



NEWS LETTER

iwbc-online.org

Message from the President

How the time has flown by! It's hard to believe we are at the end of another academic year already! Since the conference in June of 2003, we've added some great new information on the IWBC website. For example, we now have the first Monarch Brass Ensemble CD available for purchase. No brass-loving home should be without the sounds of this incredible group! Look for more information on the disc in this issue and at www.iwbc-online.org. Also new on our web site is a complete IWBC membership directory and a listing of job openings. Let us know what *you* would like to see us add to the web site to better serve your interests and needs!

In the last newsletter you probably read Susan Slaughter's article reflecting back on the first ten years of the IWBC, which recounted how nearly all the goals set forth by the founding Board of Directors have been realized. As a result, we are in the process of developing our next ten-year plan, and we would love to have your input. Please send your ideas to one of the members of our long-range planning committee: Lisa Ford (lford@minmail.net), Laurel Ohlson (laurelo@erols.com), or Gail Robertson (gareuphyak@aol.com).

I'd like to introduce you to Jeanie Lee, our new newsletter co-editor. She is Assistant Professor of Trombone at Morehead State University. You can see her photo and read more about her in this issue. I would like to also take this opportunity to thank our outgoing co-editor, Stacy Baker, for all her terrific work with the newsletter. Thank you, Stacy! You've done a fantastic job! I would also be remiss if I didn't welcome our newest Board of Directors members. They are Judith Saxton, trumpet, faculty member at Wichita State University; Gail Robertson, euphonium, faculty member at University of Central Florida and Bethune-Cookman College; Ardash Marderosian, trombone, member Chicago Lyric Opera

Orchestra (retired); Lisa Ford, horn, Gothenburg Symphony; and Velvet Brown, tuba, faculty member at Pennsylvania State University. On behalf of the entire organization, our sincere thanks go to Kathy Brantigan, James Ross, and Joan Watson, who leave the board after giving so much of their time and financial support to the IWBC. Our new co-editor, Jeanie Lee, is also stepping in as IWBC membership coordinator. Jeanie takes over from Kelly Watkins and Nancy Goodearl. Thank you, Kelly and Nancy, for all your hours of work on the IWBC database! The IWBC couldn't function without the wonderful dedication of these people, and we are indebted to them all!

What's next for the IWBC? You probably know of the success and the thirteen year history of the St. Louis Holiday Brass concerts, spearheaded by Susan Slaughter. Did you know the Holiday Brass concerts have expanded to Houston? Theresa Hanebury and Nancy Goodearl organized the second annual Houston Holiday Brass concert, and it has been another success story! Plans are being made now for yet another location – Baltimore! Since the Holiday Brass Concerts provide much of the financial backing for the IWBC's activities, we are all excited to see the concerts expand to other parts of the country. Check out Theresa Hanebury's web site at Holidaybrass.com for more information and photos of the events.

I am not yet able to announce the location of our next conference, as we are still working on those plans. Again, if you are interested in appearing at the IWBC 2006, would like to be considered as a host for a future conference, or would just like to share your ideas, please email me at SEH819@aol.com. I would love to hear from you!

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	Woman's Symphony Orchestra of Chicago	4
News from our Members	2	Donors	7

Co-Editors



Dr. Susan Rider performs with "The President's Own" United States Marine Band in Washington, DC. She also teaches at the Shenandoah Conservatory in Winchester, VA. She has played with orchestras in Iowa, Indiana, Kentucky, Texas, South Carolina, Florida, and Pennsylvania. She earned her D.M. and M.M. degrees at Indiana University, and her B.M. degree at the University of Northern Iowa.



Dr. Jeanie Lee is Assistant Professor of Trombone at Morehead State University. She earned her M.M. and D.M.A. with highest honors at the University of Michigan and her B.M. *summa cum laude* at the Ohio State University. Lee's previous positions include Principal Trombone of Midland-Odessa Symphony, Big Spring Symphony, and Anchorage Symphony Orchestra. Lee now performs as a regular member of the Horizon Brass Quintet, Kentucky Jazz Repertory Orchestra, and the DiMartino/Osland Jazz Orchestra.

