

NoteWorthy

OFFICIAL NEWSLETTER OF THE IWBC



www.myiwbc.org

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From the President

President's Message

I am still filled with the joy and pride that came from being part of our 25th Anniversary IWBC Conference, held earlier this summer at Rowan University. I would like to extend my thanks to Bryan Appleby-Wineberg, Lyndsie Wilson, and Amy Schumaker Bliss, our amazing site hosts. Also, huge thanks to the members of the conference committees who spearheaded each facet of the conference, including the competitions, exhibits, artists, composers, awards, ensembles, and so many more. To our conference participants who gathered from across the nation and the globe, and who filled the halls with laughter, noise and energy: thank you! If you were with us, I hope this conference left you feeling, refreshed, fulfilled, and energized; it certainly did so for me. If you couldn't join us, I hope to meet you at the next one.

The excitement and camaraderie continues as the preparations are already beginning for the 2019 conference, which will be held at Arizona State University and hosted by Deanna Swoboda, Associate Professor of Tuba and Euphonium. In the meantime, anyone can become a member and join the organization to stay up to date on details for the next conference, as well as share experiences and connect with the organization on social media.

We are men and women; professional and amateur performers; students and teachers; brass players and beyond. We are spread across the globe and from all walks of life. Our mission is to educate, develop, support, and promote women brass musicians, and to inspire continued excellence and opportunities in the broader musical world.

Please stay in touch with us. Find us on at www.myiwbc.org, on Facebook, Twitter, and Instagram at @IWBC_BRASS.

Thank you!

Dr. Joanna Ross Hersey
President, International Women's Brass Conference
Associate Professor of Tuba and Euphonium: The
University of North Carolina at Pembroke
Yamaha and Parker Mouthpiece Artist
Facebook, Twitter@JoannaHersey, Instagram@
JoannaRossHersey, <http://www.joannahersey.com>

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Jami Dauber

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IWBC President

Joanna Hersey is a native Vermonter. Joanna studied with Dan Perantoni at Arizona State University, received a Master of Music in Tuba Performance from the New England Conservatory of Music studying with Chester Schmitz, and earned her Doctor of Musical Arts in Tuba Performance from the Hartt School. As Principal Tuba with the United States Coast Guard Band, Joanna performed throughout the country as a soloist and clinician after winning the position at the age of nineteen. Joanna has played for three U.S. Presidents, performed at numerous state functions for visiting dignitaries, and has appeared on *The Today Show* and *Good Morning America*. In her freelance career, she has performed with artists including Placido Domingo, Roberta Flack, Marilyn Horne, Arlo Guthrie, Michael Bolton, Lee Greenwood, Arturo Sandoval and Jack Nicholson. Joanna is a founding member of the Athena Brass Band, a group first created for the 2003 International Women's Brass Conference, which has since performed at the 2006, 2012, and 2014 IWBCs, and has been featured twice at the Great American Brass Band Festival in Danville, Kentucky. Joanna is currently Principal Tuba with the Carolina Philharmonic and the Carolina International Orchestra.



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.

Sandy Coffin, trumpet, has performed throughout the US and Europe as a soloist, chamber musician, and orchestral player. She has presented recitals in 23 states, Spain, Italy, Austria, and Russia. She has premiered several works written for her, including *Red Sky* by Peri Mauer, *A Cycle of Songs* by Susan Kander, and *Captivity* by Lori Laitman. Sandy is a founding member of Prometheus Brass, a member of Gramercy Brass Orchestra, and an active freelancer in the Greater New York area. She also serves as Director of the British-style Brass Band at St. Hilda's & St. Hugh's School in New York City, and is currently working with the Scottish Brass Band Association on future collaborations. Sandy is the founder and Artistic Director of the "Music for Summer Evenings" chamber music series at the landmark Grace Memorial Chapel on Lake George. Sandy has been the recipient of numerous awards, including a Watson Scholarship, an Aeolian Fellowship from Oberlin College, and the John Clark Award for Excellence in Brass Performance from Manhattan School of Music. She earned a BA in Latin and a BMus in Trumpet Performance from Oberlin College / Conservatory, and an MM from the Manhattan School of Music.



