



NEWSletter

of the INTERNATIONAL WOMEN'S BRASS CONFERENCE

Volume 2, Number 2

May, 1996

Dear Members:

We have finally expanded into cyberspace! The IWBC is now on-line with our own Home Page on the World Wide Web. For those of you newcomers to cyberspace **Monique Buzzarté** has written an introduction to the Internet and the Web. Monique is also responsible for the long hours of hard work involved in establishing our Home Page, thank you Monique! The Internet is an especially valuable tool for us as women brass players to be able to connect with each other.

Our new Executive Director, Daniel Burdick introduces himself to you in a letter to the membership. He has included some information on the newly established group, **Monarch Brass** which plans its inaugural tour this summer.

I thought the readership would be interested in some basic information concerning the responses to the Behavior Survey we ran in the last two News-

letters. It might surprise you that we have received several letters from concerned parents of female brass students in junior high and high school who are discriminated against and treated unfairly. They are concerned and frustrated about the impact of this treatment on their daughters' self esteem, development and choices later in life. We have heard from women who have felt discriminated against and marginalized their entire careers, from youth throughout their professional associations and felt acutely the limitations it has placed on their development and professional opportunities. Others seem to have only experienced discrimination or harassment after their first several years, once they leave the accepting atmosphere of their families and hometown band directors. Some women have confronted sexual harassment in their professional careers and won out and others have experienced further retaliation. Everyone's experience and situation is unique and personal, but clearly there is much common ground.

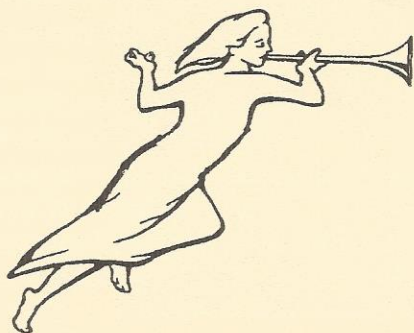
It is apparent that the degrading comments and attitudes towards women brass players persist at all levels, most disturbingly with our youngest during their most formative years. Many of us seasoned professionals have for years ignored the rude comments and archaic attitudes and accepted that behavior as part of being a brass player. Other tal-

ented women or girls whom we are not as likely to hear from may not have been able to live with it and quit prematurely. Unfortunately we all have to some degree been affected both personally and professionally by these attitudes.

We cannot ignore the fact that women brass players have been written out of music history and hold shockingly few positions in major symphony orchestras, Army/Navy Bands and tenured college professorships. The treatment of women brass players goes far beyond simply rude behavior; it is part of a much larger, more profound problem. We hope you will continue to write and share your experiences in an effort to document our unique experience as women brass musicians and eventually effect change, improving our lives and the lives of our daughters.

I urge you all to begin making your plans *now* to attend the second International Women's Brass Conference. I am very excited about attending and meeting all of you whom I have worked with on the Newsletter. I am stepping down as Editor of the IWBC Newsletter after this issue, but will continue to serve as a member of the board. Many thanks to all of you who have contributed to the Newsletter. Hope to see you all at the next conference in 1997!

Rebecca Bower, Editor



Letter from the Executive Director, Daniel Burdick

We are a little over a year from the next Conference. As we work to complete many of the planning stages now, I am able to look back and see the tremendous positive changes that the International Women's Brass Conference has motivated the musicians of the brass community to make. Throughout the country and the world, a lively discussion has been started concerning the celebration and advancement of women brass artists. With the increased exposure of some of the pioneers of yesterday and the legends of today, girls and young women are able to identify and choose role models/mentors that are just like them. This can be a powerful force for the advancement of women brass players. Younger players are able to see that women can and do succeed as brass players. More importantly, these younger players can experience a sense of rightness, a sense of belonging, a sense of validation that can be missed when no role models are just like themselves. For some in the brass world, this integration and celebration of women has extended to the use of gender inclusive language even when no women are in the rehearsal or performance.

And yet, the fact that rehearsals and concerts occur with no women performing in the brass section indicates that there is a long way to go. In fact, for some of our women and men colleagues, there is a tremendous gulf between the expectations they hold for the important women in their lives (i.e. mothers, wives, partners, daughters, friends) and the barriers they set for their women colleagues. Recently, I have had some conversations that resonate with disturbing incongruencies. A well-known orchestral musician related to me how upset

and disappointed he was that his daughter, the valedictorian of her class, would not receive her high school's Leadership Award. You see, it had never been awarded to a girl before and of course, had to be awarded to a boy whom he thought was less qualified in every way. However, in the same conversation, he related to me how he did not want women in his brass section and had voted during auditions for less qualified men candidates when he knew a woman player should have won. His reasons included such comments as, "Things would change..." and, "Women take more sick time for pregnancy and child rearing." As we spoke, I wondered if he had made the connection that these reasons were basically the same ones that had denied his daughter the Leadership Award she so richly deserved.