Jeanie Lee steps in as new Co-Editor of IWBC Newsletter

The IWBC would like to take this opportunity to welcome Jeanie Lee as the new co-editor of its newsletter. Jeanie replaces Stacy Baker, who served as co-editor from 2000-2003. Stacy and I began working together at the same time as co-editors, and it was a great pleasure for me to work with her. Stacy's contributions to the last seven issues of this newsletter were always put together with great care and the

highest professional standards. I personally want to thank her for all of her work. Jeanie currently teaches at Morehead State University in Morehead, Kentucky. To find out more about her, read her biography on this page. I look forward to working with Jeanie as she brings her myriad of experiences and ideas to the IWBC Newsletter. ■

In Memorium

Mabel Elizabeth Reinhart, an honorary member of the IWBC, passed away on October 21, 2003 at her home in Palm City, Florida. She was 97.

She was born in Cleveland and raised in Muncie, Indiana. Her father was an avid music lover, and Mabel and her four siblings each played two instruments. She played the trombone and was one of five girls allowed to play in Muncie's Boys Band. At Ball State Teacher's College (in Muncie), she was a member of their first uniformed marching band. Two of her brothers eventually became professional trumpet players. One, Earl Geiger, succeeded renowned jazz trumpeter, Bunny Bernigan, in Hal Kemp's Band.

Mabel was a grade school teacher, and she also taught piano, trumpet, and trombone privately. Her most successful student was her daughter, Carole. Carole is recognized as one of the world's outstanding trumpet soloists (she retired from her solo concert performances in 1996), and currently teaches at the prestigious University of Music in Vienna, Austria. Carole was

also given the Pioneer Award at the 2003 IWBC Conference in Normal, Illinois. In addition to music, Mabel loved gardening and traveling to Europe to attend concerts and competitions in which Carole was performing or adjudicating.

Mabel is survived by her daughter, Carole Dawn Reinhart, and husband, Manfred Stoppacher (solo trumpeter and leader of the Original Swing Time Big Band) of Vienna, Austria; her son, Dr. Rolfe O. Reinhart (child prodigy cornetist and soloist with the University of Miami's Band of the Hour) of Fountain Valley, California; and four grandchildren. Mabel's husband of 53 years, "Chick" C.O. Reinhart, early manager of Rolfe and Carole's careers, passed away in 1985. ■



Hannaford Street Silver Band presents "Women of Brass"

On March 23, 2003, the Hannaford Street Silver Band presented a program entitled "Women of Brass" in Toronto, Canada. Guest conductor for this concert was Lydia Adams, a prominent choral director and conductor of the Amadeus Choir in Canada. Horn soloist, Joan Watson, performed Richard Strauss' Concerto No. 1 for horn. Watson is currently Principal Horn of the Canadian Opera Orchestra, a member of the True North Brass, and horn instructor at the University of Toronto and Glenn Gould Professional School. Karen Donnelly, Principal Trumpet of the National Arts Centre Orchestra in Ottawa, performed the Concerto for Trumpet by Johann Nepomuk Hummel, and Napoli by Herman Bellstedt. Watson and Donnelly then performed a duet from Lakme by Les

Delibes (arr. Curnow). Also on this concert was a stirring rendition of Bugler's Holiday which was played by the Allen sisters (Meaghan, euphonium; Jodi, cornet; and Holly, tenorhorn). All three are members of the Hannaford Street Youth Band. The event was broadcast on CBC national radio. Joan Watson said it was a wonderful tribute to the increasing contributions of women brass instrumentalists in the music world. She gives credit to trumpeter, Raymond Tizzard (founder and director of the Hannaford Street Silver Band), for being a big supporter of women brass players, composers, and conductors, and for putting this occasion together. For more information about the Hannaford Street Silver Band go to: www.hannafordband.com. ■

First Monarch Brass recording now available!

