

NoteWorthy

OFFICIAL NEWSLETTER OF THE IWBC



www.myiwbc.org

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From the President

Happy fall, everyone! The past year was a full one for us, and we are starting advanced planning for many years of conferences and other activities. It is nice to be looking so far ahead!

The IWBC Visual Directory is up! Please see the information and instructions elsewhere in this newsletter and **PUT YOURSELF ON THE MAP!** You will need to be signed up online and current on your dues to get into the membership area, but once there, you will be able to find and connect with other members.

Check out our new website design at myiwbc.org. We now have online registration and the Visual Directory, with more features coming. If you have news, announcements, or articles to contribute, you can do that through the website.

Monarch Brass performed at the International Trumpet Guild Conference in Columbus, OH last May to a standing-room only audience and many standing ovations. This was the second time that Monarch Brass was invited to the ITG Conference, and we hope to have the group invited to other brass conferences as well. If you would like to purchase a Monarch Brass CD, you can do that through the website or with the mail-in membership page included in this issue of Noteworthy.

We are extremely close to announcing a location for our June 2017 full conference and competition, so watch for details. If you would like to be involved in planning for the conference, please contact:

Amy Cherry amy@cherrybrass.com or Jan Duga jzduga@verizon.net

Remember – you are always welcome to contribute to Noteworthy, or to my periodic emails to members. And if you would like to volunteer or lend your expertise to any of the IWBC ventures, I would love to hear from you!

As always, your input, support, and feedback are greatly appreciated.

Maureen Horgan
President, IWBC

maureenhorganmusic@gmail.com

IMPORTANT ANNOUNCEMENTS

ONLINE MEMBERSHIP AND DUES

- You can now renew your membership and pay your dues online. Signing up online will enable renewal notification each year, one year from your original online dues payment.

Please go to <http://myiwbc.org/>, click on **Join IWBC** and follow the prompts. You will be able to choose a user name and password.* Registration and dues payment will enable you to access existing and future members-only portions of the website using that name and password.

*Please note that retrieval of a lost user name is a bit difficult with our system, so be sure to save this username for future reference. Also note the password that you create is for your access to the members-only portions of the website. We will continue to provide you with the password to access the online directory and current newsletter.

NEWSLETTER

- We deliver the newsletter both electronically and by mail. If you are currently receiving the newsletter in the mail, we ask you to please consider receiving it electronically. To switch to electronic delivery of the newsletter, please send an email to jeanielee@gmail.com and let her know your name, address where you are currently receiving the newsletter, and email address to which you want it sent.



Spotlight on Donna Parkes

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IWBC President

Maureen Horgan is Professor of Music at Georgia College in Milledgeville, GA and performs with the New Hampshire Music Festival. She was a freelance trombonist in Boston for many years where she performed with such diverse groups as the Opera Company of Boston, the Boston Philharmonic, Nashua (NH) Symphony, Capital Brass, and the Jazzabelles. Maureen holds degrees from the New England Conservatory, the Yale School of Music, and SUNY Stony Brook. She has performed at major international festivals including the International Trombone Workshop, the Eastern Trombone Workshop, and the International Women's Brass Conference, and has been a Guest Artist/Teacher at Yale University, University of North Texas, University of New Mexico, Western Connecticut State University, and others. Maureen's teaching credits include public schools in Massachusetts and Hawaii, Wheelock College, and the New England Conservatory Preparatory School. She has also taught and performed in Honduras, most recently in June 2009 where she was the featured soloist with the Banda de los Supremos Poderes de Honduras. An active proponent of new music, she has commissioned works four works, which can be heard on her CD *Moe's Bit o' Blues*, recently released by Centaur Records.



Co-Editors



Jennifer Marotta is currently a freelance musician and trumpet teacher in Los Angeles, California. She is originally from Naperville, IL, and earned her BM from Northwestern University and MM from DePaul University. Jennifer was a member of "The President's Own" United States Marine Band from 2001-2005, where she was an active soloist and chamber musician. She is currently a member of the Grand Teton Music Festival and the Chicago Music of the Baroque. She has also performed with the Los Angeles Philharmonic, San Francisco Symphony, St. Louis Symphony, Atlanta Symphony Orchestra, Los Angeles Opera, Los Angeles Chamber Orchestra, LA Master Chorale, Atlanta Opera, Indianapolis Symphony Orchestra, Greenville Symphony, Annapolis Symphony, and the New World Symphony. Ms. Marotta acted as a visiting professor at Illinois State University in 2006, was Artist in Residence at Emory University from 2006-2010, and was Assistant Professor of Trumpet at Kennesaw State University from 2006 - 2012.

