



NEWSletter

of the INTERNATIONAL WOMEN'S BRASS CONFERENCE

Volume 2, Number 3

November, 1996

IWBC June 26-29, '97

Dear Friends:

Time is fast approaching when we will all gather again to celebrate our **second International Women's Brass Conference**. Mark your calendar right now - **June 26 - 29, 1997**. The conference will be held in **St. Louis, MO**. We are delighted to have **Washington University** as co-presenters once again for our 1997 conference.

The artists have been contacted, and all have verbally agreed to perform. (See page 5 for artists names.) Our brochure will be mailed to you very soon.

As you know, the IWBC does not put on a big "drive" to raise money through "dues collection"; therefore we must rely on raising money during the year of the conference. Your support is needed now and I am asking you to consider a very special opportunity. The average cost of bringing in an artist to St. Louis within the boundaries of USA is \$500 for airfare and housing. The average cost to bring in an artist from outside North America is \$1200. If you multiply the number of artists times the cost, you can see we have a big challenge ahead of us.

This is where you can help! Your tax deductible contribution to sponsor an artist for the IWBC 1997 conference will help keep the conference fee down and affordable for all of those who attend in 1997. Please take a look at the artist list and decide now to sponsor an artist or ensemble. Your name will appear in the official conference program as a sponsor of the artist(s). More than one person may sponsor the same artist. Organize a group sponsorship! Please give this request your most serious consideration.

Thank you in advance for your help

COME CELEBRATE WITH US IN 1997. SEE YOU IN ST. LOUIS !

Susan Slaughter, President

The Monarch Brass Inaugural Tour, 1996

Reflections of a Roadie

By: Kathy McKnight

At 7:00 p.m. on July 2, in Norman, Oklahoma, the heat had fallen only a few degrees from the day's high of 102, and storm clouds had begun to gather to the north. My seat for the first concert of the inaugural tour was a grassy spot, surrounded by hundreds of listeners of all ages, musicians and non musicians alike. Conductor **Marin Alsop** cued the timpani, and my body and soul thrilled to the strength and optimism of Monarch Brass intoning Copeland's "*Fanfare for the Common Man*." The moment was spiritual!

The seventeen musicians wove a sensual tension between vibrant solo-playing and full, rich, often dangerous harmonies throughout a concert of inspiring "older" pieces - **Tomasi's** "*Fanfares Liturgiques*," arrangements of Ravel and Bizet - and exciting world premieres. . . **Libby Larsen's** "*Brass Flight*", **Jon Deak's** "*Fanfare for Annie O*", **Carolyn Bremer's** "*Throw Caution to the Wind*." In Bizet's "*Carmen*," **Susan Slaughter, Amy Gilreath** and **Julie Landsman** drew clear sweet solos from trumpets and horn **Marie Speziale** got down and dirty while "*Struttin' with Some Barbecue*." **Ava Ordman** spoke a hundred voices through her trombone in the lyricism of Libby Larsen. The entire low brass section snarled raunchy chords for **Annie Oakley's** shooting rival **Frank Butler**, while the trumpets and horns played Oakley's jagged edged nerves as she stepped up to the contest. After whooping and clapping for Annie O.'s victory, the whole band joined in joyous dissonances and harmonies to celebrate the breaking of barriers by a pioneering woman.

Larsen's "*Brass Flight*," written for the inaugural tour, offers a rich metaphor for this ensemble of women musicians; Larsen had explained to the audience that she worked from the image of the butterfly, which she read into the group's name. She played with the "Glint" of light dancing off of wings in the first movement, by releasing whimsical upward flights over a constant 3-2-3 pulse; she developed a warm "Glow" of ensemble sound in the second movement, suggesting the glow of color on a butterfly's wings, and explored, in the third movement, the butterfly's inexplicable flight that flutters and "Glides" by laying down challenging rhythmic patterns under short, smooth melodic lines of flight. I heard in this butterfly a rebirth, a newness, a hopeful transformation, and a musical form that demanded excellence from the players and offered beauty to its listeners. After the first movement, the composer, sitting near me on the grass breathed, "If this piece is ever performed this well again, I'll be happy."

These elements of hope and transformation evoked feelings that I have rarely experienced in a concert. The dream of Monarch Brass, birthed by Susan Slaughter, has grown with the participation of the group's members. The dream began as an effort to give greater visibility to women brass players and to bring seldom-performed music by women composers to the audiences it deserves. In addition to the works by Larsen and Bremer, pieces written by **Joan Tower**, and others arranged by **Melba Liston** and **Velvet Brown** were also featured on the tour's concerts; but much of the excitement I felt and heard

in the days leading up to the first concert also revolved around the building of a new model of professional musicianship.

