

NoteWorthy

OFFICIAL NEWSLETTER OF THE IWBC



www.iwbc-online.org

Summer 2008 • Vol. 14, No. 1

From the President

Happy summer to everyone! We have a lot of great news! The IWBC is very proud to announce that the next International Women's Brass Conference will be our first "International" conference. It will be held at Humber College in Toronto, Ontario, Canada, from June 9-12, 2010. The facilities are outstanding and the campus is conveniently laid out. Furthermore, the conference coincides with the annual "Brass in the Grass" festival (www.brassinthegrass.ca/brass/bmain.htm).

Our conference hosts, **Joan Watson**, soloist and principal horn of the award winning Canadian Opera Company Orchestra, and **Denise Christianson**, head of the Music Department at Humber College, have big plans for our next gathering. A few of their ideas include:

- *Pushing the existing borders for how we approach effortless playing and unparalleled sound production*
- *Stage presence tips*
- *Extreme health mentally, physically and spiritually as a musician*
- *Getting absolute satisfaction from a performance*
- *Exploring dynamic dialogue about subjects like auditions and the future of symphony orchestras*
- *How we as brass players can contribute more on a day to day basis*
- *Clarification and goal setting*
- *Empowering communication skills*
- *Superb teaching techniques, including the acclaimed Angela Hawaleshka, considered the 'Arnold Jacobs of the North.'*

Artists from around the globe will be presenting, including Canada's Premier Brass quintet, **True North Brass**, and the celebrated Toronto-based **Hannaford Street Silver Band**. Since everyone else has their own conferences with individual instruments, the IWBC has the unique opportunity to have the "World's Best Brass Conference"—ALL BRASS!

Due to two great conference proposals in the last year, we are also pleased to announce that the 2012 conference will be held at Western Michigan University (WMU) in Kalamazoo, Michigan. It will be hosted by **Lin Foulk** (Assistant Professor of Horn, WMU) and **Deanna Swoboda** (Assistant Professor of Tuba, WMU).

Once again, the Holiday Brass Concerts did extremely well in 2007. The Baltimore concert netted \$10,000 and St. Louis earned between \$25,000 and \$30,000. We owe a huge thanks to Susan Slaughter and Ginger Turner! As we have said before, what would the IWBC do without all of the musicians that perform and all of the people that support and attend these concerts?

As always, the IWBC would not be possible without the tireless contributions from our newsletter co-editors Susan Rider and Laurie Penpraze; our Web site host, Keith Kavanaugh; our Web site manager, Kelly Watkins; our Board members; volunteers; and the financial support from our sponsors, donors and audiences. We are incredibly appreciative of everyone's continued dedication to IWBC.

Have a great summer!

Gail Robertson, IWBC President
GAREUPHYAK@aol.com

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- 2007 Baltimore Holiday Brass Concert Photos!
- IWBC 2006 Conference Photos
- Commissioned Compositions
- Pioneers Page

In this Issue

- Co-Editors Corner.....2
- Jazz Professional Equal Rights!.....3
- NoteWorthy News.....4
- The Barriers, and Beyond.....6
- Spotlight on...Laurel Ohlson.....8



Anna Quindlen, page 6

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IWBC President

Gail Robertson is Instructor of Euphonium and Tuba at the University of Central Florida. Previously, Robertson taught at the University of Florida and Bethune-Cookman College. Her degrees in Euphonium Performance are from Indiana University and the University of Central Florida. A musician with the Brass Band of Battle Creek, Keith Brion's New Sousa Band, Symphonia, the Athena Brass Band, and the Brass Band of Central Florida, Gail was also a founding member of Walt Disney World's Tubafours. Robertson is in demand as a soloist, clinician, judge, composer/arranger, and enjoys traveling. She recently accepted an invitation to become a Sonaré Winds and York Euphonium Artist.



Co-Editors



Trombonist Laurie Penpraze is a member of the Florida West Coast Symphony in Sarasota. Formerly, she was Assistant Professor of Trombone at Miami University and a Fulbright Scholar/Visiting Professor of Trombone at the Lithuanian Academy of Music. Penpraze frequently performs as a soloist and chamber musician in the U.S. and abroad. She is on faculty at the Lutheran Summer Music Festival and Academy, where she serves as Chair of the Brass Department. Penpraze received her B.M., M.M., and D.M.A. from the University of Michigan.