Sandra Coffin, trumpet, is an active soloist, chamber musician, and orchestral player in the Greater New York area. She is a founding member of Prometheus Brass, Principal Trumpet of the Garden State Philharmonic, a member of the Grammercy Brass Orchestra of NY, and a frequent guest artist with Chamber 16. She serves as Director of Brass Band at St. Hilda's & St. Hugh's School in NYC and is the founder and Artistic Director of "Music for Summer Evenings" at historic Grace Chapel. She has organized successful benefit concerts for projects such as Hurricane Sandy relief efforts and the Lake George Land Conservancy. Sandy earned a BA in Latin and a BM in Trumpet Performance from Oberlin College/Conservatory, and an MM from the Manhattan School of Music.



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

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www.myiwbc.org

IWBC Online Membership Directory Password

Membership directory is available on www.myiwbc.org.

Current password: 2015IWBC2015

If you join online, you will be able to access this and other features when you sign in.

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Help IWBC GO GREEN!

Go to myiwbc.org and sign up for the online version of the IWBC News letter and help to save our planet.

Balaton Chamber Brass

BALATON CHAMBER BRASS recently released their debut recording, *Changing Times and Colors*, with pianist Rebecca Wilt, on the Albany label. The CD features six new works all composed or arranged for the ensemble.

Balaton Chamber Brass (Amy Cherry-trumpet, Dan Cherry-trombone) is a duo created with the intent of furthering the art of brass chamber music, performing educational outreach concerts, and adding new works to the brass repertoire. Although officially founded in 2011, this husband and wife duo has been performing together for the past 15 years. Performance highlights have included recitals at the International Women's Brass Conference in Kalamazoo, Michigan, the University of Cincinnati's College-Conservatory of Music, Morehead State University, the University of North Carolina at Pembroke, and Western Carolina University. Balaton was also pleased to collaborate with pianist/composer Eric Ewazen at Mars Hill College during a symposium of the composer's works.

Individually, both members of Balaton Chamber Brass are active teachers and performers with extensive solo, chamber, symphony, and freelance experience throughout the United States, Europe, and Asia. Each has performed at such venues as the International Trumpet Guild Conference, the International Trombone Festival, the Midwest Band and Orchestra Clinic, the Piccolo Spoleto Festival, and Weill Recital Hall at Carnegie Hall. They have served on the faculties of Western Carolina University, Morehead State University, East Tennessee State University, Wright State University, and West Chester University of Pennsylvania.

REBECCA WILT has received national and international recognition as a virtuoso collaborative pianist. Ms. Wilt has performed with members of the New York Philharmonic, Boston Symphony, National Symphony, Atlanta Symphony, Chicago Symphony, Philadelphia Orchestra, San Francisco Symphony, and the Los Angeles Philharmonic. She has also been the premiere pianist for many of the nation's wind-instrument conferences and competitions, including the National Brass Symposium, Ellsworth Smith International Trumpet Competition, International Trumpet Guild Conference, National Trumpet Competition, ARTS competition, International Trombone Association, International Horn Society, North American Saxophone Alliance, World Saxophone Congress, Mid-Atlantic Flute Fair, National Flute Association, Music Teacher's National Association, Rafael Mendez Brass Institute, Falcone International Euphonium and Tuba Competition, International Tuba and Euphonium Conference, Tromp Muziek Biennale, and the International Women's Brass Conference. Currently on the faculty at the University of North Carolina Greensboro, she is also on the summer faculty for the Center for Advanced Musical Studies in Enfield, New Hampshire, as well as appearing as a guest artist at various festivals all over the world.

MICHAEL KALLSTROM is currently the Coordinator of Composition and Theory at Western Kentucky University. His *Changing Times and Colors* (2011) features interesting interplay between the trumpet, trombone, and piano and, as the title indicates, a series of shifting rhythms, tonalities, timbers, and moods.