To explain, I must speak to why I called the members of Monarch Brass *women* musicians. In my own professional field of Spanish American literature, the word *poetisas*, long used to refer to women who wrote poetry, separated them out from the canon of male *poetas* and degraded their art as lesser in quality and importance; feminine modifiers can have very negative effects. The women who play in Monarch Brass are not only the best *women* brass players in the country; they are among the best brass players, period. And yet, for now . . . and hopefully not much longer . . . to point out that they are women serves an important function in responding to the historical (mis)treatment of women who have ventured into this male realm, a mistreatment which, though diminishing, still persists. Until opportunities and recognition for women brass players respond to the high quality of musicianship they offer, calling attention to the gender of top-rate players helps to break stereotypes and barriers and to encourage young female musicians

Susan's dream has expanded beyond the vital tasks of recuperating the history of women brass pioneers and supporting the greater inclusion of women brass players in professional arenas. What I saw and felt on the inaugural Monarch Brass tour was a remarkable model of professional ensemble work, of professional ethics, that offers the potential to transform traditional work relationships between men and women.

At times, these dynamics, now, border on the abysmal, as the stories of my brass-playing buddies reveal.

The women of Monarch Brass are fantastic musicians, whose level of experience ranges from the long European solo career of Carol Dawn Reinhart and the prestigious chairs held for years by several members in this country's top orchestras to players in the initial years of their first professional jobs. An aura of mutual respect and inclusiveness infuses the group's work; the only exclusionary element of their ethic is the rejection of the inter-personal competitiveness that leads to stress and divisive actions. Following Susan Slaughter's precedent at the IWBC three years ago, **Abbie Conant** offered the first missed note of the tour from half-way around the world, to ensure that there would be no squabbling over who had played it. Spleeeah!



Monarch Brass at University of Oklahoma Campus

From that moment of the opening rehearsal on, the first rule was to have fun. Hard work, excellence, and good humor were givens, even under impossible conditions: the heat and the ensuing thunderstorm in the middle of the opening concert, 4:30 wake-up calls and a Kansas wind that rendered music clips and stands useless. Mentoring, supportive suggestions, rotating of chairs from one piece to the next, and general taking-care-of-each-

other banished exclusionary or harshly critical words from the scene. Conductor Marin Alsop helped infuse the ambience with a mutual respect through her self-effacing comments . . . "if you just ignore me in measure 5, you'll do fine" . . . , her finesse in those "oops" moments . . . "hmmm, that works nicely as a canon, but I was starting in bar 22", while her hands led with a precision that the musicians ate up, and her genius made the difficult and quirky segments of the brand new pieces work magnificently. Listening to the exhilarating

music, I felt the strongest sensation that the musicians were playing their best for each other, motivated not only by professionalism, but by their genuine enjoyment of each other.

Of course, what I see as an expansion of Susan's dream towards a new model of professionalism . . . this transformation of creative work through values traditionally gendered as female, though

accessible to women and men - has probably been a part of her unspoken aims all along, and it just took me an intense four days with the group to figure it out. This model is one that also makes men's participation in the International Women's Brass Conferences essential; such transformation requires the contributions of both women and men and will benefit all.

If the inaugural tour of the Monarch Brass promoted goals specifically related to women, it accomplished much more. At least some of my sense of other-worldly transport in the first concert came from sitting in the midst of an audience unused to new music, but which became enthralled by a concert filled with it. Thanks to the energy and quality of the performance, the Norman (OK) audience responded with tremendous enthusiasm to both the new and older music and closed the concert with two explosive standing ovations.

As I write, it has been 62 hours since I left the tour in the Will Rogers World Airport. Severe symptoms of withdrawal appeared 61 hours and 55 minutes ago and continue. To all the musicians of Monarch Brass: thank you, from the soles of my feet to the tip of my nose. Susan, let me know as soon as plans are drawn up for the next tour, so I can sign on again as your most dedicated roadie. And count me in for the Conference next June!

Thank You!