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Membership Chair

Jeanie Lee
membership@myiwbc.org

Newsletter Editors

Sandy Coffin and
Jennifer Marotta
editor@myiwbc.org

Design & Production

Debra J. Quinton
ItsASnapDesign.com

Web Site:

Website Manager

Lana Lee
Woodwind Web Design
webmaster@myiwbc.org

Web Site: Content Manager

Susan Rider
webcontent@myiwbc.org

Co-Editors' Corner

Sandy Coffin and

Jennifer Marotta

editor@myiwbc.org

Articles and NoteWorthy News Submissions

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

IWBC Website Address

www.myiwbc.org

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Changes in Contact Information

Please send any changes to:

Jeanie Lee

IWBC Membership Chair

5241 Pine Grove Ct.

Toledo, OH 43615

membership@myiwbc.org

Editorial

Sandy Coffin and

Jennifer Marotta

editor@myiwbc.org

Website Manager

Lana Lee

Woodwind Web Design

webmaster@myiwbc.org

Dues/Subscriptions

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IWBC Subscriptions

c/o Sharon Huff, IWBC Treasurer

108 Cheltenham Drive

Normal, Illinois 61761-2733

treasurer@myiwbc.org

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The 25th Anniversary of the International Women's Brass Conference

By Joanna Ross Hersey

In 1990, Susan Slaughter started wondering if other women that played brass instruments felt as she did, which was somewhat isolated and usually in sections only with men. As Principal Trumpet in the St. Louis Symphony, she noticed that music by female composers, especially for brass, didn't get as much performance time. Susan decided that she would host a conference that would be a place for men and women to gather together to celebrate brass playing in an atmosphere of acceptance and giving.

Alas, the International Women's Brass Conference was born, taking place at Washington University twenty five years ago. St. Louis became a destination for composers, performers, teachers, students, and presenters, who all gathered for a week of performance and discussion. Attendees felt that this first conference was uplifting and life-changing. It made them realize that they were not alone and they had a network where there were people going through similar things. It connected performers with composers, and it brought into light some of the burden being shouldered by women and minority musicians in the fields of classical and jazz performance.

The first conference pulled together a network that had not been there before, and the IWBC began hosting conferences every few years. They continued to include new composer commissions, competitions, and



Students began each day in warm-up sessions led by the featured artists.

DIVA Jazz Orchestra



historical information. Past conferences were held at Washington University, Illinois State University, University of Cincinnati College-Conservatory of Music, Western Michigan University, Northern Kentucky University, and this year at Rowan University.

Performance highlights from this conference included large ensembles, which were featured in the evening concerts. The opening performance from the Rowan University Wind Ensemble, under the direction of Joseph Higgins, expertly backed up soloists Ashley Hall, Amy Schumaker Bliss, Velvet Brown, and the Seraph Brass. Thursday night brought a performance by the Athena Brass Band. Soloing with Athena were Raquel Rodriguez on cornet and Helen Harrelson on baritone. Friday evening, the DIVA Jazz Orchestra performed with trombone soloist, Carol Jarvis, under the leadership of Sherrie Maricle. The final night of the conference featured the Monarch Brass, an ensemble of select performers from organizations including the U.S. Coast Guard Band, U.S. Army Band "Pershing's Own," U.S. Army Field Band, San Antonio Symphony, Houston Ballet Orchestra, Virginia Symphony, Metropolitan Opera Orchestra, Winnipeg Symphony Orchestra, Sacramento Philharmonic, Louisville Symphony, "The President's Own" U.S. Marine Band, and more. Monarch Brass, under the direction of Michelle Rakers, gave the world premiere of a new work for brass ensemble by Dorothy Gates called *State of Mind*.

In addition, concerts and recitals featured artists from around the globe, including Misa Mead, Ashley Hall, Bente Illevold, Michelle Reed Baker, Donna Parkes, Carol Jarvis, Julia McIntyre, Helen Tyler Harrelson, Hélène Escriva, Velvet Brown, and more. Featured composers in residence for the week included Dorothy Gates, Lucy Pankhurst, and Alyssa Weinberg. Special presentations included panel discussions on everything from music business to health and wellness, lectures on the compositional process, careers in the military, and historic brass icons. Serious issues were also tackled in presentations and discussion, including concerns about stereotyping in brass instruments, racial issues in classical music, and



All conference photos are credited to Cavitt Productions.
<http://www.cavittproductions.com>

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Marin Alsop with original Monarch Brass Members from first 1996 Tour, Left to right: Marie Speziale, Anne Scharer, Carole Dawn Reinhart, Velvet Brown, Susan Slaughter, Julia McIntyre, IWBC President Joanna Hersey, Lynn Mostoller, Marin Alsop, Ava Ordman, and group manager Dan Burdick.