MICHAEL SITTON, Dean of The Crane School of Music in 2009, has performed widely as a piano soloist and collaborative musician. His compositions, primarily in the choral medium, have been published and performed throughout the country. *Essay* (2011) provides beautiful melodies for all three musicians and offers the brass instruments opportunities for delicate unison passages and expressive exchanges.



Dan Cherry and Amy Cherry

ELIZABETH RAUM's works have been heard throughout North America, Europe, South America, China, Japan, and Russia. An extremely prolific composer, her works include 4 operas, over 80 chamber pieces including interactive soundscapes with live performer, 20 vocal works, choral works including an oratorio, several ballets, concerti, and major orchestral works. She enjoys a reputation as being one of Canada's most "accessible" composers, writing for varied mediums and in remarkably diverse styles. The *Bushwacker Six Pack* (2002, rev. 2012) conjures up a variety of images; each movement of the suite is named after one of the beers brewed and served at the Bushwacker Brewpub in Regina.

EMMA LOU DIEMER was composer-in-residence in the Arlington, VA schools under the Ford Foundation Young Composers Project from 1959-61, and composed many choral and instrumental works for the schools, a number of which are still in publication. She was a consultant for the MENC Contemporary Music Project before joining the faculty of the University of Maryland, where she taught composition and theory from 1965-70. In 1971, she moved from the East Coast to teach composition and theory at the University of California, Santa Barbara. Her piece *The Answered Question* (2012) includes a variety of contemporary performance techniques and staging effects.

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NOTE- WORTHY NEWS

Tess Coffey

Trumpet player and instructor **TESS COFFEY** (BM Northwestern University, MM University of Maryland) was recently accepted to the third offering of the Suzuki teacher training course for trumpet in Stockholm, Sweden. When she passes the exam, she will be one of three Suzuki-certified trumpet instructors in the USA.

If you would like to help her achieve this goal by supporting her fundraising campaign, go to: www.GoFundMe.com/SuzukiTrumpetUSA

SUSAN LAFEVER appeared as a horn soloist with the Ars Musica Chorale and Orchestra in a double performance of its Masterworks Concert, *Mozart's Splendid Finale: an exploration in music and letters of Mozart's final year of life*. AMC presented excerpts from some of the best works of one of history's greatest musical minds, including *Ave Verum Corpus*, *Die Zauberflöte*, *Horn Concerto No. 1*, and *Requiem*. Ms. LaFever was also the organist for the *Requiem*. Conducted and curated by music director Dusty Francis, the performances were held at the Ridgewood NJ United Methodist Church and at St. John the Baptist Roman Catholic Church in Hillsdale, NJ.

Encore Music Publishers has released a new book by **MEGUMI KANDA**, Principal Trombonist of the Milwaukee Symphony Orchestra. Titled *The One Hundred Essential Works for the Symphonic Tenor Trombonist*, this unique book offers important insight into the orchestral repertoire for trombone. It presents 340 primary audition passages from 100 works for orchestra.

More information is available at www.the100.info

BARBARA YORK's new piece *Memories of Things Both Lost and Found* was premiered at the International Horn Symposium in Los Angeles by Brent Shires and Gail Robertson, who commissioned the piece. The work is scored for horn, euphonium, and piano, and is published by Cimarron Music Press. www.cimarronmusic.com

Composer **LAUREN BERNOFSKY** was commissioned by Drumpetello (Mary Thornton, trumpet; Carrie Pierce, cello; and Matthew McClung, percussion) to write *Mesoamerican Suite*, a collection of short movements based on Mexican folklore. They will premiere the new work on October 7 at Texas A&M - Corpus Christi.

New CD release,
SYMBIOSISDUO:

Dr. Gail Robertson (euphonium), Dr. Stacy Baker (tuba), and Dr. Deborah Eastwood (cornet/flugelhorn). Collaborative artists on the CD include pianists Alex Thio, Dr. Eunbyol Ko, Hyekyung Lee, Dr. Adam Clark, T.O. Sterrett, and Dr. Brian Mason (percussion).



Please visit www.SymbiosisDuo.com for more information and CD purchase.