This disturbing anecdote can be matched by countless other examples of efforts to erase the contributions of women brass artists. As a man, this erasure is not directed at me and yet it has an immediate and significant impact on my life. I look across the country at my colleagues who play the tuba and realize that almost half of them are missing: the women who never started playing the tuba or stopped playing the tuba due to a lack of encouragement or outright discouragement. Of course, there are great women tuba artists beginning with Constance Weldon. However, there are many fewer women tuba players than men tuba players. And as my women brass artist friends persevere, I experience great sadness when I hear the pain and exhaustion in their voices as they tell me of their struggles. Therefore, I ask myself this question almost daily, "What have I done today to help foster an inclusive environment in the

brass world so that the contributions of all brass artists are valued and celebrated regardless of gender?" Working for the IWBC gives me a great sense of pride and joy.

Increasing the visibility of women brass artists and continuing to establish a sense of community have been high priorities for the Board of Directors, its officers, and the members of the IWBC. As mentioned above, the planning for the next Conference is underway for the summer of 1997 with work being completed on the site selection, artist selection, etc. Also, two new projects are coming to fruition in the near future. **Monique Buzzarté** has suggested, motivated, constructed, and found sponsorship for an IWBC Home Page on the World Wide Web. I encourage you to visit it at <http://uptown.turnpike.net/~iwbc>. Congratulations to Monique for bringing the IWBC into the twenty-first century on the Information Superhighway. Monique has told me that she would appreciate any comments or suggestions you may have.

The second project, **Monarch Brass**, is a result of the work and planning of many people under the personal and financial leadership of **Susan Slaughter**. **Monarch Brass** is a large brass ensemble composed of some of the most famous women brass artists from Europe and North America. This summer, it will begin its inaugural tour playing at the SummerWind 96 Festival at the University of Oklahoma, the Interlochen Center for the Arts, and the Homestead Ranch in Kansas. **Monarch Brass'** participation in SummerWind 96 has motivated the festival to organize its events around the theme of Women as Artists, with **Monarch Brass** opening the festival. While in Oklahoma, ef-

forts are being made to plan and fund a residency for interested members of the Native American Tribes and Nations of Oklahoma. This will give the members of Monarch Brass the opportunity to learn more about Native American culture and to interact with brass players from this area and support their efforts. In addition to their concerts, Monarch Brass members will conduct master classes and open rehearsals while at Interlochen and in Kansas. The concert and educational activities at the Homestead Ranch are the result of a unique collaboration between Ranch owner Jane Koger, a community based initiative, Ride Into History, the Chase County Arts Council, and the Girl Scout Council of Chase County. The tour schedule for Monarch Brass can be found following this letter. If geographically possible, please show your support for this

new ensemble by attending a concert and bring a few friends!

While the inaugural tour of Monarch Brass and the 1997 Conference are exciting and rewarding missions for the IWBC, they are also very expensive. I encourage everyone who is able to send in a contribution/membership to the IWBC each year. It would be wonderful to achieve 100% participation with each member contributing according to their means and interest. If this has been a particularly difficult year financially, consider sending in even one dollar. If the year has been more fruitful financially, consider sponsoring the travel of a Monarch Brass member on this summer's tour or sponsoring the costs of bringing an artist to the 1997 Conference. I appreciate whatever you are able to contribute and thank those members who have already made a contri-

bution this year.

As we initiate new programs working toward a brass community that values all genders, it is important to take time to recharge our batteries and experience again the joys of brass playing and music making. Recently, I received a letter from an eighth-grader in Michigan who reminded me what the IWBC and brass playing is all about. She studied tuba with me last summer at a music camp and we discussed the IWBC and its goals. She spoke to me about how isolated she felt in her school and that it was great to be with other girl tuba players at camp. When she started playing the tuba in the 6th grade, she was the only girl who played the tuba at her school. She writes, "Since then, I have tutored and started four other girls on [the] tuba and they are doing very well."

