacting other brass colleagues to seek their reaction. Surprisingly, the response was very mixed. My next step was to send a survey to all of the female brass musicians I could locate. I borrowed the directories of every known brass organization, orchestral organization, and AFM Union membership. Although it was impossible to locate every female brass musician in the world, I was able to reach enough people to determine there was a need for such an organization to be established. 1500 surveys were mailed. The survey had a return of 30 percent. Typically, a 3 percent return on a survey is considered outstanding.

The next step was to figure out how to accomplish this goal. Fortunately Dr. Rebecca Staup moved to St. Louis at about this time, and asked if I would like some help in establishing the International Women's Brass Conference. Rebecca had vast experience in Arts Management. Looking back over the last 10 years, I feel that none of this would have been possible without her help and guidance. She knew we needed the following components to make the IWBC successful: incorporation status, a Board of Directors, 501(c) non-profit status, a plan for the first conference, a plan for a newsletter, and a 10-year long-range plan. I am very grateful to the following people for initially creating and bringing these components together.

Executive Director: Dr. Rebecca Staup

Board of Directors: Mary Bahr, Rebecca Bower, Velvet

Brown, Barbara Butler, Jan Duga, Langston Fitzgerald, III, Catherine French, Laurie Frink, Ramona Galey, Laurel Ohlson, Roger Oyster, Eugene Pokorny, and Constance Weldon

Honorary Board of Directors: Jo Ann Falletta, Catherine French, Gerard Schwarz, Faye-Ellen Silverman, Leonard Slatkin, Joan Tower, and Gail Williams.

Newsletter Editor: Rebecca Bower

Newsletter Publisher: Nancy R. Schick

Three more people, who were not board members, should also be recognized for their endless hours of help with the initial survey, and the first conference in St. Louis: Kaid Friedel, Mary Mottl, and Mary Weber.

The first board meeting took place in February 1992 in Washington, DC. Our long-range plans included presenting a conference every 3 to 5 years featuring prominent female and male artists. Funding for the conferences would be the total responsibility of the IWBC. The sponsoring host/university would not be responsible for any conference expenses, other than what they chose to financially contribute on their own. Second, we wanted to print a newsletter twice a year. Next, was to organize an all women's brass ensemble (Monarch Brass). Fourth was to produce compact discs. The first Monarch Brass CD was released in June 2003. After that, it was important that the organization create a directory that would document the existence of all women brass musicians. Finally, we wanted to honor the pioneers in our field. We have accomplished most of our goals during the IWBC's first 10 years.

The Directory of Women Brass Performers and Teachers is one of our most important documents. This is written proof of our existence. The Directory has given us tools that allow us to stay in touch with each other. Maintained today in an online version, the Directory continues to support this important communication.

One of the greatest joys for me has been the opportunity to discover our pioneers and honor them at our conferences. To hear recordings of their performances and understand the impact of their accomplishments makes me realize how influential they have been. The pioneers we have recognized thus far are Clora Bryant (trumpet), Betty S. Glover (bass trombone and euphonium), Nadine Jansen (trumpet/flugelhorn), Melba Liston (trombone), Ethel

Continues on page 7 ➡

Donors

April — September 2003

\$0-49

Barbara & Fred Brown
Mark R. Garcia
Anne Gray
Joyce Mueller
Elly Pick
Nancy Schwartz
Gary Smith/Shirley Bynum
Smith
Mary Weber

\$50-99

Rick & Barbara Boyko
Nathan Gloeckler
H.H. & Vivian J. Huff
Louise and Warren M.
Jacobs, M.D.
David Mazingo
Ada Saunders
Betty Scott
Marie Speziale
Trumcor
Gail Williams
Dr. & Mrs. Barry P. Wood

\$100-249

W. Randolph Adams
Charles Geyer/Barbara Butler
Joann Falletta
Amy Gilreath
Nathan Gloeckler
Martin Henden
Steven Hendrickson
Dennis Jones
Norma Lain
Beth Lauriat
James Major
Gene Pokorny/Beth Lodal
Judith Saxton
Gerald Schwartz
Shari Zeck

\$250-499

Blackburn Trumpets
Joan Briccetti
Daniel Burdick
Joan Cherry
Abbie Conant
Kirkwood Baptist Church
Nancy Marron
Ellen Thompson
Philip & Charlotte Slaughter

\$500+

Rebecca Cherian
Conn/Selmer
Mary Jo Douglass
Dr. and Mrs. Grady L.
Hallman
Julie Landsman
Norma Petersen/Jane Sager
Susan Slaughter
Jack Taylor

Continued from page 6

Merker (horn), Betty O'Hara (trumpet/trombone), Carole Dawn Reinhart (trumpet), Jane Sager (trumpet), Betty Scott (trumpet), Leona May Smith (trumpet), and Constance Weldon (tuba).