Available as a **CD** or **MP3** download from Amazon:

<http://www.amazon.com/Playground-Symbiosisduo/dp/B00TM9TNG2>

Or as a download from **iTunes:**

<https://geo.itunes.apple.com/us/album/playground/id972812035?at=11ldiE&mt=1&app=music>

California member **CAROLE KLEIN** recently retired as Principal Trumpet with the Marin Symphony, a post she held for 37 years. In the meantime, Carole is continuing her performance and contracting career with the Mendocino Music Festival, Festival Opera, the Fremont Symphony, and West Edge Opera, where she just contracted the orchestra and played 1st trumpet for Alban Berg's *Lulu*.

Send your NoteWorthy News items to Sandra Coffin (scoffintpt@gmail.com) or Jennifer Marotta (jennifermarotta11@gmail.com)

“WHAT’S UP WITH THAT, ANYWAYS?” CONVERSATIONS WITH CHRISTINE CHAPMAN

BY SANDY COFFIN

There are people we meet who we just know are going to change our lives. Sometimes in a big bold explosion of ideas, but more often in just short conversations, or seemingly chance encounters.

Christine Chapman is one such person – an outstanding musician and creative spirit. French horn is her main instrument, but she plays trumpet/cornet in some settings, and is currently also exploring the use of voice and horn. She lives in Cologne, working with Ensemble Musikfabrik, and performing throughout Europe.

I first met Christine in 2014 while attending the Chosen Vale Trumpet Seminar, where she was performing a few works with Marco Blaauw during the course of their week in residence. It was a tight-knit environment, and we just got to talking – over meals, after rehearsals, in the evenings after masterclasses – about a wide range of topics, but often about what, how, and why certain aspects of playing, networking, and performance seem just to be different for women, and how and/or when to think about, approach, or deal with that.

We came up with more questions than answers, but putting things out on the table was very helpful, both for us and the for other women at Chosen Vale that year. So when I heard that Musikfabrik was performing in New York, I asked her if we could get together so I could formalize some of our discussions to share with an even wider audience. With Christine’s permission and guidance, I would like to share some of those ideas and conversations.

As background, Christine has played in symphony orchestras, chamber music, big bands, contemporary music ensembles, and as a soloist. She is originally from Michigan and was educated at the University of Michigan and Indiana University. She played at the Marlboro Festival in Vermont for three years. Christine went to Germany to take an audition for the Hofer Symfoniker, intending to get some experience before hitting the audition circuit in the US. But after six years as Principal Horn in Hof, she moved to Cologne where she freelanced, played with the Radio Orchestra, performed chamber music, and eventually joined the Ensemble Musikfabrik, where she continues to enjoy a great deal of creative success. In addition to other solo pieces and concertos written specifically for her, she performed Ligeti’s *Concerto* at the 2014 Warsaw Herbst Festival. She developed a double-belled double horn in 2012 and continues to look for opportunities to expand her arsenal of instruments.

When I asked her about the trajectory of her career, and especially what she found most exciting about a career based on new music and experimentation, she replied that she was particularly drawn to the “fearless sensitivity of contemporary music.” She also explains, “Trying to see through the technicalities of playing to bring out the soul of the music; that is what’s so exciting for me. I am getting exposed to so many doors that open to other methods. I have to maintain a high level of ability, and keep that standard while creating something new from scratch. I just finished performing as the old goat woman in Harry Partch’s *Delusion of the Fury*; that was mostly singing and playing the unique instruments he developed. I love not being stuck in a box. I’m still discovering so much!”

Her excitement about what she does is palpable, and it is energizing to be around. But it has not always been that way for her. I asked her if she had found that being a woman had had an impact in the work she had done, either a plus or a minus.

“In the classical world, especially in the orchestra, there were, and continue to be, a lot of negative experiences. Lots of derogatory remarks, not just from the old school players, but from the younger generation as well.

In the big bands and jazz work I did, I found that the men were all gentlemen, but there was still a certain role for the women, a role we should be playing. They were always polite, but there were still limits.

In the contemporary music field, it is just never an issue.”

This led to a lengthy discussion about breaking out of traditional boundaries, musical and otherwise. Our consensus was that we can enjoy doing things that ‘fit traditional roles’ – cooking for the family, for example – but that doesn’t mean we are being forced into that role. The difference is choice.