The Inaugural Tour of Monarch Brass Summer 1996

- | | |
|----------------|--|
| June 29 | Residency for Native American brass students and communities in Oklahoma (tentative). |
| June 30 | Master Classes, Workshops and open rehearseals at the University of Oklahoma in Norman. |
| July 1 | Open Rehearsals in Norman, OK. |
| July 2 | Opening Concert for the SummerWind 96 Arts Festival at the University of Oklahoma. |
| July 3 | Interlochen Center for the Arts, Michigan. |
| July 4 | Homestead Ranch, Matfield Green, Kansas. |
| July 5 | Master Classes/Workshops in Strong City, Kansas
Chase County Middle School |

Monarch Brass

Background

Monarch Brass, the all-star, 17-member brass ensemble representing the greatest American women solo and orchestral brass players performing throughout North America and Europe, will make its inaugural national tour during the summer of 1996. On this tour, Monarch Brass will be conducted by another of America's brightest stars, **Marin Alsop**.

This female "dream team" of brass instrumentalists was created in 1993 at the first International Women's Brass Conference, the successful brainchild of **Susan Slaughter**, principal trumpet of the Saint Louis Symphony Orchestra, conference spearhead, and a featured member of Monarch Brass. This conference attracted 350 participants from more than 1,400 professional women brass players currently performing in North America and Europe.

Impressed by the extraordinary wealth of talent assembled,

Slaughter invited the "cream of the crop" players to forge a full-sized ensemble comprised of five horns, four trumpets, four trombones, two tubas, and two percussion. Members include leading soloists and orchestra principals from the Metropolitan Opera Orchestra, Cincinnati, St. Louis, Houston and Quebec

Symphonies; the Munich Philharmonic, the Boston Brass Ensemble, Music of the Baroque; and music faculties of leading U.S.A and European conservatories and universities. Many Monarch Brass musicians have recorded on CD as soloists and in smaller ensembles.

Monarch Brass' vision is to display the special power and strength, musicality and lyrical sound so distinctive of a brass ensemble. They accomplish this by performing works both traditional and unusual, familiar and fresh, and composed expressly for or well-suited to brass by 17th-20th century European and American men and women. Throughout the tour Monarch Brass will perform **Joan Tower's** "Celebration" for brass, written for the International Women's Brass Conference and first performed by this ensemble at the White House in 1993.

With Marin Alsop adding her own special brand of panache and musicality, Monarch Brass is sure to entertain and delight audiences in 1996.

Monarch Brass Personnel

CONDUCTOR

Marin Alsop

FRENCH HORNS

Second Horn, Metropolitan Opera Orchestra
Third Horn, Houston Symphony Orchestra
Principal, Colorado Symphony
Principal, Metropolitan Opera Orchestra
Associate Principal, Columbus Symphony

TRUMPETS

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

TROMBONES

Julie Bantin	Bass Trombone, Orchestre Symphonique de Québec
Abbie Conant	Principal, Munich Philharmonic; Faculty, Trossingen Hochschule
Lynn Mostoller	Principal, Tulsa Symphony
Kay Nichols	Second Trombone, Northwest Ballet Orchestra
Ava Ordman	Principal, Grand Rapids Symphony

TUBA

Velvet Brown	Member, Boston Brass Quintet; Faculty, Bowling Green (Ohio) University
Stacy Baker	Faculty, Morehead State University

PERCUSSION/TIMPANI

Erin Elstner	Mannes College, New York City SAMBANDITUS Band
Kim Shelley	Faculty, St. Louis Symphony Community Music School; Free-lance percussionist in San Francisco, Minnesota, and Saint Louis Symphony Orchestra.

The Internet for Brass Players

What can the Internet do for me?

Are you interested in performing recitals, and then exchanging recitals with someone else in a different city, state, or even country? Are you trying to arrange a tour for your brass quintet? Perhaps you'd like to travel to various universities, giving masterclasses in the area of your expertise. Whatever your goal is, the Internet can help you make your information freely available to millions of people.

The Internet also offers women brass players a tremendous resource: each other. Although we may be geographically isolated from one another, through the Internet we can meet, communicate, provide support and share information. We can become part of a community for just the price of a local phone call.

What's the Internet? How does it work?