The Monarch Brass Tour would not have been possible without the help and support of the following people and organizations: Dr. David Woods and his entire University of Oklahoma staff; Libby Larsen, John Deak, Carolyn Bremer, for creating diverse and fun compositions; Marin Alsop and Carol Crawford who brought the music all together with their conducting; Joan Briccetti; Dr. Daniel Burdick; Kerr Foundation and individual donors who helped with the funding; Kathy McKnight for writing the tour article; each member of Monarch Brass who made the whole dream possible. Thank you

Susan Slaughter

Monarch Brass Personnel

CONDUCTOR

Marin Alsop

HORN

Michelle Baker	Metropolitan Opera Orchestra
Nancy Goodearl	Houston Symphony Orchestra
*Kristin Jurkscheit	Colorado Symphony Orchestra†
Julie Landsman	Principal, Metropolitan Opera Orchestra†
*Anne Scharer	Columbus Symphony†

TRUMPET

Amy Gilreah	Peoria Symphony†;
	Faculty, Illinois State University
Carole Dawn Reinhart	International Soloist;
	Faculty, Conservatory of Music, Vienna
Susan Slaughter	Saint Louis Symphony Orchestra†
	Founder International Women's Brass Conference
Marie Speziale	Cincinnati Symphony Orchestra†;
	Faculty, Cincinnati Conservatory of Music

TROMBONE

*Julie Bantin	Orchestra Symphonique de Québec
*Jeannie Little	Faculty, James Madison University
*Lynn Mostoller	Tulsa Philharmonic
Kay D. Nicholas	Northwestern Ballet Orchestra
*Ava Ordman	Grand Rapids Symphony†

TUBA

Stacy A. Baker	Vermillion Festival Brass; Faculty,
	Morehead State University
Velvet Brown	Boston Brass Quintet;
	Faculty, Bowling Green University

PERCUSSION/TIMPANI

Erin Elstner	New York City Sambatitos Band;
	Mannes College of Music
Kim Shelley	Faculty, St. Louis Symphony
	Community Music School;
	Free-lance percussionist

*Interlochen alumna or faculty

†Principal, associate, or former principal

Donors

April to October 1996

Over \$1000

Adelaide Cherbonnier
The Kerr Foundation
Julie Landsman
Susan Slaughter

\$250 to \$999

Rebecca Bower
Barbara Butler
Charles Geyer & Barbara Butler
Kay Nichols
Eugene Pokorny
Richard and Mary Ann Shaw

\$100 to \$249

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Glenda Cloutier
Dr. Mary Ann Craig
Jan Z Duga
Dr. Langston Fitzgerald
Betty Glover
Theresa Hanebury
Bonnie Jean Kline
Norma Lain
Ardash Marderosian
Dr. Phyllis Graham Parr
Dr. Carla Rutschman
Anne Scharer

Up to \$99

Velvet Brown
Steven Bryant
Dr. Daniel Burdick
Joan Casey
Linda Dempf
Karen Donnelly
Jennifer Drennan
Mary Dunn
Jo Anne Edwards
Kathleen Vaught Farner
Elaina Farnsworth
Angela Hunter
Diane Kelchner
Janine Leyser
Dr. Richard & Clare Murray
Susan Rider
Barbara Schmit
Jacquelyn Sellers
Mary Weber
Caroline Weick
Kathy Wood

1997 IWBC Conference Participating Artists*

Individuals

- Lisa Albrecht** - Acting Assistant Principal Trombone
New York Philharmonic
- Michelle Baker** - Second Horn,
Metropolitan Opera Orchestra
- Rebecca Bower** - Co-Principal Trombone,
Pittsburgh Symphony
- Kathy Brantigan** - Tuba, *Denver Brass*
- Velvet Brown** - Professor of Tuba & Euphonium,
Bowling Green State University
- Clora Bryant** - Trumpet Jazz Soloist
- Pia Bucher** - Solo Trombone,
Berne Symphony; Slokar Trombone Quartet
- Abbie Conant** - Professor of Trombone at the
Trossingen Hochschule
- Dr. Mary Ann Craig** - Euphonium -
Director of Bands, Montclair State University
- Jan Duga**, Tuba - *M. Sgt., U.S. Air Force Band*
- Langston Fitzgerald, III** - Second Trumpet,
Baltimore Symphony
- Joanna Hersey**, Tuba - *Musician First Class*
U.S. Coast Guard Band
- Angie Hunter**, Euphonium - Professor of Low Brass,
German Bible Institute in Koenigsfeld
- Julie Landsman** - Principal Horn,
Metropolitan Opera Orchestra
- Ikuko Miura** - Euphonium Soloist, *Japan*
- Betty O'Hara** - Trumpet and Trombone Jazz Soloist
- Laurel Ohlson** - Associate Principal Horn,
National Symphony
- Eugene Pokorny** - Principal Tuba, *Chicago Symphony*
- Barbara Prugh** - Trumpet Soloist
- Jean Rife** - Natural Horn Expert
- Lynda Robbins** - Solo Trombone,
Dortmund State Opera Orchestra
- David Saltzman** - Tuba, *University of Michigan*
- Marie Speziale** - Associate Principal Trumpet,
Cincinnati Symphony
- Marvin Stamm** - Trumpet Jazz Soloist
- Debra Taylor** - Trombone, *New Mexico Symphony*,
Grant Park Symphony
- Matt Tropman** - Euphonium, *U.S. Marine Band*
- Joan Watson** - Associate Principal Horn, *Toronto Symphony*