The other unexpected benefit from the conference has been the formation of musical ensembles as a result of the connections made from each conference. Some of the musicians from the Inter-military Brass Ensemble have formed the group USB21 (United States Brass 21st Century) in the Washington, DC area. Another group is the tuba/euphonium quartet, JUNCTION. The Athena Brass Band gave their premiere performance at the IWBC Conference 2003. Of course, the Monarch Brass has been in existence ever since the organization of the IWBC. I look forward to seeing and hearing more new groups in the future.

It is time now to look forward to the next 10 years, and to continue to develop our long-range plan. As all things evolve from ideas, it is important to share yours with the IWBC. You may send them to IWBC President, Dr. Sharon Huff at SEH819@aol.com.

Looking back at the conferences in St. Louis (1993 and 1997), in Cincinnati (2000), and in Normal, IL (2003), makes me realize I would never have met or heard many of the great brass musicians from all over the world. Each of these individuals is an important part of my life. My hope is that I can keep making new friends and colleagues. The support and mutual respect shared during the conference helps sustain me through those challenging times when there seems to be a lack of support and respect surrounding me. Thanks to each of you who help the IWBC continue its vital work. ■

Susan Slaughter is principal trumpet of the St. Louis Symphony, and founder and past-president of the International Women's Brass Conference

BOARD OF DIRECTORS

Velvet Brown
Lauraine Carpenter
Jan Z Duga
Langston Fitzgerald, III
Lisa Ford
Nancy Goodearl
Maureen Horgan
Fred Irby, III
Laura Lineberger
Ardash Marderosian
Julia McIntyre
Laurel Ohlson
Gail Robertson
Judith Saxton
Faye-Ellen Silverman
Susan Slaughter
Marie Speziale
Marvin Stamm
Ginger Turner

HONORARY BOARD OF DIRECTORS

Clora Bryant
Barbara Butler
JoAnn Falletta
Julie Landsman
Eugene Pokorny
Gerard Schwarz
Leonard Slatkin
Joan Tower
Gail Williams

OFFICERS

Sharon Huff, Pres.
Laurel Ohlson, Vice-Pres.
Stacy Simpson, Secretary
Julia Towner, Treasurer

EXECUTIVE DIRECTOR

Amy Cherry

MEMBERSHIP CHAIR

Nancy Goodearl
ncgood@goodberry.com

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@moreheadstate.edu
or sriders2@earthlink.net

SUBSCRIPTIONS:

IWBC Subscriptions
P.O. Box 14954
Cincinnati, OH 45250-0954
jet_0408@yahoo.com

©2003 IWBC. All rights reserved

IT'S TIME TO RENEW YOUR IWBC MEMBERSHIP!

For more information, email Julia Towner at jet_0408@yahoo.com or contact membership coordinator Nancy Goodearl at ncgood@goodberry.com or (713) 723-8063

Your initial contribution to the IWBC helped establish it as the premier organization for women in brass. In order to continue our work of encouraging young artists and promoting brass musicians and composers, especially women, we must request annual dues of our members. For an annual contribution of just \$25 you will receive members-only access to the newsletter online. If you still wish to receive the printed version, your annual dues will be \$30.

Please return this card along with your payment to the address below. Thank you for your continued support of the IWBC!

Sharon Huff, IWBC President

Name _____
Address _____
City _____
State/Province _____ Zip _____
Country _____
Phone _____
Email _____
Instrument/Interest _____
Title/Affiliation _____
 Online newsletter only (\$25) Printed Newsletter (\$30)
Y N May we include your contact information in our online directory?
MC/VISA # _____
Exp. Date _____ Signature _____

RETURN TO: Julia Towner, IWBC Treasurer,
P.O. Box 14954, Cincinnati, OH 45250-0954

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 _____
 Yearly Membership (includes printed version of newsletter)..... \$30.00 _____
 Yearly Electronic Membership (includes PDF version of newsletter)..... \$25.00 _____
 Student Membership (includes PDF version of newsletter)..... \$20.00 _____
 Senior Membership (includes PDF version of newsletter)..... \$20.00 _____
 Contribution (fill in amount) \$ _____
 IWBC 2003 T-Shirt:..... __ M __ L __ XL @ \$10.00 ea. _____
 IWBC 2003 T-Shirt:..... __ XXL __ XXXL @ \$13.00 ea. _____
 Shipping & Handling for T-Shirts (up to two items \$3.00; three to five items \$5.00)..... \$ _____
 Monarch Brass CD (includes shipping & handling)..... @ \$12.00 ea. _____
 TOTAL \$ _____

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

4 Mail this form with payment to: Julia Towner, IWBC Treasurer, P.O. Box 14954, Cincinnati, OH 45250-0954 • jet_0408@yahoo.com



Non-Profit Org.
 U.S. Postage
 PAID
 Kansas City, MO
 Permit No. 1293

108 Cheltenham Drive • Normal, IL 61761-2733
 Return Service Requested

NEWS LETTER

INTERNATIONAL WOMEN'S BRASS CONFERENCE