Dr. Susan Rider performs as a member of The President's Own United States Marine Band, Chamber Orchestra, and Chamber Ensembles in Washington, DC. She also maintains a private teaching studio in Northern Virginia. Susan continues to be an active soloist, orchestral, and chamber musician throughout the United States. She received her education from Indiana University (D.M. and M.M.) and The University of Northern Iowa (B.M.).



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Please contact the co-editors for potential article and NoteWorthy News submissions. The co-editors maintain final editorial rights over all materials.

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Membership Dues

An envelope for membership dues is included in this issue of the newsletter. Please use it to send your dues for July 1, 2008 to June 30, 2009. Thank you for your continued support of the IWBC!

Check out these Web sites!

- Athena Brass Band (all female brass band): www.athenabrassband.com
- Wycliffe Gordon (jazz artist): www.wycliffegordon.com
- Tine Thing Helseth (Norwegian trumpet soloist): www.tinethinghelseth.com
(Web site in Norwegian, German, and English)
- tenthing (Norwegian all-female ten-piece brass ensemble): www.tenthing.no
(Web site in Norwegian and English)

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Jazz Professional Equal Rights!

by Ron Simmonds

This article was submitted by Carole Dawn Reinhart. Permission to reprint it in NoteWorthy was given to the IWBC by its author before he passed away on October 24, 2005.

Some years ago, I was very pleased to learn that trumpeter Gracie Cole had received the Freedom of the City of London. Let me tell you what I remember about Gracie, and some of the other girls who battled on, often at great odds, in a man's world of professional musicians.

I remember meeting some of the girls in the Ivy Benson band at the Villa Marina in the Isle of Man, back in the 1950's. I was working with Jack Parnell's band at another dance hall just along the promenade. Both halls seemed to be packed out every night. I listened to Ivy's band. It was good, very good. We may have been louder, more aggressive maybe, but they were plenty loud enough, and there was nothing wrong with the quality of the girl players. On stage, and elsewhere, too, they also looked a damn sight better than we did. And they were certainly drawing in the crowds. All of us musicians got into habit of visiting a certain pub in Douglas at Sunday lunchtimes, where the owner played a mean baritone sax, accompanied on piano by his wife, who looked like a mortician and was thin, compressed, and dressed entirely in black. The Benson girls were great fun and there was an enormous feeling of camaraderie between us.

Those girls managed to hold their own against us in the darts matches in that pub, and they could down a pint of beer or two and still keep their wits about them. They were damn attractive too, all of them. I became enamoured of the baritone sax player, Joan Colefield. She had a very old Morris Cowley with a crash gearbox. I couldn't drive it but she drove me all over the island, showing me the sights, and never ground the gears once. I don't know what she was like on baritone because I never heard her play, but she was highly critical of the pub owner's performance on that instrument. She must have been pretty good to be in Ivy's band anyway.

On drums with Ivy at the time was the celebrated Paula Pyke. I say celebrated, because if you ever mentioned having seen the Benson band to anyone, you were invariably asked if Paula was still there. Paula was a very good drummer, and a good timekeeper. She used to count relentlessly, throughout each number: ONE, two, three, four; TWO, two, three, four, and so on. You could see her lips moving. [It] used to break us up.

Apart from the bands of Ivy Benson and Blanche Coleman (where else could a girl musician get a job in those days?), we had many excellent girl musicians in Britain at the time, but you could have counted on two fingers the number of girls ever employed in the big name bands, and Gracie was one of them. The other one was Kathy Stobart. Most people know that Kathy had her own group at that time with her future husband, Bert Courtley, on trumpet. They both came into the Vic Lewis Band when I was there in 1951. What can one say about Kathy? She was featured in Vic's band, had her own groups, and has now held the job down in Humphrey Lyttleton's band for a great many years. She has raised three boys, single-handedly, since Bert died. She must have brought immense pleasure to millions of people who heard her play, and is a very wonderful person (she isn't paying me to write this).