“Whether we are talking about music or just plain life, it is an ongoing process, and constantly shifting. We have to start by being aware of the boundaries. Then we must decide – do I want to push that boundary? Each time it is an independent thing and it varies for each individual. Sometimes pushing the boundary can mean daring to be traditional!”

And that brought us to another tricky topic: clothes. Well, not just clothes, but the fact that it seems women, especially young women just starting out in the brass world, have more decisions to make than their male counterparts. Issues about appropriate concert attire, appearance, how posture might be interpreted, etc.

Christine’s thoughts were far clearer than mine on this, and she had some very helpful suggestions:

“You need to dress and perform in the way that feels best for you as a person. But you also need to be very aware of how that comes across to others.

- Get an outside perspective on how you are projecting yourself. Video record yourself in a non-performance setting, wearing what you intend to wear. Are you projecting the self you want to project for that performance?
- Be solid. Be comfortable. Wear shoes and clothes you can really play in. And practice in them frequently to be sure they don’t inhibit your playing.
- Be aware of how your choices might be perceived by others. Do you feel secure about being able to handle the responses you might get?
- Dress clothes may not equal performance clothes.

Make these choices from a place of awareness: about what you need to do to perform the music, about how you are coming across to the audience and your colleagues, and be mentally prepared for whatever responses you might get.”

We closed out our last conversation with some hopes and goals for the future, which include a wide range of ideas and projects. But, the most important was to join with other women. To talk. To hang. To have a beer. To keep the dialogue going.

MONARCH BRASS AT ITG!

By Jan Z Duga
IWBC Board of Directors

May 27, 2015 marked the second appearance of Monarch Brass at an International Trumpet Guild (ITG) conference, this one held in Columbus, Ohio. Under the baton of Dr. Mallory Thompson of Northwestern University, the 30-piece all-star female brass and percussion ensemble quickly came together over the span of three days of intense rehearsal. Mallory's expectation for performance excellence and keen attention to the minuteness of musical nuance through her gestures had us all 'hooked' from the first minute. Together, Monarch Brass and Mallory Thompson delivered a spectacular performance through hard work, mutual respect, and consummate musicianship.

The eclectic program featured some of the best-known works and brilliant arrangements for brass, including Shostakovich's *Festive Overture*, Tomasi's *Fanfares Liturgiques*, Grainger's *Lincolnshire Posy*, and Bernstein's *Suite from On the Town*. Performing before a standing-room-only crowd of over 550 and guest conducted by Ms. Marie Speziale, the ensemble divided into three choirs for music of Gabrieli, taking full advantage of the tremendous acoustics of St. Patrick Church. The audience remained riveted throughout the two-hour performance, and broke into standing ovations no less than three times.



In keeping with IWBC's vision of celebrating brass excellence through outreach, members of Monarch Brass had the opportunity to connect with a budding local euphonium player, Emily Ryan, a junior from Gahanna Lincoln High School. She and her mother Cathy, an English professor at The Ohio State University, had learned that "world-class brass was coming to Columbus" from Kathleen Tully, music director at St. Patrick Church. Emily attended the rehearsals, took copious notes as she listened to Dr. Thompson's musical guidance to the ensemble, and was introduced to Gail Robertson, who gave her an impromptu lesson while jockeying rehearsal times. This left quite an impression



Lauren Curran, Emily Ryan, Gail Robertson

on Emily, and Cathy was overwhelmed with Gail's generosity and the acute attention she gave her daughter. It was finals week, but with her band director's approval, Emily was excused from her final exam to have another lesson the next day. He understood the huge opportunity Emily had to learn from some of the best musicians in the brass world. "Her life as a musician has been wholly transformed... Monarch Brass is their favorite brass ensemble," said Cathy. Emily commented, "Monarch Brass is easily the most enjoyable performance I have ever attended [a sentiment echoed by many other concertgoers, professionals and amateurs]. Their performance revolutionized my mindset and opinion on music in general. Everyone I met was incredibly friendly and encouraging." Since then, Emily has enrolled in an honors level harmony/theory course, branched out to trombone, and participated in the Brass Band of Battle Creek Youth Brass Band concert and master classes.