This is your opportunity to purchase the first Monarch Brass CD. Performers on this recording include:

Trumpet: Lauraine Carpenter, Karen Donnelly, Theresa Hanebury, Cathy Leach, Carole Dawn Reinhart, Judy Saxton, Stacy Simpson, Susan Slaughter, and Marie Speziale

Horn: Michelle Baker, Lisa Ford, Nancy Goodearl, Barbara Jostlein, Julie Landsman, Kristy Morrell, Laurel Ohlson, and Anne Marie Sharer

Trombone: Rebecca Bower Cherian, Julie Josephson, Lynn Mostoller, Donna Parkes, Kirsten Lies-Warfield, and Julia McIntyre (bass trombone)

Euphonium: Laura Lineberger and Hitomi Yakata

Tuba: Stacy Baker, Kathy Brantigan, and Velvet Brown

Percussion: Christina Carroll, Alice Gomez, Bonnie Herring, and Meredith Nelson

Conductor: Apo Hsu

The CD features these musical works:

- 1) *Celebration: From Stepping Stones* by Joan Tower
- 2) *O Jesu Christ, mein's Lebens Licht* (Chorale from *Cantata 118*) by J.S. Bach (arr. R. King)
- 3) *Throw Caution to the Wind* by Carolyn Bremer
- 4) *Gathering of the Armies on the River Scheidt* (from *Lohengrin*) by Richard Wagner (arr. J. Friedman)
- 5) *Brazen Overture* (for brass quintet) by Libby Larsen
- 6) *Opposable Thumbs* (for brass quintet) by Carolyn Bremer
- 7) *Fanfare for a Celebration* by Mary Judge
- 8) *Out from Under* by Michael D'Ambrosio
- 9) *Symphony for Brass and Percussion* by Alfred Reed

To order this groundbreaking CD, use this form:

Name _____
Street Address _____
City _____ Zip code _____
Country _____ Email _____

Number of CDs (\$12 each) _____ Total due _____

Send to: Sharon Huff, IWBC President, 108 Cheltenham Dr., Normal, Illinois 61761-2733, USA

Method of Payment:

Check (Payable to IWBC) Visa Mastercard
Account number _____
Exp. Date _____
Name on card _____
Signature _____

Pioneer Award Nominations now being accepted

The IWBC Pioneer committee is currently accepting nominations for the 2006 Pioneer Honorees. The Committee uses the following criteria and considerations for selecting Pioneers:

- Has the candidate been a major contributor to the field of professional brass music?
- Has she had a high visibility or level of impact on others?
- Did she demonstrate courage and perseverance in pursuing a career as a brass musician?
- What was the length of time spent in her career as a brass musician?

If you would like to nominate someone to receive the Pioneer Award contact:

Robyn Card,
112 Mallard Drive
Suffolk, VA 23434, USA
josc card@worldnet.att.net

When sending in your nomination, please include:

1. Your name and contact information (email address if possible).
2. Name and contact information of the person you would like to nominate.
3. A short paragraph or essay explaining why you feel this person should be honored as a Pioneer (to include answers to the criteria questions).

The Pioneer Award has been an important part of the IWBC since its inception in 1993. Women honored as Pioneers in the past include:

- 1993:** Betty Glover (bass trombone/euphonium), Melba Liston (trombone), Leona May Smith (trumpet)
1997: Clora Bryant (trumpet), Jane Sager (trumpet), Constance Weldon (tuba)
2000: Nadine Jansen (trumpet/flugelhorn), Betty O'Hara (trumpet/trombone), Ethel Merker (horn)
2003: Carole Dawn Reinhart (trumpet) and Betty Scott (trumpet)

Seeking to Overcome the Handicap of Being Barred from Established Orchestras:

The Story of the Woman's Symphony Orchestra of Chicago

by Linda Dempf

Linda Dempf is an active freelance horn player in the central and southern Indiana region. She earned her degrees from Indiana University (D.M.), St. Louis Conservatory (M.M.), and Mannes College of Music (B.M.). Her expertise as a natural horn player has led her to perform with many ensembles including the Chicago Opera Theater, Connecticut Early Music Festival, and Opera Lafayette in Washington, DC. This article is based on Ms. Dempf's doctoral research. While working on this project, Linda discovered how much she enjoys libraries, and completed her Master of Library Science at Indiana University in the spring of 2004.