Others

- Interservice Tuba Euphonium Quartet**
- Tucson Symphony Horn Section**
- Dr. Don Greene** - Sports Psychologist
- DIVA** - No Man's Band
- MONARCH BRASS**

* List is accurate as of 10/22/96. Due to unforeseen circumstances, we cannot guarantee that all the above performers will participate.

A Wish Come True

Melba Liston, world class trombonist and arranger with the Dizzy Gillespie Orchestra, had a stroke in the mid eighties. Finding it impossible to live alone any longer, she moved in with her aunt in California. During the process of moving Melba's treasured Olds Trombone was stolen. Melba was devastated; while she no longer could play professionally, her trombone brought back many wonderful memories.

Susan Slaughter, Principal Trumpet of the Saint Louis Symphony Orchestra had met Liston at the May 1993 IWBC in St. Louis. On a recent tour to California for a performance with the Saint Louis Symphony, Susan dropped in to see her friend, Melba. When Susan learned of the missing trombone, she decided to try to replace it.

Back in St. Louis, Slaughter contacted **Roger Davenport**, second trombone of the Saint Louis Symphony, a big fan of Melba's, and told him about Melba's stolen trombone. Roger offered to help find a suitable replacement. He located a used Olds Trombone and it was purchased with the help of Roger, Susan, and the following IWBC friends: **Dave Takach**, **Jeff Neville**, **Tim Myers**, **Gary Smith**, **Gerry Pagano**, **Bill Nottelmann** of Nottelmann Music Company, and **Don Muckerman** of St. Ann's Music.

The trombone played great, but was sorely in need of lacquering, Susan took the trombone to her instrument repair shop of choice, St. Louis Woodwind & Brass Instrument Repair, and talked to the owner **Bill Meyers**. When Bill, also a fan of Melba's, heard about her stolen instrument, he donated his services to repair and lacquer the used, Olds Trombone. The trombone looked like new after Bill's expert work was completed!

The trombone was then boxed and sent to Melba by UPS on September 24. Within a few days, an excited and jubilant Melba called Susan and expressed her joy by playing some jazzy notes over the phone on her new trombone.

A special thanks to all who helped with this project. We hope it brings Melba many hours of playing pleasure, and marvelous memories.



Conductor Marin Alsop (R) and Anne Scharer (L)

Trouble-Shooting for Tone Production

By: Marie Speciale

One thing I have encountered with regard to tone production, is that younger players sometimes have difficulty moving air through the instrument, either because they are tight in the throat, or because their aperture is not open enough to service the needs of the instrument. And, generally, what I do is trouble-shoot. If it happens to be an aperture problem, I look at how they are forming the embouchure. Do they indeed have an aperture?

There was a school of thought many years ago that advocated stretching the lips tightly like a rubber band to produce what was called the "smile system" of playing. Over the years that's not been proven to be the most successful way to produce a good tone. With that method, the lips are stretched so thinly across the teeth, and so tightly, that the vibrating surface is reduced, thereby inducing more pressure on the embouchure.

It's best to use a combination of pulling in and pulling out at the same time, which preserves more vibrating surface and creates a little bit of tension in the center of the lip. In effect, what you're doing is using the muscles around the lip and more facial muscles to control the aperture. I encourage the student to use the ring of muscles around the mouthpiece to hug the mouthpiece ever so gently and, at the same time, pull out from the corners of the mouth and into the cheeks. For example, if you look at a timpanist when he tunes, he tightens the two extreme ends of the timpani head with the keys. It's the pull from both sides that produces the tension for the proper pitch.

When you pull in and out, the formation in the center lip produces a shape that is not unlike that of an oboe reed-oval-shaped. As the oboist plays from the lower register to the upper register, the opening in the reed gradually becomes smaller. However, the *(italic)shape(italic)* of the aperture remains the same. This is what we, as trumpet players, strive to do as well. To imitate that oboe reed shape, gradually closing the aperture into the upper register, but still keeping enough of an opening so that the air can pass through the lips.