This superb performance has catapulted Monarch Brass to yet another level of excellence. Stay tuned for more news on their upcoming appearances leading up to the IWBC's next conference in 2017.

photos by
internationaltrumpetguildphotography.zenfolio.com

MONARCH BRASS PERSONNEL

CONDUCTOR – Dr. Mallory Thompson, Northwestern University

GUEST CONDUCTOR – Ms. Marie Speziale
Cincinnati Symphony Orchestra, retired

TRUMPETS

Lauraine Carpenter – Principal, Toledo Symphony
Amy Gilreath – Stiletto Brass Quintet, Illinois State University
Cathy Leach – Stiletto Brass Quintet, University of Tennessee
Amy McCabe – “President’s Own” United States Marine Band
Jennifer Marotta* – Freelance musician in Los Angeles
Carole D. Reinhart – Academy of Music in Vienna
Susan Rider – “President’s Own” United States Marine Band
Judy Saxton – North Carolina School for the Arts
Stacy Simpson – Bellarmine University
Susan Slaughter – Principal, St. Louis Symphony, retired
Ginger Turner – United States Army Field Band

HORNS

Emily Price Dietz – Toledo Symphony
Lin Foulk – Western Michigan University
Laurel Bennert Ohlson – Associate Principal, National Symphony Orchestra
Julia Rose – Columbus Symphony
Misty Tolle – Stiletto Brass Quintet, Transylvania University

TROMBONES

Nicole Abissi – Stiletto Brass Quintet, freelance musician in New York City
Natalie Mannix – Towson University
Ava Ordman – Michigan State University
Donna Parkes – Principal, Louisville Symphony

BASS TROMBONE

Isabelle Lavoie – National Academy Orchestra of Canada
Jessica Sneeringer – The Columbus Academy

EUPHONIUMS

Lauren Curran – United States Army Field Band
Gail Robertson – University of Central Arkansas

TUBAS

Velvet Brown – Stiletto Brass Quintet, Penn State University
Jan Duga** – The United States Air Force Band, retired

PERCUSSIONISTS

Julie Angelis Boehler – The United States Army Band “Pershing’s Own”
Elizabeth deLamater – University of Wisconsin Oshkosh
Sue Henry – Freelance musician in Washington, D.C.
Alison Shaw – University of Wisconsin Oshkosh

TIMPANI

Sally Rochotte – Toledo Symphony

*Monarch Brass Librarian

**Monarch Brass Personnel Manager

Balaton Chamber Brass *Cont. from page 3*

Composer **Bruce Frazier** is the Carol Grotnes Belk Distinguished Professor in Commercial and Electronic Music at Western Carolina University. The Academy of Television Arts and Science twice recognized him for his contributions to dramatic underscore and sound mixing for television programs. He has received several Emmy nominations for his role as music editor on the TV series *Quantum Leap*, and a Golden Reel nomination for his work on *JAG*. Of his *Bridal Suite* (2012), he notes “Romance is a dance celebrating the adventurous joys of life! In this suite of three traditional dances, I have tried to express through music the changing affections that characterize a marital partnership.”

Wayne Lu has written more than 40 chamber works, including pieces commissioned and premiered by leading university professors, members of top military bands, and performers in major orchestras. His debut composition CD, *Legacy: Compositions by Wayne Lu* was released in 2011 through Veritas Musica Publishing, a company that he founded in 2009. His *Cherry Blossoms* (2012) was composed to celebrate the love of family and the joys of life with young children.



Keeping in Touch at the IWBC Web Site

Do you have any professional news you would like to share? Would you like to list a job announcement? Please let us know, and we can put it on the web site (contact **Susan Rider** at smrider@verizon.net). The IWBC is here to serve, educate, and support you. Thank you for your continued membership!

5 American Musicians Chosen for Prestigious Cultural Exchange Program with the Sarajevo Philharmonic, Bosnia

Five young American musicians have been selected from a national search to participate in the **International Cultural Exchange for Classical Musicians**. This program, sponsored by the Bosnian Herzegovinian American Academy of Arts and Sciences, is in its 5 year and places talented young musicians in a 10 month residency performance program with the Sarajevo Philharmonic, Bosnia. Each participant will receive free housing accommodations while they are in Bosnia, sponsored by the Bosnian Minister of Culture, as well as a living stipend from the Sarajevo Philharmonic.