I met many other girls who managed to get jobs in the fringe big bands, the bands of the big London dance halls. They were all exceptionally



Ron Simmonds (1928-2005) was a jazz musician, lead trumpeter, composer, arranger and journalist. He was born in Canada, but spent a majority of his life in England and Germany working with many of the top jazz musicians. To visit his

Web site, go to: www.jazzprofessional.com.

good. I played with many of them, and they were often as good, or better, than some of the guys I worked with every day in the studios. But apart from Gracie and Kathy, I never ever saw one other girl in a big touring band, or studio session band in London. Now why do you think that was?

Some years ago, when I lived in Berlin, a secretary in one of the radio stations there rang to tell me that Stan Kenton was in their studio, and he had told them that he wanted to contact me. I thought she was pulling my leg. As far as I knew, Kenton was back in the States. So I stayed at home. Next day, the baritone player with Kenton, Roy Reynolds, called me to say that they had indeed been in the studio, and had made some recordings. He also told me that there were two girls in the sax section. Now that was a surprise. Up to then, I don't believe that any American bands had employed women musicians. Maybe Melba Liston and Lorraine Geller had played in some of the bands, way back, but there have been no others in any of the contemporary bands that I've heard of. Not long after that happened, I played in a band that Al Porcino had gotten together in Munich, and he had three girls in the band, two in the saxes and one on trombone. This band was playing mostly Al Cohn, Thad Jones, and Bob Brookmeyer arrangements that Al had picked up from some of the bands he'd worked with. The arrangements were very, very complicated and difficult enough for anyone to play. The girls just sailed right through them.

When I was in Slide Hampton's band in Berlin, we had an American girl called Carole Dawn Reinhart on third trumpet as a dep one night, and she read the book at sight. With her long blonde hair and miniskirt, she looked to be about fourteen years old, but boy, could she play. Bobby Lamb's daughter taught my niece to play the flute. She (Bob's daughter) had a job in a theatre orchestra in town at the time.

continued on page 7

NOTE- WORTHY NEWS

Monique
Buzzarté



Monique Buzzarté Commissions New Work

America's preeminent commissioning organization, Meet The Composer, selected eight soloists who are proven leaders in the world of new music and offered each the chance to commission a new work from the composer of his or her choice. Entitled *New Music for Soloist Champions*, this is the culmination of a year-long project in which eight soloists—all major figures in the new music world—collaborated with eight diverse contemporary composers to create a wide-ranging body of new solo works. Trombonist Monique Buzzarté, champion of women composers, commissioned a work for trombone and electronics entitled *The River of Memory* by composer Alice F. Shields, whose wide-ranging music is informed by classical Indian music and dance. Buzzarté and the other selected soloists performed in three marathon-style concerts: March 15 in Asbury Hall in the Hallwalls Contemporary Arts Center in Buffalo, NY; March 19 at the Peter Sharp Theater at Symphony Space on New York's Upper West Side; and March 24 at the Recital Hall at SUNY/Purchase College in Purchase, NY.

Stacy Baker and **Gail Robertson** are performing a program of premiers of all new concert duets for the tuba and euphonium during the International Tuba and Euphonium Conference at the Cincinnati Conservatory of Music to be held from June 22-28, 2008. Some of the composers that will be showcased on this program include Kimberly Archer, Carolyn Bremer, Joe Kreines, Christopher Marshall, and T.O. Sterrott.

Rebecca Beavers is the new Principal Librarian with the Atlanta Symphony Orchestra.

Several of **Emma Lou Diemer's** works for brass are available for purchase.

From Tap Music Sales (www.tapmusic.com):

- *Psalms* for trumpet and organ
- *Serenade* for trumpet and piano
- *Aria* for trumpet and piano
- *Brass Trio on Antioch*
- *Fanfare* for brass trio
- *Go Four It* for trumpet

From Hildegard Publishing Company/Presser (www.hildegard.com):

- Quartet for trumpet, horn, trombone, and piano

From Ensemble Publications (<http://members.aol.com/enspub>):

- *Psalm 1* and *Psalm 122* for bass trombone and piano (*Psalm 1* is very lyrical, not difficult; *Psalm 122* is a virtuoso work).