2017 Awardees. Top row left to right: Marie Speziale, Julia Studebaker, Carole Dawn Reinhart, Mildred Kemp. Bottom row left to right: Abbie Conant, Sharon Moe, Peggy Thomas, IWBC President Joanna Hersey.



a special presentation on using music as a tool for recovering from sexual assault. Warm up sessions were led each morning by the guest artists, and masterclasses throughout the week gave participants a chance to play their horns. Participants and artists interacted all week with exhibitors from across the globe.

A central part of the IWBC mission is to assist and support students as they strive toward a musical career. The 2017 conference continued the tradition of holding competitions, including the mock military service band and orchestral auditions, and the Susan Slaughter Solo Competition. This year featured a new category, the Ginger Turner Ensemble Competition, which is where trumpet, horn, trombone, and tuba/euphonium ensembles competed for a grand prize of \$5,000. Congratulations to the first winner of this new category, the University of Delaware Trumpet Ensemble. The Solo Performance category featured finalists chosen from each instrumental category who then went on to compete in a final round. One overall winner was chosen for a \$5000 grand prize, which went to trombonist Alexander Walden. More than 120 students participated in this year's competitions.

Perhaps because brass instruments are loud and declarative, they are a category of instruments traditionally thought of as masculine. Even in today's top American school programs, the percentage of girls learning brass instruments is low. In university settings it is lower still, and so onward into professional life. Peer pressure causes students to study instruments based on factors of conformity, and one way to combat this is to provide role models of all types. Concerns of gender stereotyping can be addressed through discussion and performance, as can the racial inequalities also present in classical music today. Many people expect a classical brass soloist to look a certain way, but perceptions can be changed.

One concern sometimes raised is if equality is the goal, why does the IWBC feature all-female ensembles? One answer is that these ensembles show that it can be done by showcasing the level of skill present in women performers. The goal isn't to have all-female ensembles in the professional world forever, but to move to a healthier mix of race and gender across classical music. We can change the expectation about what excellence in brass performance looks like by providing examples such as the Monarch Brass, Athena, and DIVA.

The mission of the IWBC is to educate, develop, support, and promote women brass musicians, and to inspire continued excellence and opportunities in the broader musical world. The activities, such as funding clinics in schools, commissioning young composers, training soloists through competition, and presenting concerts, can slowly change the perception of what success in the field of music looks like.

A major feature of the IWBC's mission is to fundraise for these activities through the presentation of Holiday Brass concerts held in Baltimore, Maryland and St. Louis, Missouri, which provide the scholarship money for the competitions and conferences. Donations and

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Conference Photos



Competition Winners



Ashley Hall



Susan and Carole



Ava Ordman and Michelle Rakers



DIVA Trumpets



Friends



Monarch Trombones



Celebrating



Marquita Reef



Natalie Mannix



IWBC Pioneers Marie Speziale and Abbie Conant during the Pioneer round-table discussion.



Competition Finalists in Solo, Mock Service Band, Mock Orchestral, and Chamber Ensemble Categories.



Philip Biggs receiving the IWBC President's Award from founder Susan Slaughter and President Joanna Hersey.



Every female trumpet player to have been members of "The President's Own" United States Marine Band. Left to right: Michelle Rakers, Amy McCabe, Jennifer Marotta, Nancy Taylor, and Susan Rider.

membership help provide funding for free public school clinics and presentations outside of the biennial conferences. An important goal is to reach student musicians and to remind them of their worth. In the words of one young euphonium player, "When I walk in the door, I'm small and Latina, and they just dismiss me." This young woman made her way to the conference to meet with professional soloists from across the world on her instrument, and she has met a network of supporters.

While the week of competition, discussion, and performance of IWBC 2017 has ended, the excitement and camaraderie continues as the preparations are already beginning for the 2019 conference, which will be held at Arizona State University. The conference will be hosted by Deanna Swoboda, Associate Professor of Tuba and Euphonium. In the meantime, anyone can become a member and join the organization to stay up to date on details for the next conference, as well as share experiences and connect with the organization on social media.

"I knew when Susan Slaughter asked me to be involved in any of her causes, the cause would be a good one," commented Chicago Symphony Orchestra's Principal Tuba, Gene Pokorny, on his involvement with IWBC. "As usual, this one ended up being more important and influential in its scope than originally imagined 25 years ago - but that is the nature of how selfless Susan is when she takes up a cause. I will follow her anywhere. And I (and everyone around me) will be better for it. I wish the IWBC a healthy, expansive future."

In the words of Abbie Conant, "When we blow our highest aspirations into our horns, we blow new worlds, and better worlds, into being."