Ethel Leginska, Woman's Symphony Orchestra of Chicago Collection, Courtesy Chicago Historical Society

From the nineteenth century into the first half of the twentieth, women musicians in the United States increasingly moved beyond home music-making to work as professionals, or play in public with amateur groups. In the early 1900s, music conservatories, universities, and educational institutions in Europe, and later in the United States, began turning out increasing numbers of female graduates. Yet for many years that followed, the majority of professional performance in music was still done by men.¹ Women were barred from traditionally male groups (such as symphony, opera, and radio orchestras, theater work, and concert bands) for several reasons. First, women were still seen as the caretakers of the home, and there was a general resistance to them to be in public view. Also, many stereotypes existed about women musicians and what instruments were appropriate for them to play. Women were not seen as having the physical strength, breath capacity, or mental capability for many instruments. It was felt that by playing particular instruments, such as those from the brass family, that they might "spoil their good looks."² Lastly, there was a great deal of competition among musicians in America in general, since conductors often preferred European musicians. Men did not want further competition from women in this arena.³

During the latter half of the nineteenth century, women performed with family and brass bands. By the 1870s they were organizing and performing in all-female bands and orchestras. The groups varied in size and instrumentation, and played in a variety of venues such as beer gardens, cafes, on the Chautauqua Circuits, as part of vaudeville acts, and at summer resorts.⁴ This trend grew, and by the 1930s, nearly every major city in the United States had a full-sized women's orchestra. All-women groups provided

entertainment and enjoyment to audiences, provided visibility for female musicians, and paved the way for future generations of women performers. More importantly, however, these groups provided employment and invaluable musical training for women who were excluded from traditional instrumental ensembles. The story of the Woman's Symphony Orchestra of Chicago illustrates that all-women orchestras provided a necessary intermediate step for women musicians toward

their goal of equality in professional performance. The group was formed specifically to provide work and opportunities for its members, and it enjoyed continuous growth both musically and professionally during its twenty-three-year tenure.

Founding of the Woman's Symphony Orchestra of Chicago

The Woman's Symphony Orchestra of Chicago (WSOC) was founded in 1925 when three musicians approached Richard Czerwonky, the conductor of the Bush Conservatory orchestra, to lead an orchestra made up of women. Lillian Poenisch, clarinetist, Adeline Schmidt, flutist, and Lois Bichl, cellist, organized the WSOC in order to "overcome the handicap of being barred from established orchestras because of their sex."⁵

Lillian Poenisch, one of the three founders of the WSOC, came from a background of theater and vaudeville playing, which no doubt gave her a certain determination and tenacity. At the age of thirteen, Poenisch, along with her mother and brother, joined a vaudeville company that was touring Arkansas. She began playing on the Chautauqua circuit as a teenager, and by age eighteen was managing a company. However, after a Chautauqua season of one-night engagements for sixteen weeks, she vowed never to travel again. She

WOMAN'S SYMPHONY
ORCHESTRA
of CHICAGO



ETHEL
LEGINSKA
Conducto

moved to Chicago, attracted by what was a new fad in the 1920s — all-women orchestras that were playing in theaters. The theater orchestra that Poenisch played in was actually a mixed group of men and women. There she met Eleana Moneak and Lois Bichl.⁶ There were other good musicians in the group, which inspired her to reach a new level of playing. She writes:

This orchestra was above the ordinary in musicianship, making me feel very inferior. So, to repair the damage of seven years on the road, I studied and practiced feverishly for five hours a day besides the four hours of theater work.⁷

She also played in the orchestra of the Bush Conservatory for additional experience, where she was principal clarinet.