Lin Foulk performed with the **Boston Brass All-Star Band** at the Midwest Band and Orchestra Clinic in Chicago, IL in December 2007. Continuing her interest in works by female composers, she premiered Nancy Van de Vate's *Trio for violin, horn, and piano* at the Eighth Festival of Women Composers at Indiana University of Pennsylvania in March 2008. Foulk, along with tubist **Deanna Swoboda**, will perform David Gillingham's *Divertimento for horn, tuba, and piano* at the 40th International Horn Symposium in Denver, CO in July 2008. Both Swoboda and Foulk perform in the Western Brass Quintet (the official brass quintet of Western Michigan University's School of Music), which just recently recorded pieces written especially for the ensemble over its 42-year history. The CD will be released in either 2008 or 2009, and features pieces by Karel Husa, Curtis Curtis-Smith, Raymond Zupko, as well as a new work by Richard Adams.

Jamie Lipton is the Adjunct Instructor of Euphonium at Henderon State University in Arkadelphia, Arkansas. She took 3rd place in the Japan Wind and Percussion Euphonium Competition that was held in Tokyo in November, 2007.

Official confirmation of *US Patent No. 7,355,832*; 'Web configuration in acoustic impedance-inducing device' from the United States Patent and Trademark Office was awarded to **Don Novy**, owner/inventor of **AAIIRR Power AcoustiCoils**, on February 26, 2008. This marks the third US Patent given to the Denver, Colorado manufacturer of the AcoustiCoil; a power enhancing instrumental up-grade for wind players. (www.dmamusic.org/acousticcoils)

Carol Dawn Reinhart was awarded the International Trumpet Guild (ITG) Award of Merit at the 2007 ITG Conference in Amherst, Massachusetts. This award is given to individuals who have made substantial contributions to the art of trumpet playing through performance, teaching, publishing, research, composition, and/or support of the goals of the International Trumpet Guild. Other recipients of the 2007 ITG Award of Merit included Richard Burkart, Joyce Davis, Vincent DiMartino, and Bengt Eklund. Ms. Reinhart has been an integral part

Trumpeter Susan Fleet Launches New Web Site

Trumpeter and music historian Susan Fleet's new Web site, www.susanfleet.com, features profiles of both jazz and classical women instrumentalists. Fleet served on the initial IWBC Pioneers Committee which published a booklet documenting hundreds of women brass players. From 1968 until 2001, she was an active performer in the Boston-Providence area, and for twenty-three years taught music at Brown University, Wheaton College, University of Massachusetts-Lowell, and Berklee College of Music. At Berklee, she created and taught a course about female musicians, and has published biographical entries of several musicians in *American Biography*. Her biography of trumpeter Edna White appeared in *Women of Note Quarterly* (Vol. 2, # 4, Nov. 1994). In 2001, Fleet relocated from Boston to New Orleans to concentrate on writing fiction, but she continues to give jazz women lectures at various venues. She recently published her first novel.

NOTE- WORTHY NEWS



Susan
Fleet

of the IWBC since its inception, and was awarded the Pioneer Award at the 4th IWBC Conference in 2003, at Illinois State University in Normal, Illinois. (Source: International Trumpet Guild)

Gail Robertson presented a clinic titled "How to Fall in Love with the Euphonium and Want to Play it Forever" at the Midwest International Band and Orchestra Clinic in Chicago in December of 2007. She also received Tau Beta Sigma's prestigious "The Outstanding Service to Music Award."

Performing to a sold out crowd of about 1300, The Saint Louis Cathedral Concert series presented the concert *Brass Spectacular* featuring **Susan Slaughter** and the **Saint Louis Symphony Brass** on January 22, 2008 at the Cathedral Basilica of Saint Louis. A number of additional professional brass players joined the Saint Louis Symphony Brass, along with the **Missouri All-State Brass** (a group of Missouri high school brass performers), and **Robert Lehman** on organ. **Michelle Rakers**, Assistant Conductor of The President's Own United States Marine Band in Washington, D.C., conducted the program. Works performed were *Crown Imperial Coronation March* (William Walton/arr. Kreines), *The Binding* (Fisher Tull), *Prayer of Saint Gregory* (Alan Hovhaness), *Symphony for Brass and Percussion* (Alfred Reed), *Heroic Poem* (Marcel Dupre), *Festive and Commemorative Music, Op. 109* (Johannes Brahms), *Nimrod from the "Enigma" Variations* (Edward Elgar/arr. Snedecor), *Fanfares, Marches, Hymns & Finale for Brass and Percussion* (Bruce Broughton), and *Festival Procession* (Richard Strauss).