In simplest terms, the production of the tone is when the air meets the lips and sets the lips into vibration. So it's important to establish a good aperture, starting with as much of an opening as is comfortable in the lower register. If you start with a relatively closed aperture at the bottom end, there's

no place to go when you get to the top. Once you establish a fairly open aperture, it's easier for the air column to set the lips into vibration and you're less apt to shut down completely as you ascend into the upper register. You'll be able to service the instrument through the middle and upper registers without feeling as though everything is coming back at you in the form of resistance. Basically, there's someplace for the air to go. But as soon as you shut the aperture down, as in the smile fashion or the rubber band fashion, there's no place for the air to go and the tone quality suffers dramatically in all registers.

Another thing that I have found that has been a problem with younger players is the inefficient use of the air column. What they tend to do is deflect the air column. We all think in terms of high and low. There is an audible vertical, as well as a visual vertical. We see the notes on the page as being high or low. We hear them as being high or low. Therefore, the tendency is to do just that with the air column, moving the air up or down in a somewhat vertical fashion. When that happens, you wind up deflecting the air column either in the mouthpiece or in the lead pipe, thereby hitting resistance very quickly. The result is a tone quality that is thin, unfocused, and one that tends to shut down in the upper register.

If you think in terms of a tonal approach whereby the low note is six inches in front of your bell and the high note is at the other end of the room, then you're going to have a more horizontal, rather than vertical concept. You're following through with the air column so that the air column isn't deflected and you don't get as much resistance.

Another analogy is to think of a good baseball player who steps up to the plate and makes contact with the bat on the ball. He doesn't just stop the motion of the bat when contact is made between the bat and the ball (unless he's bunting, of course). Once he hits that ball, he follows through with the bat. And it's the same type of follow through that is necessary in supporting the tone. You must keep the air column going.

Deflecting the air column can do a number of things to cut down on your tone production. You've got a little cup that you're blowing into. When you're aiming air right into the throat of the mouthpiece, the air is going into the mouthpiece unimpeded. But as soon as you start to move that air column either up or down, you're going to hit the cup part of the mouthpiece and not the center of the mouthpiece where the

hole is. Eventually the air is going to find its way into the throat of the mouthpiece, but not before it comes back in your face, so to speak. It's possible to move the air through the center of the mouthpiece and still have it deflected somewhere in the lead pipe. There again, it's getting trapped and causing some production problems. There's a definite resistance there and we sometimes have to be aware that in order to counteract that resistance we just have to really think horizontally and follow through with the air column.

I like to have my students remove the tuning slide on the instrument and, with the mouthpiece in the lead pipe, just have them blow. Not even buzz. Just blow air through the lead pipe so they can get the feel of moving the air through the lead pipe without any resistance, so that there's nothing coming back at them, just the nice easy feel of blowing through the pipe. Then gradually move to producing a vibration at the lip, more than just blowing air, letting the vibration take hold, aiming to a low-pitched vibration with the concept of actually moving the air column through the lead pipe. That helps a great deal. Then when they put their tuning slide back on, they get the feel of blowing through the lead pipe without the resistance associated with deflecting the air column.

Since we are trouble shooting, it's important to remember that there are a number of things to check for. Sometimes it might not be the embouchure, it might not be the deflection of the air. I once had an experience with a freshman at the conservatory. He seemed to be doing all the right things, but we just weren't getting anywhere. Well, little did I realize that no one had informed this young man that he needed to clean out his trumpet and mouthpiece periodically! I made an assumption that he knew to do that. One day, I checked the instrument and the mouthpiece, and, oh my word! There are so many things that have to be addressed, and the important thing is to leave no stone unturned!

Associate Principal Trumpet for the Cincinnati Symphony Orchestra since 1964, Marie Speziale is the first woman trumpet player in a major symphony orchestra. She also serves as Adjunct Professor at the College-Conservatory of Music at the University of Cincinnati. Her many solo appearances include NBC's "Today" and "Tonight" shows. During the 1969 European tour of the orchestra, she appeared as a soloist with Dave Brubeck.

Ninety percent of the time, Marie Speziale plays a Bach Stradivarius silver C trumpet, large bore, 25-H lead pipe, with ER (enhanced resonance) and a 239 bell. Also a silver Bach Stradivarius, her Bb trumpet is a 37 bell, medium large. She uses a Bach 1-1/4 mouthpiece with an open throat and open back.