After Poenisch played for four years in the movie theaters, the union declared all theaters must use union orchestras, and pay a scale of \$52 per week, "upon which ruling, the manager informed us that if they had to pay that price they would use men and have good orchestras."⁸ Suddenly the women musicians had no work. Poenisch attributes this unfairness as the impetus for forming an all-woman orchestra:

In the face of injustice one is often spurred to action. Thus, Lois Colburn, Adeline Schmidt (a former theatre flutist) and I formed the Woman's Symphony Orchestra. No longer content to accept the meager musical possibilities offered to women at that time, we put all we had into that orchestra. It is true that we had no encouragement from clubs and very little from individuals for a while, for had we not come from the wrong side of the tracks in the musical and social world?... With the help of wonderful women the orchestra has become truly a woman's orchestra — every woman's.⁹

The newly formed orchestra rehearsed once a week for six months. In May of 1926 they gave their first concert at the Goodman Theater with encouraging reviews. In the 1927-28 season they presented six concerts at the same theatre.¹⁰

One of the chief concerns of the orchestra members was that the group would eventually become an all-woman ensemble. In the first several seasons, men were hired to play instruments that were difficult to find women players for, such as the double bass, horn, trumpet, trombone and bassoon. A scholarship program was established to encourage women who already played a string instrument to learn a woodwind or brass instrument in order to fill out the orchestra with women.¹¹ Lillian Poenisch explained this in an interview with the *Musical Courier*:

I hope the Woman's Orchestra will be an incentive to young women musicians everywhere to study the more unusual orchestra instruments.

There is always a demand for players of my own instrument--the clarinet, also the flute, the French horn, the trombone, the trumpet, especially the oboe. More women are taking up the tympani than formerly.... There is many a mediocre player of the violin who may have a wonderful embouchure [sic] — that indispensable poise and control of tone at the lip that makes a brilliant player of wood-wind or brass.¹²

To make the orchestra entirely female, the organizers felt it was also important to have a woman conductor. The ensemble moved closer to their objective of an entirely female group when Ethel Leginska, the noted pianist, conductor and composer, guest conducted three concerts during the first two seasons. In having an entirely female ensemble, the orchestra was a separate entity, and posed no threat to the current musical establishment in Chicago. No men could complain that their jobs were being taken away. Also, by playing repertoire slightly different than that offered by the Chicago Symphony, the woman's orchestra was filling a gap in concert life and enjoyed a certain amount of freedom in programming.

Musical Programming

Programming of American compositions and works by women composers was a priority of the orchestra during the late 1920s and early 1930s. Ethel Leginska conducted two of her own pieces. The Canadian-American, Gena Branscombe, guest-conducted the orchestra in January of 1930, performing her own works on the second half of the program. Mrs. H. H. A. Beach was in attendance for a performance of her *Gaelic Symphony* in 1929. Works by Eleanor Everest Freer (1931), Germaine Tailleferre, and Chicago composers Theodora Troendle (1927) and Hazel Felman (1934) were performed. Chicago composer Radie Britain's works were heard on two occasions, the first in 1928 when the orchestra played her *Symphonic Intermezzo*, and again in 1935 when the orchestra gave the premiere of *Light*, a piece that won national awards.¹³

Some of the male American composers whose works were programmed by the orchestra included Edward MacDowell, George Chadwick, Henry Dike Sleeper, Charles Sanford Skilton, Henry Hadley, Virgil Thomson, George Gershwin, and Walter Piston. The orchestra gave the Chicago premiere of the ballet suite from *The Incredible Flutist*, Ravel's *Piano Concerto in G major* and works by Kabelevsky, Rathaus, and Szymanowski. Other composers who also took the opportunity to conduct their own works included Richard Czerwonky, Jerzy Bojanowsky, Rudolph Ganz, and Leonard Bernstein.