The 40th International Horn Symposium will be held at the Lamont School of Music, University of Denver (Colorado) from July 22-27, 2008. World class featured artists, lecturers, and exhibitors will be present and available to all participants. Visit www.ihs40.com for more information. Symposium co-hosts will be **Susan McCullough**, Instructor of Horn, University of Denver Lamont School of Music, member Denver Brass/Aries Brass Quintet; and **Jesse McCormick**, 2nd Horn, The Cleveland Orchestra.

Ladies Year is the theme of this year's **Liekksa Brass Week** to be held in Finland from July 23-August 3, 2008. Several women brass players, including some with connections to the IWBC, will be featured. They are **Lisa Albrecht**, trombone; **Abbie Conant**, trombone; **Lisa Ford**, horn; **Ilene Chanon**, horn; **Mizuho Kojima**, euphonium; **Carol Jantsch**, tuba; **Judith Saxton**, trumpet; and the British trombone quartet **Bones Apart**. All are considered to be premier performers in the music field. In conjunction with this event, the **2nd Liekksa International Trombone Competition** will also be held. Additional information can be found at www.liekksabrass.com (Web site in Finnish and English).

The Shepherd School Brass Choir and the trumpet sections of the Houston Symphony Orchestra and the Houston Grand Opera Orchestra sponsored a residency with Adolph (Bud) Herseth, former principal trumpet of the Chicago Symphony Orchestra. The Brass Choir, conducted by **Marie Speziale**, presented a concert on March 27, 2008, with master classes given by Mr. Herseth on March 28 and 29.

Send your NoteWorthy News items to Laurie Penpraze (rudaslokys@yahoo.com) or Susan Rider (smrider@verizon.net)

The Barriers, And Beyond

By Anna Quindlen

This article first appeared in the August 22, 2005 issue of Newsweek. It has been reprinted here with permission from ICM and Ms. Quindlen.

Eileen Collins looks great in blue. That's the color of the NASA flight suit, and Collins, the agency's first female pilot-astronaut, was wearing one when she deplaned after her stint commanding the shuttle Discovery. It was thrilling for me to watch a woman lead a space mission, and it was difficult for Collins to get there in the first place. That makes us both part of a vanishing breed.

The generation of women who have watched the world change from black-and-white to Technicolor as surely as Dorothy did when she went from Kansas to Oz is graying now and those who come after us will never have the sense of amazement we have known. I'm a 53-year-old woman [as of the initial printing of this article] who found the closest thing to a childhood role model in biographies of Elizabeth I, and I will always get a kick out of women warriors who beat the odds. Look at Collins, who had to play the angles because she was banned as a woman from flying fighter jets, who became an ace at flying the training jets the fighter pilots had to master instead. But the odds had changed, and the era of the firsts, the onlys, the barrier breakers, is almost gone. That's the good news and the bad, all at the same time.

I once heard Claudia Kennedy, the first and only female three-star general in the Army, talk about the question of critical mass, of how many members of any group you need inside the tent to speak out, speak up, to make changes, to raise hell. But maybe there's also a critical mass at which we think things are just dandy, when dandy is still a ways off. Is it 14 female members of the Senate? Is it two women on the Supreme Court? Is it one? There was once a *wow!* factor to appointing a woman; that's one reason Ronald Reagan chose Sandra Day O'Connor. But the price of progress is that the *wow!* factor has dissipated, and so George W. Bush didn't feel the need to replace O'Connor with another woman. Some conservatives dismissed the notion that he should, rejecting as "identity politics" what some of us like to call "simple fairness."