The Internet is a collective term which includes many different types of electronic communication including personal electronic mail (email), public mailing lists (with free "subscriptions"), newsgroups (similar to mailing lists, except that the user goes to the material rather than having the material sent to the user), and the World Wide Web (WWW), one of the most exciting areas of the Internet. The goal of the WWW is to make all on-line knowledge part of one web of interconnected documents and services. WWW documents consist of "pages" which often combine text, images and sounds. By selecting certain highlighted words, pictures, or icons on a particular "page," a user is linked to another WWW "page" or Internet resource which can be physically located anywhere in the world. (The IWBC home page is located at: <http://uptown.turnpike.net/~iwbc>)

How can I get on the Internet?

To access the Internet, all that's needed is a computer, a modem, and the local phone number of an Internet service provider (the software needed is usually supplied by your provider).

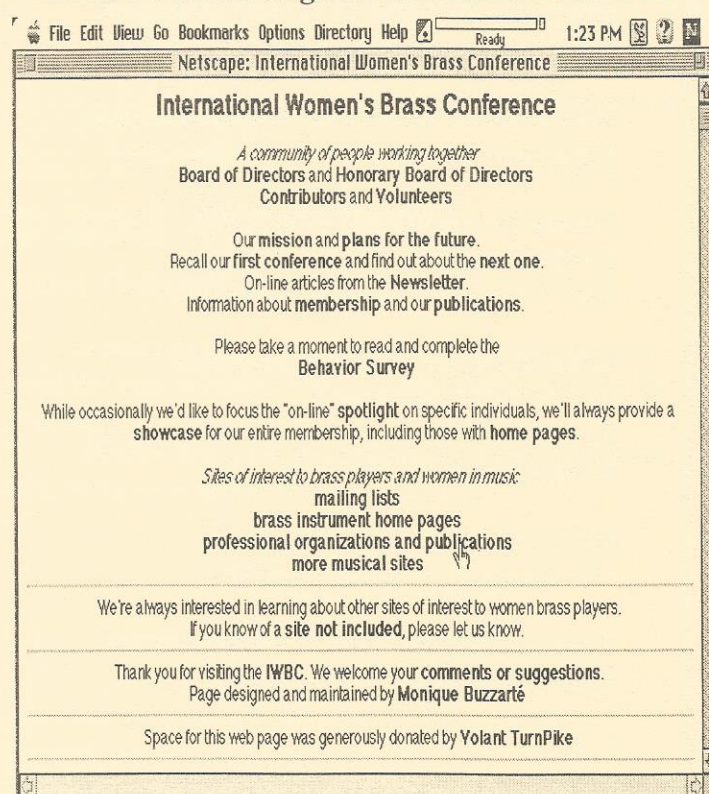
Some people have free access to the Internet, since many workplaces, schools, and public libraries are "on-line." If you don't already have free access to the Internet, access can be purchased from a commercial Internet service provider. These providers range in size from large companies (such as Compuserve) which can provide "local" phone numbers for you anywhere in the world, to small providers who may only serve one city or area code.

What's available for women brass players on the Internet?

For starters, the IWBC and the IAWM (International Alliance for Women in Music) both have home pages on the world wide web which provide links to a wide variety of information. (See page 5 for addresses.) The IAWM also maintains an electronic mailing list which is devoted to discussions of topics of interest to women musicians. Another electronic mailing list of interest to women brass players is devoted to the topic of "Music and Gender." Personal electronic mail, e-mail, makes it possible for women brass players all over the world with Internet access to communicate instantly and affordably with each other.

There are many other places on the Internet of interest to all brass players. For example, each brass instrument has its own "mailing list" where public discussions on various topics ("threads") take place through e-mail sent to every "subscriber" of the list. Using the world wide web, players can browse their instrument's "home page" and the home pages of other performers. It's also possible to virtually "visit" music stores to price and/or purchase music, accessories, or recordings. Individuals can do research on-line, by electronically accessing library collections and databases throughout the world.

IWBC's Home Page on the World Wide Web



Internet Resources for Brass Players

(some starting places)

Mailing Lists ("subscriptions" are free of charge)

International Alliance for Women in Music

email address: iawm-request@acuvax.acu.edu
body: subscribe

Gender and Music

email address: majordomo@virginia.edu
body: subscribe gen-mus

Trumpet

email address: majordomo@parnassus.dana.edu
body: subscribe trumpet-l
(note: the -l is a lower-case letter "L," NOT the number "one")

Horn

email address: majordomo@spock.nlu.edu
body: subscribe horn

Trombone

email address: listserv@showme.missouri.edu
body: sub trombone-l Your Name
(note: the -l is a lower-case letter "L", NOT the number "one")

Euphonium/Tuba

email address: listserv@CMSUVMB.CMSU.edu
body: subscribe tubaeuph firstname lastname