Poem

By Marie Speziale

*As strangers we arrived
one Friday night in June
Friends we became
so very, very soon
United in spirit
with one common goal
With strength and fervor
we played so bold
With warmth and passion
with magnificent sensitivity
We spun our phrases
so soft and velvety
With Annie D. and Frank
with Tower, Tomasai and Libby
We found our uncommon voice
and celebrated our creativity
With Marin at the helm
we found ourselves bounding
Rejoicing in our art
so wonderfully resounding
Our music took flight
leaving all else below
And all too soon we were saying good-bye
when we barely had said hello
The tones have faded
the last song is past
The sounds of laughter
so quickly dashed
With smiles now memories
with tears untold
To be remembered always
the songs of our souls
The Dream Team of women
the one with such class
The girls of summer
The Monarch Brass*

6 July 1996
En route KC-Cincinnati

Change of Address??

Please use the membership form on the back cover to let us know of any change in name, address, phone number, etc. Mark "CHANGE" on form

List of New Brass Works

Compiled by Faye-Ellen Silverman

Abrams, Alissa. **Anante** for brass quintet, (2 tpt, hn, and tba). 3'15" Available from composer at 2620 Avenue J, Brooklyn, NY 11210

Amis Kenneth Quintet No. 2 For Brass. (c 16) Recently published by Frank Warren Music Service Recorded by the Empire Brass.

Austir, Elizabeth R. **To Begin** for brass quintet. 6' 47" Now available on Capstone Records (CPS-8625) on "Elizabeth Austin, Reflected Light."

Beck, Jeremy. **HoUse miX** for tuba and synthesizer. (c. 5) Note: The synthesizer part is an on-board sequence, triggered by the performer. This work is also available in a version for tuba and tape, the tape part being a dub of the sequence with additional cues employed.

Premiered by Jeffrey Funderburk on April, 21, 1996 at the Iowa Composer Forum Concert Coe College, Cedar Rapids, Ia. Available from the composer at: University of Northern Iowa. School of Music, Cedar Falls, Iowa 50614-0246. (319-273-2809) e-mail: beckj @ uni.edu.

Benner, Al **Serenade for Two** for Euphonium and piano. (10') Available from Connors Publications at 6780 State Road #57. Greenleaf, WI 54126-9738. (414-864-3165) e-mail: ALMEI @ aol.com

Benner, Al **Serenade for Two** for trombone and piano (10') Available from Connors Publications. See above.

Brazelton, Kitty. **Come Spring** for brass quintet. (ca. 22') Commissioned by The Manhattan Brass Quintet. Available from the composer at: 172 E. 7th St. #1C, New York, NY 10009. (212-982-2471) e-mail: Kitbraz @ aol.com.

Bremer, Carolyn. **Throw Caution To The Wind** Commissioned by the Summer Wind Festival for the Monnarch Brass and premiered by them on July 2, 1996 in Norman, OK. Available from the composer at: School of Music, University of Oklahoma, Norman OK 73019. (405-325-2313) e-mail: cbremer @ uoknor.edu

Broadhurst, Denise. **Introduction and Allegro** for brass quintet. (c. 7') Premiered June 25, 1996 by the St. Anthony Brass Quintet, St. Mark's Lutheran Church, St. Paul, MN. Available from the composer at: 77-16 Austinn St., #5G, Forest Hills, NY 11376 (718-261-9500).

Carastathis, Aris. **Euphemism** for euphonium. (3'30") Recently published by Connors Publication. See address under Al Benner.

Constantinides, Dinos. **Mutability Fantasy** for euphonium and piano (5') Recently published by Connors Publications. See address under Al Benner.

Constantinides, Dinos. **Tale** for trumpet, trombone and piano. Published by Connors Publications. See above.

Cooper, Constance. **Bez mého Vedomi (Unbeknownst to Me)** for tenor, two trumpets, and cello. (ca 13) Based on letters and fragments by Kafka. Premiered by the Composers' Ensemble of Princeton University, Steven Mackey, cond. (Michael Willson, ten. Wayne Dumaine and Jon Nelson, tpts and John Whitfield, ve) on March 31, 1994 at Princeton University's Taplin Hall. Available from the composer at: 1400 South Joyce St., #1119, Arlington, Va 22202-1872.

Drake, Nathaniel. **Clementine** for horn and tape. (c. 15') Premiered by Greg Evans on June 22, 1996 on the Music Under Construction concert series, New York, NY. Available from the composer at: 543 East 5th St. Apt. 11, New York, NY 10009. (212-505-9712).

Fletcher, Roy. **Tundra** for 2 euphoniums and 3 tubas. (May be performed with more than one player per part) (8'30") Premiered on April 5, 1996 by the University of North Texas Tuba & Euphonium Choir. John Rider, cond. at the College of Music in Denton, Texas. Available from the composer at: 26311 Camelia Ct., Magnolia, TX 77355.