The Orchestra's Concert Season

In addition to its regular subscription series, the

orchestra began giving extra concerts, particularly during the summer months. By playing engagements outside of its normal season, the orchestra was able to further its exposure and bring the idea of an all-woman orchestra to people who would otherwise not know of their existence. The summer of 1933 saw performances for The Chicago Spring Music Festival, the Rotary International Anniversary, and Illinois Day.¹⁴ In the summer of 1934, the orchestra performed during the Century of Progress Fair. They played the dedication concert of the Ford Symphony Gardens, a new orchestra pavilion on the grounds of the World's Fair, and continued to play for another two weeks, playing two concerts per day. A large number of people heard this performance, one reviewer estimating that 12,000 people heard the WSOC perform.¹⁵

The group's popularity, particularly for summer outdoor concerts, culminated in the Grant Park Symphony Concerts, which are still in existence today. In 1935 the WSOC played eight orchestra concerts at Grant Park, plus three concerts with the Chicago Symphony and Civic Opera Orchestras, led by Frederick Stock, conductor of the Chicago Symphony.¹⁶ The Grant Park series was extremely popular, and the exposure that these concerts gave to the WSOC was enormous. In 1936, a headline in the Chicago American read "Woman's Symphony Heard by 30,000 in Grant Park."¹⁷ In 1936 the series was broadcast over three national radio networks with coast to coast production. Newspapers carried advertisements in 200 cities in the United States and Canada,¹⁸ giving even more exposure to the orchestra.

The World War II Years

Due to the tumultuous events of World War II, the orchestra scaled back its season to four concerts in 1943-44. Many of its members were finding work in other orchestras, much of it due to the wartime absence of male personnel. In 1943, it was reported that the WSOC had lost 16 members to "orchestras in distress."¹⁹ An article in 1945 listed twenty-three women from the WSOC as being hired by other orches-

tras. Six went to the Chicago Symphony, four to the Chicago Opera Orchestra, five to the Houston Symphony, two each to the Indianapolis and National Symphonies, and one each to the New Orleans, Kansas City, San Antonio, Seattle, and Columbus Symphonies. Several of the women who occupied principal positions in the WSOC were hired for principal positions in other orchestras, such as Lois Colburn, who became Principal

cello in the New Orleans Symphony, and Helen Kotas, who was appointed Principal horn of the Chicago Symphony in 1941.²⁰

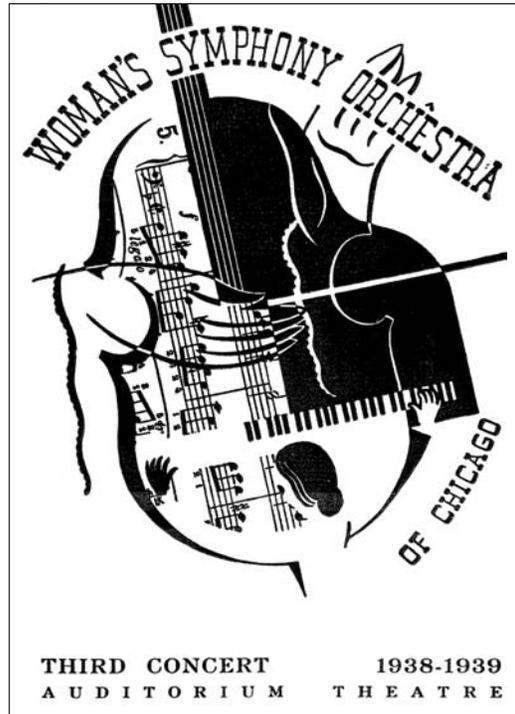
Helen Kotas is an example of a musician whose early experience in this ensemble helped train her for a position with a major orchestra. She began playing Fourth Horn with the WSOC when she was a teenager. In an interview for the Chicago Symphony Archives, she tells of her experience with the WSOC:

I started as fourth horn at age fourteen, and the next year I was the first horn and I played all the time. We played also at Grant Park and had a regular season downtown. And at the first

concert that I played first horn, it was at the Drake Hotel. And the review in the paper the next day said obviously there is a change in the first horn so I was pleased with that. Anyway, it was a very famous orchestra. We did a lot of playing around and shared the Grant Park concerts in those years.²¹

While still a student at the University of Chicago, and still playing with the WSOC, she auditioned for Frederick Stock to be an extra player with the Chicago Symphony for Strauss' Also Sprach Zarathustra. She recalls in an interview:

Mr. Stock auditioned me on the sixth horn part on the stage of Orchestra Hall. After we finished, he looked up at Walter Hancock, the personnel manager, and said, "Hire her," and that was the first time that I was hired by the Chicago Symphony. After that when the occasion arose whether they needed someone, or Phil Farkas (who was the first horn there) was ill, I was the one that was called on. I had an opportunity to play many, many solos and one thing just led to another.²²



Program, Woman's Symphony Orchestra of Chicago Collection, Courtesy Chicago Historical Society

Continues on page 7 ➡

Donors

October 2003 — March 2004

\$0-49

Linda Brown
M/M David Burrall
Patrick and Lisa Chassaing
Elizabeth Fryer/Gerry Pagano
M/M Robert L. Higgins
Barbara Liberman
Daniel and Dorothy Lowery
Carol Mahnken
M/M Donald Morton
Marie Speziale (in memory
of Mabel Reinhart)

\$100-249

Betty Glover
Kathleen A. Greminger
M/M Martin Hendin

\$250-499

Joan Fann

\$500+

Adelaide Cherbonnier (in
honor of Susan Slaughter)
David Takach

\$50-99

Wendy D. Bush
Mellonee Hedrick (in
memory of Mary Speziale)
Steven E. Hendrickson
Dr. Ann Johanson
Charlotte Slaughter

Digital photos of St. Louis
Holiday Brass Concerts
Rodney Dierking

WSOC, continued from page 6

Helen Kotas auditioned for and won the job of principal horn in 1941, a position she held until 1947. When Artur Rodzinski was hired as conductor, she was moved to third horn, which she objected to, so she left the orchestra. She was immediately engaged to play principal horn with the Chicago Lyric Opera. Other orchestras around the country were accepting women as well. In addition to hiring string players, as would be expected, women were also gaining ground in the areas of winds, brass and percussion. The Boston Symphony hired its first woman, bassoonist Ann C. de Guichard, in 1945.²³ Also in the 1940s, Dorothy Dickinson, bassoon, joined the Cincinnati Symphony; Carolyn Clarke Pansevich was hired as third horn with the Kansas City Philharmonic; and St. Louis hired Dorothy Ziegler on trombone, and Dorothy Davison Bank on percussion.²⁴

Most unusual was the career of trombonist Betty Glover, who was a pioneer in the world of orchestral brass playing. She began her first orchestral position in 1944, playing four seasons with the Kansas City Philharmonic. She performed for a year as principal trombone in the Columbus Symphony for the 1948-49 season, after which she played bass trombone in the Cincinnati Symphony from 1952 until 1985.²⁵ Her career as a bass trombonist was unusual, particularly since few women were playing low brass instruments at that time. Her forty-one years of orchestral playing refutes the charge that gains made by women during World War II were only temporary due to the war.