General Brass

email address: brass-request@geomag.gly.fsu.edu
body: subscribe Your Name

World Wide Web Home Pages

International Women's Brass Conference

<http://uptown.turnpike.net/~iwbc>

International Alliance for Women in Music

<http://music.acu.edu/www/iawm/home.html>

Society for Music Theory's

Committee on the Status of Women

<http://www.wmich.edu/music/csw.html>

Brass Music by Women Composers

(a searchable database)

<http://engine.turnpike.net/cgi-bin/htmlscript?~RDSS/bmwc.htm>

Diva: No Man's Band (big band)

<http://home.gvi.net/~lhillkav/diva/>

Trumpet Players' International Network

<http://trumpet.dana.edu/~trumpet/>

Horn Page

<http://www.io.com/~rboerger/IHSfaq.html>

The Home Page of the Trombone

<http://www.missouri.edu/~cceric/index.html>

Euphonia Rex-

A Web Source for Euphonium Information

<http://www.cs.cmu.edu/~tilt/euphonium/>

TubeNet

<http://www-sc.ucssc.indiana.edu/~schisham/tubenet.html>

Canadian Brass

<http://www.canbrass.com>

Summit Brass

<http://tux.music.asu.edu/~summit/>

Meridan Brass Ensemble (quintet)

<http://www.pi.net/~fg/mae.htm>

IWBC's Home on the World Wide Web

The IWBC now has a home page on the world wide web!
To get there, point your browser to:

<http://uptown.turnpike.net/~iwbc>

This home page has information about the IWBC, our members, and links to other brass home pages and musical electronic mailing lists. Eventually we hope to include on-line articles from the Newsletter, information about brass competitions and contests, and other items of interest to women brass players.

The "Showcase" section of our home page is intended to provide a place for members to announce and/or promote their performances, recordings, professional affiliations, as well as books and articles by and about women brass players.

If you have information you'd like included here, please send it to Monique Buzzarté (via email: buzzarte@dorsai.org; via

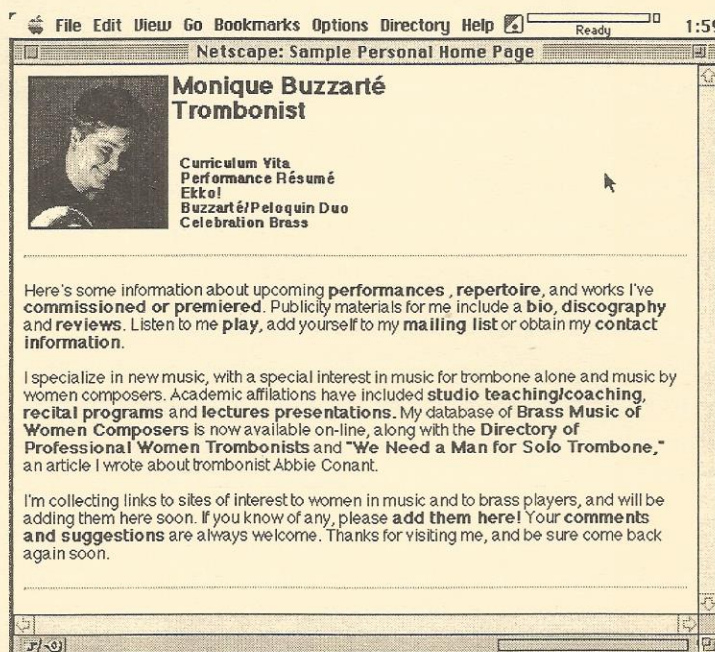
fax: (212) 942-5014; via postal mail: Monique Buzzarté, Re: IWBC Showcase, 110 Seaman Avenue #5L, New York, NY 10034, USA.) Although you don't have to be on-line to have

your information included, if you do have an e-mail address or home page please let us know so that your information can be linked directly to you!

Web space for the IWBC home page was generously donated by the Volant Corporation (<http://turnpike.net/about/>).

Your Own Home Page

The IWBC home page can also provide a link to your own home page, which might contain detailed information about you or your group (repertoire, publicity materials, photos, even short audio clips). Your page might look something like this sample one, with each bit of highlighted text or image being a link to another document with more detailed information.



Example - Monique Buzzarté's Home Page
on the World Wide Web

Attention Readers and Members

By: Mary Bahr, Founding Member, Board of Directors

IWBC needs your contributions to support its historic work of honoring women pioneers, creating a forum to meet other women brass players, publishing this Newsletter and presenting the second International Women's Brass Conference in 1997.