Marin Alsop and Susan Slaughter



Mildred Kemp

Bringing History to Light: The IWBC 2017 Conference Award Winners

By Joanna Ross Hersey

In keeping with our mission of education and outreach, at every IWBC Conference, we honor musicians of the past and present who have made a difference, carved out top careers despite setbacks, and are trailblazers serving as role models today. For our 25th Anniversary Conference we welcomed some very special people. To interact with many international performers with careers which span the globe is one of the most magical features of IWBC conferences.

The Beacon Award is given to women who have been beacons of light for those around them, both in the fields of performance and education. These women have influenced so many generations of musicians throughout their careers, and they stand for the values of equity, perseverance, and excellence. Two women received the Beacon Award this year: Peggy Thomas and Mildred Kemp. After her Trumpet Performance major at Eastman and Northwestern University, Peggy began her professional career as the first woman trumpeter in a Salvation Army Staff Band as Solo Cornet and Deputy Bandmaster. She was also the first woman trumpeter of the Chicago Staff Band, a position she has held for forty years. During that time, she has participated in over 50 recordings, including 2 solo albums. Mildred Kemp, a trombonist, is a native of Kentucky and holds her Bachelor and Masters Degrees from University of Louisville School of Music. Mildred began her career as a member of the Louisville Symphony Orchestra before moving to New York. There, she played in Broadway shows, with the Goldman Band, and with the American Symphony Orchestra under Leopold Stokowski. As a beacon of light, Mildred also had a 22-year career as educator and role model in public school, and she continues to work with students today as a university teacher.

The Lifetime Service Award is to honor those who have achieved success in the field of music through a career dedicated to the highest level of performance, education, and outreach. The life work of these women has touched many generations of audiences, students, and fellow musicians. This year's recipient is Ginger Turner. I first met Ginger at Arizona State University, having arrived there with my tuba as a young undergraduate. Ginger was there earning her Masters Degree in Trumpet Performance, studying with David Hickman. The following year she began her military career, and has just this year retired after playing trumpet for 27 years with The United States Army Field Band. She is special to the IWBC, has served on the Board of Directors since 2001, and started producing the Baltimore Holiday Brass fundraising concerts in 2004. These sold-out events have become the 'kick-off' of the holiday season in Baltimore, Maryland. This funding helps provide our prize money for the competitions, and for this labor of love, we thank you.

The IWBC President's Award honors those who have been steadfast supporters of our activities and mission. We salute these award winners for showcasing true professionalism, and for living their lives with a dedication to equality and service. The IWBC honored *Brass Herald* Editor and Founder Philip Biggs for showcasing the experience and contributions of women in brass and in the larger field of music. His career as a performer and music businessman has given him a wide range of experience, and he is a champion networker, a quality that stood him well when he established the premiere brass publication, *The Brass Herald*. We salute this publication for being dedicated to showcasing the work of both men and women within its pages. This magazine of all things brass is the go-to place for the news of the field, and has always stood for justice, showcasing women in equality with men from the start.

The Susan Slaughter Award for Leadership was presented for the first time at our 2017 conference to a true legend in the field of music, Marin Alsop. The legendary Baltimore Symphony Orchestra Music Director has been a champion for equality, and her career has set the highest example of professionalism and outreach. This award was given by IWBC Founder Susan Slaughter in grateful appreciation for a career spent making a difference for women in music through a lifetime of service. In 1996, Marin conducted the first tour of the Monarch Brass, a premiere brass ensemble created by the IWBC. Marin spoke to the need for conferences such as this one in her acceptance speech: "I think the great thing about this organization is that there's strength in numbers, and we really need to support each other. I've always hoped that

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Submitted by Kaye Harrelson:

St. Louis Metro District 8 of Missouri Music Educators Association has selected **Marquita Reef**, music director at Metro Academic and Classical High School, to receive their Outstanding Music Educator Award. Ms. Reef's high expectations are demonstrated in her students' auditions and selection for all-district and all-state ensembles, solo/ensemble festivals at both district and state levels, and participation in the annual Midwest Honors Band and Orchestra held at UMKC. Music is certainly part of what makes Metro the No. 1 ranked high school in Missouri and #133 nationally.

JENNIFER MAROTTA will begin teaching at the University of Southern California's Thornton School of Music as a trumpet professor. She and **THOMAS HOOTEN** will lead the trumpet studio in lessons, masterclasses, coaching, and more.