The End of an era

The WSOC officially disbanded in 1947, due to financial difficulties and the loss of many of its core members. The ensemble played 21 seasons of concerts, performed in Grant Park during the summer, was broadcast over the radio, and was a serious contributor to musical life in Chicago. As a result, the orchestra prepared women for other orchestral jobs, particularly during World War II, when women were allowed to join the orchestras that were occupied by men up to that point. The large number of people who heard the WSOC realized that women were capable of professional performance, and could play any instrument. The group helped to erode the stereotypes about women musicians, showing that the female gender did have all the qualities necessary to perform with men in the orchestra.■

END NOTES

¹ Carol Neuls-Bates, "Women's Orchestras in the United States, 1925-45," in *Women Making Music: The Western Art Tradition, 1150-1950*, ed. Jane Bowers and Judith Tick (Urbana: University of Illinois Press, 1987), 350.

² "The New Woman in Music," *Musical America* 9 (28 April 1906): 8.

³ Neuls-Bates, 350.

⁴ For New York and Boston "lady orchestras" see Judith Tick's "Passed Away is the Piano Girl: Changes in American Musical Life, 1870-1960," in *Women Making Music: The Western Art Tradition, 1150-1950*, ed. Jane Bowers and Judith Tick (Urbana: University of Illinois Press, 1987): 325-348.

⁵ "Brief History of the Woman's Symphony Orchestra of Chicago," program of the tenth season, *Woman's Symphony Orchestra of Chicago Collection*, Chicago Historical Society.

⁶ *Ibid.*

⁷ *Ibid.*

⁸ *Ibid.*

⁹ *Ibid.*

¹⁰ Program of the tenth season, Chicago Historical Society.

¹¹ "Chicago Women Who Triumph in Orchestral Field," *Musical America* 44, no. 5 (May 1926): 11.

¹² "Chicago Women Musicians Win Success with Own Symphony," *Musical Courier* 92 (2 December 1926): 27.

¹³ Norton Grove Dictionary of Women Composers, s. v. "Radie Britain."

¹⁴ Press clippings, Chicago Historical Society.

¹⁵ Chicago Herald and Examiner, Press clippings, Chicago Historical Society.

¹⁶ Program of the tenth season, Chicago Historical Society.

¹⁷ Herman Devries in Chicago American, Monday July 6, 1936, Press clippings, Chicago Historical Society.

¹⁸ Program of the tenth season, Chicago Historical Society.

¹⁹ Press Clippings, Chicago Historical Society.

²⁰ Jerzy Bojanowsky, "Championing the Woman Orchestra Player," *Musical Courier* 131 (15 January 1945): 42.

²¹ Helen Kotas, interviewed by Frank Monnelly, 31 March 1990, transcript, Rosenthal Archives of the Chicago Symphony.

²² *Ibid.*

²³ Christine Ammer, *Unsung: A History of Women in American Music* (Westport, Conn.: Greenwood Press, 1980), 201.

²⁴ Hope Stoddard, "Fine Musicianship Knows No Sex," *Independent Woman* 26 (November 1947): 318.

²⁵ "Biographies of the 1993 Honored Pioneers," Newsletter of the International Women's Brass Conference 1, no. 3 (1993): 4.

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

Jeanie Lee
j.lee@moreheadstate.edu

EDITORS

Jeanie Lee
Susan Rider

DESIGN & PRODUCTION

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

EDITORIAL:

IWBC Editor
249 Baird Music Hall
Morehead, KY 40351
j.lee@moreheadstate.edu
or sridler2@earthlink.net

SUBSCRIPTIONS:

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

©2004 IWBC. All rights reserved

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

IT'S TIME TO RENEW YOUR IWBC MEMBERSHIP!

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

For more information, contact Julia Towner at jet_0408@yahoo.com or membership coordinator Jeanie Lee at j.lee@moreheadstate.edu or (606) 783-2477

NAME _____

ADDRESS _____

CITY _____

STATE/PROVINCE _____ ZIP _____

COUNTRY _____

PHONE _____

EMAIL _____

INSTRUMENT/INTEREST _____

TITLE/AFFILIATION _____

Online newsletter only (\$25) Printed Newsletter (\$30)

MC/VISA # _____

Exp. Date _____ Signature _____

Check enclosed

May we include your contact information in our online directory? Y N

INSIDE



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

OUTSIDE