In an interview featured in IWBC's first Newsletter (June 1992), founder and President Susan Slaughter stated that the goals of the first conference were to "focus on the gains that have been made, to exchange information and to get to know one another."

In preparing for next year's conference and to continue the work towards IWBC's goals, IWBC needs your support.

Please send your tax-deductible donation of \$50, \$75, \$100, or whatever you can afford to:

IWBC
540 South Geyer Road
St. Louis, MO 63122.

IWBC could not do what it does without the participation and support of individuals like you. Thank You.

Commentary

October 28, 1995

Dear Editor:

After reading the commentary in the recent IWBC Newsletter, I decided to write to thank you for sponsoring the women's brass conference. I, too, was one of the "average" participants who was rather hesitant at first as to whether I would attend the conference. When I was a young trumpet player, I was adamant that there should never be a label "women musician" and that everyone should be referred to merely as "musicians." I realize now that this was a very noble and naive notion of a trumpet player who was still being sheltered by the school system.

I don't think you encounter true discrimination until you enter the professional world. It is then you realize how your schooling didn't prepare you to face the various dilemmas encountered as a professional. When I was young I was able to be first trumpet in school bands, principal trumpet in youth orchestras, soloist in jazz bands, soloist for civic functions, etc., with the only negative comment being "You don't look like a trumpet player". Even though I was tired of hearing that comment, I would always turn it around and say I was thankful no one ever said I didn't *sound* like a trumpet player.

Things changed as I got older. My senior year in college I was chosen for a master class with Ghitalla. All of the major trumpet players in the area attended. After I finished my solo and clinic, I went to talk to my friend who also attended the session. Instead of telling me what she thought about my performance, she told me that she was sitting in front of the principal trumpet

from a major symphony orchestra and other important community players. She said that when I walked on stage, before I even played a note, he turned to the others, laughed and said "well, she looks good, but can she play?". I was so shocked that someone at that level would reduce me to someone who looked good. At the end of the year, when the principal horn from the same symphony recommended that I apply for a graduate scholarship to the conservatory, I was devastated when I walked into the room for the audition and saw that the person I was to have auditioned for was ill and the same principal trumpet of the major symphony would handle my audition. Because of his earlier comments, I blew off the audition. I know this was my mistake, but it shows how discrimination can change a person's mindset; even when they are extremely serious about something.

As a freelance trumpet player; I encounter prejudice all the time. My husband is a sax player and we do a lot of work as a horn section. I can't tell you how many times people have called him up to hire him and then ask if he knows a good trumpet player. When he says his wife plays trumpet, more times than not the answer is "well, we're looking for a guy—you know it's the image thing". I have noticed audience perception changing over the years, however. I rarely have a person come up to me anymore to say they have "never seen a woman play trumpet like that before." This seems to be a positive testament to the fact there are more of us out there.

Recently, I began working on a Doctorate in Education. Since I have been a band director for many years, I started the program with many possible topics for my dissertation. I originally

wanted to write a method for score analysis devoted to the study of band literature. However; since the IWBC Conference, I have not been able to get many of the issues we faced at the conference out of my mind. I have become very involved in researching feminist and adolescent development theories and relating them to the development of female brass players, in particular trumpet players. Even though there is more literature available on women musicians than before, information dedicated to women trumpet players is still a void that needs to be filled. My main interest is at the educational level. What can we do as educators to provide a curriculum that meets the needs of all students? We know from many research studies that girls and boys learn differently. I wrote a short paper in which the ideas of identity crisis is particularly applicable to adolescent female trumpet players. At present I plan to incorporate three major areas in my dissertation. One is historical research about female trumpet players. Second is relating feminist development theory to female trumpet players through literature reviews and ethnographic studies. Finally, I might incorporate some quantitative research regarding self-esteem or some other major issue relating to female trumpet players.

I mainly wanted you to know that, even though the conference was for one extended weekend, it's effect has been far reaching. I never thought that I would ever have ended up with this as my major focus of research. Pretty far from denying the label "woman musician" huh? Keep up the good work and I look forward to the next conference.