Fowler, Jennifer. **Lament** for 2 Bb euphoniums and 2 bass tubas. 7-8' Available from the composer at: 21 Deodar Rd., London SW15, 2NP United Kingdom. e-mail: 100611.2060@compuserve.com

Froom, David. **Serenade for Trumpet and Strings** for trumpet and string orchestra or string quintet (6'). Written for and premiered with Jeff Silberschlag, tpt and the Ciompi Quartet with a guest bass player on April 1994 at St. Mary's College of Maryland. Recorded on Delos (Seattle Symphony, Schwarz cond, with Jeff Silberschlag, tpt). Published by MMB Music, Inc.

Guidry, Jason. **Elegy for John Pater** for brass ensemble (1-3 tpt, 1-4hn, 1-2 tbn. btbn, euphonium, tuba and timpani. (5-

6') Available from the composer at: 9638 So. Pinebrook St. Highlands Ranch, CO 80126. (303-683-1007) e-mail: jpg0001@jove.acs.unt.edu

Jacobs, Kenneth. **Ambassadors of Fortune** for brass quintet. (13' 05") Recorded by Cathy Leach. Heidi Schiller, Calvin Smith, Don Hough and Sande MacMorran for The Zyode Company at: 1101 Burton Rd., Knoxville, TN 37919-8111 (423-588-0737)

Jacobs, Kenneth. **Night Covers All** for horn and computerized synthesizer tape (20' 52") Recorded by Clavin Smith for The Zyode Company. Available from the address listed above.

James, Kevin. **Andante Maestoso** for alto trb. and PNO. 3.5' Available from Wehr's Music House, 3533 Baxter Drive, Winter Park, FL 32792-1704. Fax 407-679-0208.

Joyce, Mary Ann. **Fanfare on "Te Duem"** for brass quintet plus optional timpani. (3' 30") Premiered by the Alaska Brass Quintet on April 20, 1994 at Davis Hall, University of Fairbanks, AK. Available from the composer at: 88 Smith Hill Rd. Airmont, NY 10952 (914-368-1155; Fax: 914-368-3647)

Johnson, A. Paul. **Swingset with Slide** for brass quintet and chamber orchestra (2/2/2/2. timp. strings). (12') Commissioned by the Gainesville Symphony Orchestra for the Gainesville Brass Quintet. Premiered by these groups with Raymond Chobaz, cond on September 23, 1995 at the Center for Performing Arts at the University of Florida. Published by the American Composers Alliance.

Kaminsky, Laura. **Elegy for the Silenced Voice: In Memoriam Michael Dash** for Bb trumpet. c. 3 1/2' Commissioned and premiered by Positive Music (Susan Radcliff) on June 21, 1995 at Washington Square Church in New York City. Available from the composer at: 11 Lamerson Rd., Chester, NJ 07930-2427

Katz, Marco. **Five Pieces by Henry Fillmore** for brass quintet (20 minutes for the entire set, although they can be played separately.) Available from Carl Fischer.

Katz, Marco. **Montuno** for brass quintet. (3.5' + depending on whether the optional improvised sections are used). Released by Almitra Music. Available from Kendor Music, Inc., Main & Grove Streets, PO Box 278, Delevan, NY 14042 (716-492-1264; fax: 716-492-5124)

Kistoft, Mark A. **Past persistence** for brass quintet (10') Commissioned and premiered by the Aurora Brass at:

the 6th International Festival of Brass on June 16, 17, 18 and 19, 1995 in Vicenza, Bagnola Mella, Mantova and Verona, Italy. Published by: The Newmatic Press, 200 Ridgeland Dr. No 4, Greenville, SC 29601. (864-282-0683)

Lefkowitz, Aaron. **Symphony in Eb** for 12 trbs. c. 20' Premiered by Prima Toni conducting The Orlando Trombone Choir of October 8, 1995 at Prince of Peace Lutheran Church, Orlando, FL Available from: Wehr's Music House.

Lord, Carolyn. **Bits and Pieces** for brass quintet (c. 5') Premiered by the Manhattan Brass Quintet on June 22, 1996 on the Music Under Construction concert series, New York, NY. Available from the composer at: 10 East 18th Street. 3rd floor, New York, NY 10003. (212-924-7882)

McBirnle, Andrew. **Sonatina for Brass** for brass quintet (c 12') Commissioned and premiered by the Onyx Brass on March 16, 1996 at the Spitalfields Market Opera, London, UK Available from the composer at: 146 Iverson Road, West Hamstead, London NW 2HH, UK. e-mail: udwm032@kcl.ac.uk or a.mcbirnle (@ ram.ac, uk).