LAUREN BERNOFSKY'S piece, *THE DEVIL'S DERMISH*, was recorded by trombonist Ava Ordman and pianist Derek Polischuk on their new CD, "It's About Time" (Blue Griffin). Another trombone work, *TWO LATIN DANCES*, was recorded by trombonist Natalie Mannix and pianist Stephanie Bruning on their CD "Breaking Ground" (MSR). Both works are available through Theodore Presser. Lauren's *Trio for Brass* was performed at the Stellenbosch International Chamber Music Festival (in South Africa) on July 3 by Billy Hunter, Jeff Nelsen, and Weston Sprott. The performance can be viewed here: https://www.youtube.com/watch?v=SihlK_4IrsE.

DR. LACEY HAYS is a freelance Bach Artist based in the Dallas/Fort Worth area with degrees from Rice University and the University of Oklahoma. Highlights from last year include performing and teaching at the Second International Brass Festival in Guanajuato, Mexico, playing lead for the local band in the National Tour for *Matilda*, as well as solo trumpet for the National Tours of *If/Then* and *A Gentleman's Guide to Love and Murder*. She performed a solo recital, gave a master class at the Dallas Trumpet Workshop, and served as the trumpet faculty at The Oklahoma Arts Institute at Quartz Mountain. In the spring, Lacey performed with the Fort Smith Symphony as well as at Dallas Summer Musical's production of the National Tour of *An American in Paris*. In May/June, she served as the Trumpet Artist in Residence at the Alfredo de San Malo Music Festival of Panama (in Central America). In July, Lacey will perform as part of the Blast of Brass ensemble at Texas A&M Commerce University and will give a presentation at the Bill Adam Trumpet Conference at The University of

Conference Thoughts

By Susan Slaughter

The recent conference was one of the best brass conferences, not just IWBC, but any brass conference, that I have ever attended. I was blown away by DIVA, Athena, and of course Monarch Brass.

There were so many events going on simultaneously that often all I could hear were a few words of one presentation and a few notes of someone's recital. All of the featured artists were incredible, but I will forever remember Ashley Hall's *Carnival of Venice* performance. It was an awesome and incredibly musical performance with the Rowan University Wind Ensemble.

It is always an honor to meet and visit with our Pioneer, Beacon, and Lifetime Achievement award winners. We owe them so much for their

determination to keep fighting to prove "women can do the job too!" Several of our Pioneers were approached for private lessons, and Julia Studebaker's "lesson" turned into a spontaneous master class of 12 people.

I would particularly like to thank Marin Alsop, Music Director of the Baltimore Symphony, for coming to the conference to accept the Susan Slaughter Award for Leadership. Marin's acceptance speech was so moving and challenging to each of us. I know lives were changed and inspired by her presence and her words.



NATALIE MANNIX, Assistant Professor of Trombone at the University of North Texas, released a solo CD with MSR Classics in June. *Breaking Ground: A Celebration of Women Composers* features music by American women spanning the last half century. The recording also features Stephanie Bruning, Associate Professor of Piano at Morgan State University in Baltimore, on the following tracks: *Ages for Trombone and Piano* (2008) by Susan Mutter, *Sonata for Trombone and Piano* (1949-1950) by Ann Giffels,

Red Dragonfly: Sonata for Trombone and Piano by Amy Riebs Mills, and *Two Latin Dances for Trombone and Piano* (2015) by Lauren Bernofsky (new commission).

The final track, *Shaken Not Stirred for Trombone Quartet* (2012) by Dorothy Gates features UNT trombone faculty. It is available on the MSR website as well as Amazon and iTunes.

NOTE- WORTHY NEWS

Oklahoma. She will also present several master classes throughout Oklahoma, as well as the North Texas area, in July and August as the 2017-18 school year begins. In addition to freelancing throughout the Dallas/Fort Worth Metroplex, Lacey also teaches as an adjunct professor at the University of Texas at Dallas, Mountain View College, North Central Texas College, and Flower Mound High School.

Cimarron Music Press just released a new piece from composer **ANDREA CLEARFIELD** that was commissioned by Froydis Ree Wekre for tubist Oystein Baadsvik. <http://www.cimarronmusic.com/hvati>

Hornist, **MELISSA DANAS**, is pursuing a Fulbright project that will explore an alternative to the trends towards the homogenization of orchestral style. The latter is due to the rise of globalization, which has facilitated the sharing of musical ideals across cultures, but has also rendered the unique asunder. With the preservation of its rich culture, the Vienna Philharmonic is a rare exception to this homogeneity. She will examine the global impact on orchestral sound, investigate what makes Viennese sound tradition so unique, and share her findings with the musical community. Melissa will be studying the Viennese Horn, an instrument obstinately played in Austria, and she is one of the very few women to have



been invited to work with the Vienna Philharmonic horn section. In the history of the orchestra, there has never been a female brass playing member.