O'Connor herself, usually so judicious in her public comments, openly expressed regret that the Bush nominee to the high court was not female. The retiring justice knows how important it can be when a woman appears in a position of power where her sex has been absent heretofore. She has spoken proudly of how her elevation to the high court opened the bench up to female judicial candidates nationwide. Yet when she was chosen almost 24 years ago, one of the letters she received read: "Back to your kitchen and home female! This is a job for a man and only he can make the rough decisions. Take care of your grandchildren and husband."

That sort of ignorant twaddle made the early stages of the movement for women's equality simpler. Fighting flagrant bigotry is a big-muscle motion; it requires less finesse than sidling around tokenism or dealing with entrenched custom. Young women today encounter the subtle sexism of far-enough rather than the raw stuff of no-way. At the sort of firms from which the job-seeking O'Connor was summarily turned away after her graduation from Stanford Law more than a half century ago, there are now plenty of female lawyers. But if those firms are like other American insti-



Winner of the 1992 Pulitzer Prize for Commentary, Anna Quindlen's work has appeared over the last 30 years in some of America's most influential newspapers, many of its best known magazines and on both fiction and non-fiction best seller lists. She is a novelist and also writes for the prestigious "Last Word" column in Newsweek. She currently resides in New York City.

tutions, most power is concentrated in a group of white men, white men who hire those who remind them of themselves when young.

It's a pleasure to have The Woman in corporations, newsrooms, universities and legislative bodies replaced by a few, several, a fair number, a decent amount. But novelty was once a powerful goad to do the right thing. A boardroom without women quickly took on a prehistoric air. Yet by some trick of entitlement mathematics, a board with two women out of 20 members has come to feel just right. That's not wrong in the same way male-only organizations once were. It's just wrong in a different way. This fall there will be a TV drama [*Commander in Chief*, starring Geena Davis] in which the president dies and his female second ascends to the pinnacle of power. The first thing advisers do is ask her to step down for the good of the nation. Of course. Because who knows: she might go on estrogen overload and send the country to war on the basis of weapons of mass destruction and ties to terrorist organizations that don't exist.

There's a lot of carping today about younger women, about how they take for granted the rights and opportunities that still seem so shiny new. But that was the point of the exercise, wasn't it, a generation of girls who are asked what they want to be when they grow up so often and insistently they may be a little sick of the question. They will never feel the frisson I do when they look at O'Connor, or Collins. They're already on to the second female secretary of State; they cut their teeth on Sally Ride. I've been exhilarated by a sense of possibility. Those younger women have moved on to probability. But they must be sure not to confuse with certainty, or, for that matter, complacency.

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Jazz Professional Equal Rights! continued from page 3

Even that was new, because in days gone by we only used to see girls playing the occasional oboe and stringed instruments in the theatre and studio orchestras. There was a wicked story circulating at the time that the devastatingly handsome oboe virtuoso, Leon Goosens, was the reason that many girls decided to take up the instrument, in the hopes of being taught by him. In the Parnell TV Orchestra the only woman I ever saw was the very elegant and dignified Russian lady harpist, Countess Marie Korchinska. The fact that there are now so many women musicians involved in the extremely difficult business of big-band playing is heartening. Times have obviously changed because, as in most other walks of life, the girls had to fight really hard for equal rights in the music business. No wonder then that very few girls had even tried to learn trumpets, trombones and saxophones. They were considered as being men's instruments, and women were supposed to keep their hands off them.

I once worked together in the Squadronnaires Dance Orchestra with Gracie Cole, and I'm ashamed to say that I behaved very badly towards her. The only reason I did so was because she was a girl. We were both in a men's band, and I thought for that reason alone that she had absolutely no right to be there. Bill Geddard, her husband, was in the band on first trombone, but that didn't stop me. I met Gracie many years later, after a gap in our acquaintance of nearly forty years. No doubt, as far as she was concerned, it wasn't half long enough. I was not expecting to ever see her again, and the shock was so great that I fell on to my knees before her and begged for forgiveness for my previous behaviour all those years ago. She graciously accepted, I'm glad to say because I really had some bad dreams about all that after it was over. First of all, she wasn't playing loud enough for me in the section. I have since heard, from many other trumpet players of that period that I myself was more than exceptionally loud. Stan Reynolds told me recently that he had never seen any other trumpet player play a high F# and blow his second valve slide right across the room while he was doing so. I didn't remember that incident, but I do remember once breaking off the right hand finger-ring of my trumpet on a high note, pulling it right away with my death-grip, and punching myself in the face. It is clear that I was not an advocate of the no-pressure system of trumpet playing. Later in life, I lost a good part of my hearing, which probably explains everything. I just didn't realize how loud I was at the time. Sitting on the other side of me in the Squads was wee Archie Craig, who, as far as I was concerned, didn't manage to play even half as loud as Gracie. But of course, I never said anything to him because he was a man. Being a Scot as well, he most likely would have thumped me.