The musicians selected to participate for the 2015-2016 season are: **Jessica Goldbaum**, Bassoon, from Houston, Texas; **Carrie Rexroat**, French Horn, from Los Angeles, California; **Magdalene Rickard**, French Horn, from Denver, Colorado; **Cathy Schule**, Trombone, from Los Angeles, California; and **Erin Morse**, Viola, from Dallas, Texas. These musicians will perform in symphonic, opera, and ballet concerts from September 2015 through July 2016.

The mission of the Bosnian-Herzegovinian American Academy of Arts and Sciences is to provide connections between Bosnian-Herzegovinian and scientists, musicians, artists, and professionals in North America to build bridges of cooperation between our countries. The Academy promotes the spirit of intellectual diversity and free exchange of ideas in the belief that knowledge is shareable wealth.

The Sarajevo Philharmonic was founded in 1923 and has played an important role in shaping the musical life of Sarajevo and Bosnia and Herzegovina. The Sarajevo Philharmonic is a fulltime orchestra that currently performs in the National Theatre in Sarajevo and tours throughout the region.

The Sarajevo Philharmonic operated without interruptions throughout the siege of Sarajevo from 1993-1995. Although Sarajevo was exposed to daily bombardment from the surrounding hills which killed over 10,000 of its citizens, the Philharmonic held nine concerts in the 1993-1994 season, 21 concerts in the 1994-1995 season, and 41 concerts in the 1995-1996 season.

Out of those 41 concerts, 10 were held prior to November 1995, when the Dayton Peace Agreement was signed. The Philharmonic lost two musicians during the siege.

The International Cultural Exchange Program for Classical Musicians starts in September 2015 and the participants will return to the United States in July 2016. Selection of the musicians was done by Conductor and Artistic Director of the Cultural Exchange Program, Diane Wittry; Samra Gulamovic, Director and Conductor of the Sarajevo Philharmonic; and Eldin E. Karaikovic, BHAAAS Cultural Exchange Program Project Director. The applicants submitted copies of their performance resumes and unedited DVDs of their playing. The applicants also included a short video about why they wanted to participate in the program. Below are their biographies and photos.

INTERNATIONAL CULTURAL EXCHANGE PROGRAM for Classical Musicians with the Sarajevo Philharmonic, Bosnia

2015 - 2016 PARTICIPANTS

Jessica Goldbaum, Bassoonist, completed her MM degree from Rice University's Shepherd School of music in 2015, where she studied the bassoon under Benjamin Kamins. She previously studied under Jeffrey Keesecker at the Florida State University (BM 2012). She has toured with the Orchestre de la Francophonie and Youth Orchestra of the Americas, played with the Franco-American Vocal Academy Orchestra in Perigueux, France, was a participant in the Centre d'Arts Orford chamber music festival in Quebec, Canada, attended the Pierre Monteux School in Maine, and toured the U. S. with the American Wind Symphony.





Carrie Rexroat, French Horn, has held previous positions as the 4th Horn in the Dearborn Symphony Orchestra, 2nd Horn in the American Youth Symphony, and 4th Horn in the Debut Symphony Orchestra. Rexroat has also performed with the San Bernadino Symphony, the Santa Monica Symphony, the Golden State Pops Orchestra, and toured China in 2011 with the University of Michigan Symphony Band. In 2009, she received the Andrew J. Lum & David R. Julliet Young Artist Scholarship upon winning the Ann Arbor Concert Band Concerto Competition. In 2014, she and the other members of Gold Coast Brass Quintet won the Burke & Bagley Prize for best performance of *Early Morning on the Waterfront*. Most notably, she and the other members of The Cardinal Winds, a woodwind sextet, won Grand Prize at the 2015 Plowman Chamber Music Competition. Carrie Rexroat is a two time recipient of the Max H. Gluck Fellowship Program, performing community engagement concerts for the underserved communities of Los Angeles.

Magdalene Rickard is a **French Horn** player and music teacher from Denver, Colorado. She is pursuing Bachelor's degrees in horn performance and music education at the University of Colorado Boulder, where she studies with Michael Thornton, the principal horn of the Colorado Symphony Orchestra. Maggie began playing horn at the age of nine, but considered it little more than a fun pastime until she was seventeen, when she decided to pursue a career in music. Since then she has developed a profound love for playing in a horn section and the orchestral experience as a whole. Maggie intends to combine her talents for performing and teaching to create a diverse, lifelong career in music.