HOLLIE LIFSHEY, Assistant Professor of Trumpet at Georgia State University, performed on the *Concerto di Artisti Internazionali* at the InterHarmony International Music Festival in Acqui Terme, Italy. Lifshy played *Concerto for Trumpet* by Giuseppe Tartini, collaborating with Russian pianist Marina Primachenko. In addition to performing, Ms. Lifshy was one of the artist faculty for the InterHarmony Music Festival.

In 2017, **DAVID DASH** and **MARY BOWDEN** started their teaching positions at the University of North Carolina School of the Arts in Winston-Salem. David is Assistant Professor of Trumpet, and Mary is a Resident Artist. David comes from the Naples Philharmonic, where he served as Assistant Principal Trumpet for 9 years. He performs with the Santa Fe Opera in the summers, and was a member of "The President's Own" United States Marine Band. Mary is an international soloist and directs the Chrysalis Chamber players and Seraph Brass (a featured ensemble of the 2017 IWBC Conference). Seraph is performing across the U.S. giving concerts and masterclasses, and is releasing its debut album through Summit Records. Mary is a member of the Richmond Symphony and the Des Moines Metro Opera, is Principal Trumpet of the Artosphere Orchestra, and was Principal Trumpet of the Sarasota Opera.

it won't be that necessary to have events where it's about women, for women, although they're always a lot more fun than the other ones! But I think that what strikes me the most is that we have to be vigilant about supporting each other. We have to be vigilant about being members, and being offered the same rights as other people, and we have to help each other. You know, for me, as I looked around years ago, I thought a lot of women would be conductors, then ten years went by, then twenty years went by, thirty years went by and I said, where is everybody? And then I realized, 'Ah, I'm supposed to change the landscape.'"

One important part of our week was to salute the careers of the women who have passed away since our last IWBC Conference. Their careers represent trailblazing work in music performance and education, and we remember and honor their lives and contributions. Maisie Wiggins and Cynthia Robinson are two such trendsetting women. Maisie was a British trombonist who performed in the Hallé Orchestra and toured Europe with that group during the 1940s, and Cynthia was trumpeter and co-founder of the band Sly and the Family Stone. Let us honor their lives, contributions, determination, and courage. On the second evening of the conference, Susan Slaughter conducted a trumpet quintet of her own arrangement of *Amazing Grace*, featuring Ginger Turner, Jen Marotta, Carole Dawn Reinhart, Kana Madarama, and Wendy Matthews, to honor Cynthia, Maisie, and all artists who have passed on since our last gathering.

At each conference, beginning with the first in 1993, the IWBC has recognized women who have been pioneers who have broken down barriers and created change for those who have followed. Each awardee's career and spirit exemplify the goals and traditions of the IWBC. The 2017 Pioneers are Julia Studebaker, Sharon Moe, and Abbie Conant. Pioneer Awardees received a brass medallion and plaque, and participated in a Roundtable Discussion about their lives and careers with all of the awardees.

Sharon Moe has served as a role model and pivotal force in the world of horn. She has performed world premieres for Bernstein and Messiaen, and has performed in New York and across the globe. An acclaimed composer, she was nominated for the Pulitzer Prize for her composition *Windows* for orchestra, and as an educator she is passing along her art to the next generation. Sharon writes, "Many people want to know the difference between a good musician and a great one, I think it is devoting every day to practicing, studying and listening to music. It is a part of you. It is as important as breathing. I believe that music chooses us. It wraps around us and never lets us go."

Our second Pioneer awardee is also an American horn legend, Julia Studebaker. Julia made her career in Europe by becoming the first woman principal horn in a major German orchestra, where she was Solo Horn of the Radio Symphony Orchestra of Berlin. A year later, she held the Solo Horn position of the Royal Concertgebouw Orchestra

of Amsterdam, making her the first female principal horn player in a major European orchestra, and the only woman playing in a principal chair in the entire orchestra.

Our third Pioneer Awardee is trombone legend Abbie Conant. Abbie has been an example of leadership for us all, showing that through both wonderful and challenging times she has never stopped creating art. A student at Temple and Juilliard, she burst into the international scene in 1980, winning the position of Principal Trombone of the Munich Philharmonic at a screened audition. We encourage you to visit her website, www.osborne-conant.org, where she has noted the lengthy court battle which followed when the committee was surprised to find a woman behind the audition screen. The orchestra denied her the position, declaring "We need a man for solo trombone." She won her case and then began a new chapter, now holding full-tenured Professorship at the University of Music in Trossingen, Germany, and creating theatre art with her husband William Osbourne. Both Abbie and William serve as role models and spokespeople for those across the globe who are being denied equality, showcasing professionalism and spirit in the face of injustice.