Sincerely,

Ella Steinberg

Announcing

Outstanding Woman Trombonist Award \$1,000 Cash Prize

ELIGIBILITY:

- Must be 17 - 29 years of age
- Must be enrolled in high school or college

PROCESS:

- Submission of a high-quality cassette or video recording by December 1, 1996
- Finalists will be invited to perform for a panel of judges in Pittsburgh on the Carnegie Mellon University campus in mid-February, 1997
- Winner will be notified by March 1, 1997

PERFORMANCE REQUIREMENTS:

(For both tape and live performances)

- One etude
- Two contrasting solo works from the standard repertoire

Interested Applicants should contact
the Carnegie Mellon Department of Music
for an entry form:

Ms. Rebecca Bower
Department of Music
Carnegie Mellon University
5000 Forbes Avenue
Pittsburgh, PA 15213-3890
ph:(412)268-2372
e-mail: 71201.613@compuserve.com

Sponsored by Ms. Rebecca Bower,
Co-Principal Trombone,
Pittsburgh Symphony Orchestra.
Hosted by the Carnegie Mellon University
Department of Music

Donors

July 1995 to April 1996

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Rebecca Bower
Charles Geyer and Barbara Butler
Jan Z Duga
Theresa M. Hanebury, TMH Company
Eugene Pokorny

\$99 to \$249

Sylvia Alimena
Kathy Brantigan
Monique Buzzarté
Julie Landsman
Brenda K. Melson
Jeffrey & Nancy Neville
Michelle Baker-Reed
Jon P. and Charlotte E. Slaughter
Gary Smith
David S. Takach
Peggy D. Walsh

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Barbara Harnish-Hunter
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Lois Cronen Magee
Ardash Marderosian
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Susan M. Rider
Fran Sherman
Faye-Ellen Silverman
Frank & Juanita Slaughter
Harold Steiman
Sandra Snyder-Traverso

Directory Update

July 1995 to April 1996

Chandra Asken (Trumpet)
2935 NE 15th Ave.
Portland, OR 07\97212
503/284-4634 (H)

Karen Baccaro (Trumpet)
2603 Hillegass
Berkeley, CA 94704
510/548-4152 (H)

Michelle Baker-Reed (Horn)
26 Fox Road
Cedar Gove, NJ 07009
Metropolitan Opera Orchestra

Susan Beshears (Trumpet)
230 W. Glendale Rd.
Webster Groves, MO 63119
314/962-6370 (H)

Dorothy Boisseau (Trumpet)
13 Governor's Hill
West Warwick, RI 02893
401/828-7043 (H)
Principal Trumpet, Warwick Symphony

Kathy Brantigan (Tuba)
c/o Denver Brass
2253 Downing St.
Denver, CO 80205
303/832-4663 (H)
303/832-4676 (W)

Margaret Brouwer
Rt. 1 Box 175A
Rockbridge Baths, VA 24473
703/348-1509 (H)
Composer

Toby Butler (Trumpet)
10214 S. Anisworth
Tacoma, WA 98444
206/531-3246
International Sweethearts of Rhythm

Cathy Chariton (Tuba)
3 Scott St.
Red Deer, ALB T4N OE3 CANADA
403/346-5013 (H)

Helene Dauerty (Bass Trombone)
3111 S. Leonard Sprg. #145
Bloomington, IN 47403
812/334-7930 (H)

Jodi Davis (Trombone)
5920 Horning Dr.
Kent, OH 44240
216/677-0951 (H)
PRISMA

Kathy Dodds (Trumpet)
1905 9904 104th St.
Edmonton, ALB T5KOE4 CANADA
403/426-5598 (H)

Andrea Emberly (Trumpet)
26 Sable Crescent
St. Albert, ALB T8N OHI CANADA
403/458-3994 (H)

Elaina Farnsworth (Trombone)
10960 Beach Blvd. Lot 243
Jacksonville, FL 32216
904/641-1579 (H)

Deb Floyd (Trumpet)
2122 Summit Ave.
Racine, WI 53404

Deanna J. Ford (Trumpet)
17 Rideau St. Apt. C
Kingston, ONT K7K 2Z5 CANADA
613/544-1952 (H)
613/541-5010 x 5063 (W)
613/541-4524 (FAX)
*Director-Volunteer Band-
Canadian Forces Base Kingston*

Michelle R. Gonzales (Trumpet)
2702 Owens Cross Dr.
Houston, TX 77067

Delores Marshall Haber (Trumpet)
171 61 Sandra Lee St.
Huntington Beach, CA 92649
714/846-7444 (H)

Barbara Harnish-Hunter (Trumpet)
26 Av. de L'Eglise
Point Claire, QUE H9S 5j2
CANADA
514/794-9509 (H)
*Freelance, Solo Trumpet, Black Watch Assoc.
Concert Band*

Jennifer Henderson (Trumpet)
2031 Maple Tree Dr.
Cahokia, IL 62206-1439
618/337-5605

Patricia Hurley (Trumpet)
118 Havemeyer Place
Greenwich, CT 06830
203/629-8560 (H)
Community Music School Inc.