Mishell, Kathryn. **Wax Eloquent** for solo tuba (9") Premiere performance by Sy Brandon on Oct. 15, 1995 at Millersville University, Millersville, PA. Available from the composer at: 1406 Ridgecrest Dr., Austin, TX 78746.

Muir, John. **The Chambered Nautilus** for tuba quartet. 12' Available from the composer at: PO Box 4611, Greenwich, CT. 06831.

Muir, John. **Trumpets 1,2,3** for three Bb trumpets. 4' Available from the composer. See above.

Ott, David. **Sonata for Trombone** for tenor trb. and pno. c. 15' Recently published by Wehr's Music House.

Pehrson, Joseph. **Honorarium** for four horns (7') Premiered by the 'Flipside ensemble on the New York Art Ensemble concert at the Kosciuszko Foundation on May 1, 1996. Available through the Composers Concordance at: PO Box 20548, PABT, New York, NY 10129.

Raheb, Jeff. **Brass Quintet No. 1** 6' Available from the composer at 415 9th St. #3 Brooklyn, NY. 11215 (718-788-7081) e-mail: jraheb@nyh.med.cornell.edu

Raheb, Jeff. **A Quick Glance** for solo french horn. 12' 15" Available from the composer. See above.

Continued on Next Page

List of New Brass Works

From Previous Page

Rindfleisch, Andrew. **Fanfare for Brass Quintet**. (1' 25") Recently published by the Frank E. Warren Music Service.

Risher, Tim. **Ein Stern fiel in meinen Shoss** (small wind ensemble, features trumpet & oboe) c.20' Available from Wehr's Music House.

Rowe, Monk. **Cheeks (for Dizzy Gillespie)** for brass quintet and optional percussion. (c. 5') Available from the composer at: Hamilton College 198 College Hill Road, Clinton, NY 13323. Fax: (315-724-4893)

Sandler, Felicia Ann Barbara. **Three Short Pieces for Trumpet**. (3' 05") Premiered by Janna Galloway on April 1, 1996 at the University of Michigan, Ann Arbor, MI. Available from the composer at: 1102 Maiden Lane Court #101, Ann Arbor, MI. 48105. (313-332-3978)e-mail: fsandler@f.imap.itd.umich.edu

Suiter, Wendy. **Meditation for Two French Horns** 10' Also suitable for two trombones; Available from the composer at: 390 Clarke St., Northcote, Australia 3070

Tarshis, Steve. **Top of the World** for brass quintet. (7 1/2') Available from the composer at: 640 West End Ave. Apt 3C, New York, NY 10024. (212-580-4535)

Theobald, Jim. **Sonata for Trombone and Piano**. (ca. 16') Published by: Wears Music House, catalog #95. Fax order: (407-679-0208)

Trussell-Cullen, Laura. **The Devils Dermish** for trombone and piano (9' 38") Available from Frank E. Warren Music Service.

Trussell-Cullen, Layra. **Totentanz** for tuba and piano. (1' 12") Available from Frank E. Warren Music Service.

Vayo, David. **Eight Poems of William Carlos Williams** for trombone (27') Commissioned by the St. Louis Symphony Society for Roger Oyster, Principal Trombone. Premiered by Roger Oyster on April 3, 1995 at: The Sheldon Concert Hall, St. Louis, MO. (Chamber music concert series St. Louis Symphony). Available from the composer at: School of Music, Illinois Wesleyan, PO Box 2900, Bloomington, IL 61702.

Wehr, James. **Trio for Brass OP.1** for trpt, hrn and trb.

c. 15' Premiered by Ken Moulton, Mark Fisher, and Mike Brenner on October 23, 1994 at the University of Central Florida. Available from: Wehr's Music House.

Wheelock, Donald. **Fanfare for a Festive Occasion** for 3 trpts, 4 hrs (2 tenor, one bass), 2 tubas (tenor, bass) and percussion (4 or 5 players. (5') Commissioned for, and premiered at the inauguration of Ruth Simmons as the ninth president of Smith College on Sept. 30, 1995. Available from the composer at: Music Dept. Smith College, Northampton, MA 01063.

Woltmann, Chris. **Brass** for brass quintet. (c. 15') Premiered by The Manhattan Brass Quintet on June 22, 1996 on the Music Under Construction concert series, New York, NY. Available from the composer at: 18 Myrtle Ave. Demarest, NJ 07627. (201-768-3375)

Ziffrin, Marilyn, J. **Lines and Spaces** for brass quintet c. 7 1/2'. Available from the composer at: PO Box. 179, Bradford, NH 03221.

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