Poor Gracie: She came on stage radiant in gorgeous chiffon and taffeta evening gowns, beautifully made up, exquisitely perfumed, worked perfectly with the section and played very many superb trumpet solos. Whatever she did though, and however well she did it, I was against her. Yet, in spite of my ill-mannered behaviour, Gracie remained dignified, correct, and ladylike. Maybe she even understood me better than I did myself. But, I'll bet she was glad when she'd left the band, and didn't have to put up with me anymore.

Girls are always judged by men's standards whenever they enter a venue previously understood to be a man's realm. Of course, girls are, generally speaking, less powerfully built than men. Having said that, I wouldn't give much chance to any man who tried to attack my wife. Lay

an unfriendly hand on her, and she would most likely give him a simple overhead throw, followed by a mae-geri kick, two fast yoko-tobigeri and fumikomi, finishing up by breaking both of his arms and legs. She's a tough one, is my Conny. Maybe that's what Gracie should have done to me all those years ago. I've otherwise always been a great admirer of girls. Late in life, I have come to realize that they can usually do most things much better than men. My great friend, the Swedish trombone player, Ake Persson, alas long departed from this earth, once told me that his Czechoslovakian girlfriend could play the piano, cook, make furniture, paint pictures, fix cars, own a television cable factory, talk to dogs and much much more. In short, she could do everything better than he. I am never going to let her get her hands on my trombone, he said. Which brings me, having already donned my hair shirt, beaten my breast, and apologized, to say that I am more pleased than anyone could imagine that the City of London saw fit to bestow such an honor upon our Gracie, and would like to offer my love, honor, and respect to her, and to all of you lovely and wonderful girl musicians, wherever you may be. Bless you.

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“ [I] would like to offer my love, honor, and respect to...all of you lovely and wonderful girl musicians, wherever you may be. ”

Spotlight on...Laurel Ohlson



Professional Position:
Associate Principal Horn,
National Symphony Orchestra,
Washington, D.C.

Hometown:

Stony Brook, Long Island, New York

Education:

B.M. in Horn Performance (minor in Mathematics) from Boston University

Biggest Influences:

My mother, Dorothy Bennert; Arthur Berv (principal horn, NBC Symphony); Charles Kavalovski (principal horn, Boston Symphony)

Most Memorable Musical Moments:

My fondest memories are of the many inspiring musicians with whom I've been fortunate to perform.

Favorite Piece(s) of Music:

My favorite piece of music is whatever I happen to be playing at the moment. I love Mahler, Strauss and Brahms for the horn writing, and I listen to string/vocal/piano music for pure pleasure.

Self Portrait:

I am a person who just wants to sing. The horn is my voice, and it gives me the chance to express a range of passion and emotions that I cannot adequately express in words.

Greatest Accomplishment(s):

Raising my beautiful daughter, Alice.

She is intelligent, compassionate and an inspiration to me every day.

Words of Advice or Wisdom:

Be true to yourself, your ideals and your own personal honesty. Always give your best to the music, your instrument, and your colleagues. Their respect is "worth its weight in gold." Give thanks for the women brass players who came before you. By playing with beauty, strength and reliability day in and day out, they taught the music world that women deserve equal consideration, and they did so in an atmosphere that was not always friendly and encouraging. Through their hard work they made our lives a little easier.

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OFFICIAL NEWSLETTER OF THE IWBC

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2 Lifetime Membership \$1,000.00 _____
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*From the IWBC: We would like to gratefully acknowledge and thank all
of you for your continued support of this important organization.*