We are honored to have welcomed this phenomenal group of people to our 2017 conference, and we thank them for making time to share their lives and experiences with us. We would like to also thank these IWBC Pioneer Committee for their work in finding these awardees and helping to bring them to the conference: Robyn Card, Joy O'Day, Wendy Matthews, Carole Dawn Reinhart, Ginger Turner, Sally Skillman, and Susan Slaughter. Check our website for full biographies and photos of these award winners and to learn more about past winners. If you are interested in nominating someone for an IWBC award or volunteering with the IWBC Pioneer Committee as we prepare for the next conference, please contact Joanna Ross Hersey at president@myiwbc.org.

The Athena Brass Band

By Raquel Rodriguez

When the Athena Brass band was formed in 2003 to perform at the International Women's Brass Conference in Normal, Illinois that year, it became the first all-female brass band in the United States. Founded by Laura Lineberger, the name of the group was in honor of Athena, the Greek goddess of wisdom. The band began the detailed preparations for their 2017 IWBC performance earlier this year with member and repertoire selections, organizing travel, and distributing the music months ahead of time.



A component of the ensemble is the strong sense of camaraderie in its ranks which is led in large part by Laura Lineberger, and conductor, Jessica Leach Sneeringer. Beyond performing, organizational duties are delegated within the group to assist in travel arrangements, music distribution, and other behind the scenes duties to help prepare members before they come together.

This year, once everyone arrived in Rowan, New Jersey, the spirit of the Athena Brass Band was in full display as members embraced each other. Many were returning to play once more, and they welcomed new members with the same vivacity as the veterans. Once the excitement settled, rehearsals began with earnest and passion.

Conductor, Jessica Leach Sneeringer, who also conducts the Central Ohio Brass Band (COBB) is considered to be one of the most respected brass band conductors in the nation. She has won many 1st place awards at the North American Brass Band Association (NABBA) competitions and with COBB. She has also led Athena in other performances. Her passion and dedication to the ensemble is evident in rehearsals, and is displayed through her high level preparation and knowledge of the music. Her jovial nature is well appreciated, and it makes the rehearsals fun and productive, putting members at ease and creating trust. The women of Athena represent many walks of life inside and outside the field of music. With all the diversity of backgrounds, Jessica and the members of Athena continue to be able to produce music at a high level.

Athena members consider Laura Lineberger the face and soul of the group. She started and continues to organize it, and has performed on euphonium at every performance since the beginning. It is through her hard work and vision that Athena continues to perform and evolve. Laura also exudes a happy positive energy. It is because of this that many want to come back to be a part of the ensemble year after year.

For the 2017 performance, there were two days of intense rehearsals, followed by a shorter rehearsal on the morning of the group's performance on the evening of June 1st. The selection of music included stan-

dard brass band works *Walking With Heroes* by Paul Lovatt-Cooper, *Resurgam* by Eric Ball, and "Dondonnell" from *Hymn of the Highlands* by Philip Sparke. Other standards from the Salvation Army Brass Band repertoire included *War Cry* by Dorothy Gates and *Choose Freedom* by Kenneth Downie.

Additionally, Athena played the choral work (arranged for brass band) *O Magnum Mysterium* by Morten Lauridsen, *The Spirit is Willing* by newer composer Nicole Piunno, and an encore of the jazz standard *Birdland* (arranged by Sandy Smith). Baritone soloist, Helen Harrelson was a featured soloist on *Film* by Andy Scott, and Raquel Rodriguez performed as an Eb soprano cornet soloist on Philip Sparke's *Capriccio*.

It is common when Athena gathers together for members to organize and participate in social activities. Nightly dinners offer opportunities for the exchange of ideas and personal life stories. These unique occasions are what make Athena special. The ensemble's diversity creates lasting bonds of friendship.

Athena was thrilled to be greeted by a standing ovation at the conclusion of their concert, and a feeling of happiness was felt by its members at the time they spent together. With the band's strong leadership, it is the goal to continue to inspire brass playing women to not only continue to be a part of the Athena Brass Band, but to also carry on an interest in performing traditional British and Salvation Army Brass Band music.