Cathy Schule, Trombone, lives in Los Angeles, where she recently began her doctoral studies at the University of Southern California. Previously, she attended the Oberlin Conservatory and Columbus State University, during which she was contracted with the LaGrange Symphony and actively involved with the 2013 International Trombone Festival. She can be heard on numerous recordings, including Jim Markey's CD *Psychodelia; A Beautiful Noise*, alongside Joseph Alessi and Charlie Vernon; and Kip Winger's "Conversations with Nijinsky".

Violist, Erin Morse completed her Master's degree in performance under Dr. Susan Dubois at the University of North Texas and her Bachelor's in performance at the University of South Florida under John T. Posadas. With a penchant for chamber and early music, Ms. Morse has performed with ensembles and festivals in places like Texas, Florida, Vermont, California, and Austria. This June, she will play with the UNT Baroque Orchestra at the Boston Early Music Festival. Ms. Morse is also an eager traveler, and amateur scuba diver.



Spotlight on...Donna Parkes



Professional Positions:

- Principal Trombone of the Louisville Orchestra, 2008-current
- Principal Trombone of the Colorado Music Festival, 2009-current
- One year positions in both the Utah Symphony (2012-13) and San Francisco Symphony (2007-8)
- Virginia Symphony, 2001- 2007
- New World Symphony, 1999-2001

Hometown:

Born in Shepparton, Victoria and raised in Canberra, Australia.

Education:

Bachelor of Music from Australian National University and Master of Music from DePaul University, where I studied with Charlie Vernon of the Chicago Symphony Orchestra.

Biggest Influences:

My elementary band teachers, Keith Curry and Earl Winterstein, were incredible educators. Without a doubt, they were the ones who inspired a real love for music in me, combined with teaching a serious work ethic and respect for the art. Looking back, I am amazed at what they achieved from 4th graders, and how much that set me on my musical path.

Most Memorable Musical Moment:

That's tough! If I had to choose, I would say having the opportunity to play Mahler's 3rd for the first time at the Pacific Music Festival in Japan. It was a concert with the teachers from Vienna Philharmonic and London Symphony, with Michael Tilson Thomas conducting. Ian Bousfield (was the principal of London Symphony) was late

arriving to the festival, so I got to play principal alongside principals from Vienna and London. It was incredible on so many levels, particularly as a young female trombonist.

Favorite Piece:

Mozart's *Mass in C minor* and any vocal motet by Bruckner.

Greatest Accomplishments:

I feel that making a career out of doing what I love is my accomplishment. Having the opportunities to travel and perform in so many diverse places, from the Middle East to Asia, is something I feel very fortunate to have achieved. Establishing myself on the other side of the world from my home when I left with a backpack, my horn, and not nearly enough funding is definitely an achievement I am proud of. Also, non-music related, I still can't believe I qualified for and got to run the Boston Marathon this year!

Words of Wisdom:

You have to love what you're doing - we have to remember to love the sheer act of it and keep the gratitude for being a musician.

IWBC Visual Directory is Live!

We're excited to announce the launch of two IWBC Visual Directory Maps, available on the updated IWBC website in the members area.

Both maps are interactive in the same way as any Google map. Each marker represents an IWBC member – and the color of the marker indicates the instrument the member plays. The first map is the IWBC Visual Directory, which includes all members who sign up for their information to appear on the map. You can opt to also be included on the academic exchanges map, which shows where you can find others who are interested in academic exchanges, be it setting up reciprocal masterclasses, recitals, lectures or collaborative efforts.

Ready to check it out? Log into the members area, then follow the links to the maps using the passwords that you see when you log into the members area. Once on the map page, you can click on any marker to find out more information on each player, including contact and biographical information. You can filter by instrument. Scroll down to the list below the maps, and you can sort the list by clicking on any of the headers ("Title", "Category", etc.).

Join the world of brass players by following the link to the map sign-up form. If you've signed up already, you'll see your marker on the map. If you've moved since you've signed up, please fill out the map sign-up form again, and be sure to click the box at the bottom that indicates that it is an address/info update.

Please note that the Visual Directory Maps are open only to current IWBC members. Log into the members area now to add your marker!



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