Julie Josephson (Trombone)
345 Bay Ave.
Patchogue, NY 11772
516/475-3946 (H)
PRISMA

Catherine Leach (Trumpet)
931 Michigan Ave. E-3
Evanston, IL 60202
Principal Trumpet-Knoxville Symphony

Jeannie Little (Trombone)
7865 Sunset Drive
Traverse City, MI 49684
616/935-0224 (H)
Interlochen Arts Academy, PRISMA

Lois Cronen Magee (Trombone)
9401 Dempsey Ave.
North Hills, CA 91343
818/892-4784 (H)

Alison McKee (Horn)
260 Richland Ave.
San Francisco, CA 94110

Clare Murray (Trumpet)
202 E. Governor Place
St. Charles, MO 63301-4573

Jennie Nelson (Trumpet)
1303 S. Shadydale Ave.
West Covina, CA 91790
818/338-4615

Vicki Quint (Horn)
2536 Quint Lane
Columbia, IL 62236

Marquita Reef (Trombone)
10452 Canfield Dr.
St. Louis, MO 63136
314/869-6547 (H)

Wendy Ryan (Trombone)
410 Wilson Ave.
Satellite Beach, FL 32937

Catherine Setzer (Trumpet)
2055 Craigshire Dr.
St. Louis, MO 63146-4009

Fran Sherman (Horn)
2324 Rock Knoll Dr.
Greenwood, SC 29649
803/223-7012 (H)

Mary E. Weber (Trumpet)
4067-A Shenandoah Ave.
St. Louis, MO 63110
314/865-2064 (H)
314/865-2064 (FAX)

Maegorzata Weodarska (Trumpet)
UL. KSJ. Skorupki 5/23
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L. Lynne Williams (Tuba)
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S. Freeport, NY 11520

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New Works for Brass

Compiled by Faye-Ellen Silverman

Chatham, John. **Allusions** for brass quintet. (6') Commissioned by the Atlanta Committee for the Olympic Games for the Atlanta Symphony Brass Quintet. Premiered in Lillehammer, Norway in June 1993. Available from the Atlanta Brass Society Press, 953 Rosedale Rd., NE Atlanta, GA. Phone/fax (404) 875-8822 or email michael-moore @ atlbrug.org.

Diemer, Emma Lou. **Laudate** for trumpet and piano or organ. (6') Available from Seesaw Music.

Dinsecu, Violeta. **Soledad** for trombone and piano. (c. 7') Available from the composer at: P.O. Box 140207, D-76530, Baden-Baden, GERMANY.

Hansen, Ted. **Elegy** for tuba and piano. (8') Available from Seesaw Music.

Hazard, Peter. **The Beginning — Not the End** for 2 hn, 4 tpts, 3 tb, 2 tubas, and timp. (3') **The Time Has Come** for 2 hn, 4 tpt, 2 tb, tuba, and timp. (4') Available from Seesaw Music.

Kraft, Leo. **Hallelujah! — A Joyous Fanfare** for brass quintet. (2') Available from Seesaw Music.

Le Siege, Annette. **Shadow Dancer** for horn. (6') **Burgundian Suite** for horn and vibraphone. (12') Available from Seesaw Music.

Sommer, Leslie. **The Incubus** for trombone quartet. (c. 8') Premiered February 23, 1992 in Recital Hall, Indiana University. Available from the composer: 1770 1/2 S. Weimer Rd., Bloomington, IN 47403.

Thompson, James and Sayer, Rob. **Buzzing Basics**, a play-along method including cassettes for strength and flexibility through buzzing. For Bb and C trumpet in two volumes. Available from the Atlanta Brass Society Press. See address above.

Vernon, Charlie. **A Singing Approach to the Trombone (and other brass)**. 1995 Revised edition. Much new information, including excerpt studies. Available from the Atlanta Brass Society Press. See address above.

Wildman, Leslie. **Chamber Music** for solo trombone. (c. 6') Commissioned by Monique Buzzarté. Available from the composer at: 2435 College Avenue, Apt. 10, Berkeley, CA. 04704.

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