Monarch Brass

By Nikki Abissi

The Monarch Brass Ensemble was founded in 1996 by Susan Slaughter, retired Principal Trumpet of the St. Louis Symphony Orchestra. Susan chose the name as it invokes resilience, strength, and beauty, which is something that continues to be true of the group today.

I have had the honor of performing with this group since 2011 at several different venues. Every time, I look forward to the camaraderie and music making. One of the special things about Monarch is the fact that the personnel changes depending on the venue and the schedules of the different musicians. This is a true testament to the impressive numbers of highly accomplished female brass players in North America and Europe. Regardless of who is available, the ensemble always embodies all that is excellent in brass playing. At each performance, I have reconnected with friends and met new fabulous musicians.

Another particular joy that comes with rehearsing and performing with Monarch is the comfort and freedom of music making. The positive energy is palpable in the room as we are all supporting, encouraging, and admiring one another. Phrases are passed back and forth with a level of sensitivity that is unmatched. It is impossible not to be inspired simply sitting in rehearsal and listening to my colleagues play.

A particularly special moment performing with Monarch at the 2017 IWBC was when the entire group performed an arrangement of *Suite from The Gadfly* by Dmitri Shostakovich, which was wonderfully led by Michelle Rakers. The intricate parts and virtuosic writing was even more impressive when two or three people were playing the same parts in unison. On the opposite spectrum was the ensemble's performance of *When I am Laid in Earth* by Henry Purcell. Delicate and minimal writing was played with such sensitivity that one almost held their breath hearing it. The gorgeous flugelhorn solo played by Kelly Watkins set the tone for the entire work.

Monarch Brass is a special group of ladies that embodies amazing brass playing, with masterful conductors, in a supportive environment that produces strong and sensitive music making. It is an extraordinary group to be a part of.

Spotlight on...Jami Dauber



Professional Positions:

Currently:

- Lead Trumpet on the Broadway show, *A Bronx Tale*
- 2nd Trumpet in The DIVA Jazz Orchestra
- Solo Trumpet in FIVE PLAY (the sister group of DIVA)
- Trumpet in Maurice Hines' show *Tappin' Thru Life* with a 9 piece version of DIVA
- Solo Trumpet in The Duke Ellington Legacy band

Hometown:

Chicago, Illinois

Education:

Master of Music in Jazz Studies, University of North Texas (1994)

Bachelor of Music Education, University of Florida (1990)

Biggest Influences:

All of my band directors. Beyond that are Don Jacoby, Laurie Frink, Miles Davis, Lee Morgan, Maurice Andre, Lew Soloff, and Liesl Whitaker.

Most Memorable Musical Moment:

I can't pick just one! Here are a few:

- The first was in high school in Florida during my senior year. I was first chair in the All-State Concert Band where I played the offstage solo in *Pines of Rome*. My Dad flew in from Dallas to be there, and he didn't know we were playing that piece. Afterwards, he came up to me with tears in his eyes: *Pines of Rome* was his Dad's favorite piece of music, so it made it that much more special.
- Playing with DIVA at the Playboy Jazz Festival at the Hollywood Bowl is amazing, especially when the stage

starts rotating toward the audience. We've played there three times over the years, and it's always just as exciting as the first.

- Performing with Nancy Wilson at Tanglewood – Liesl was 9 months pregnant and was screaming out high A's while her baby's foot was pushing on her rib – THAT was a thrill!
- With DIVA, performing a concert in NYC honoring some great women in jazz, and Clara Bryant was there (if you don't know who she is, look her up immediately!). She sang Louis Armstrong's *What a Wonderful World* (she does a great impersonation of him), and I got to play a solo standing right next to her.
- One time when Clark Terry was performing at the Village Vanguard, he asked me to sit in. I didn't have my horn with me, so he handed me his (!!) and he played flugel. We played *Perdido*.
- The most recent one was DIVA performing for the NEA Jazz Master's Awards Ceremony at the Kennedy Center in April, 2017.

Favorite Pieces of Music:

- *Quiet City*
- *Pines of Rome*
- Anything by Earth, Wind & Fire, Blood, Sweat & Tears, and Chicago.
- Anything played by Clark Terry (especially *Mumbles*), Lee Morgan (especially *Candy* and *Sidewinder*), and Clifford Brown (especially *What is This Thing Called Love*).

Greatest Accomplishments:

- Being the first female trumpet player in the One O'Clock Band at University of North Texas
- Moving to NYC and earning a living playing the trumpet
- Joining DIVA in 1995
- Getting my first Broadway show gig, *Honeymoon in Vegas*, and now *A Bronx Tale*.

Keeping in Touch at the IWBC Web Site



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