

NoteWorthy

OFFICIAL NEWSLETTER OF THE IWBC



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From the President

Welcome to the winter 2012 IWBC edition of *Note Worthy*. Our co-editors Raquel Rodriquez and Jennifer Marotta have put a lot of extra time and hard work into making this issue an extra special one with plenty of conference photos and reports. Many thanks to you both for your hard work!

I hope you were able to join us in Kalamazoo this past June for what was nothing short of a spectacular week of music making. Conference co-hosts Lin Foulk and Deanna Swoboda assembled a stellar line-up of artists, presenters, and exhibitors, which delivered some of the finest IWBC performances to date. Having spent the better part of two years planning this conference, it all came together flawlessly. Endless thanks to you both. Brava ladies!!

Sadly, this edition marks my last as President of the IWBC. Dr. Maureen Horgan will succeed me beginning January 2013 and will no doubt bring lots of great energy and ideas to the table. It has been my absolute pleasure to serve our membership and to work alongside the dedicated members of the Board of Directors. Thank you all! Without your support, the IWBC would not “exist to provide opportunities that will educate, develop, support and inspire all women brass musicians who desire to pursue professional careers in music.” For this is the mission of the IWBC. It is our guide and our goal.

Kelly Watkins, President
International Women's Brass Conference



IWBC Board of Directors



Jan Duga

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Lauren Veronie

NoteWorthy

OFFICIAL NEWSLETTER OF THE IWBC

IWBC President

Kelly Watkins currently serves as a member of the United States Coast Guard Band. She is also Principal Solo Cornet with the New England Brass Band. Prior to joining the Coast Guard Band in 2003, Kelly performed with the Illinois Symphony Orchestra, Peoria Symphony Orchestra, Opera Illinois and the Illinois State University Faculty Brass Quintet. She has been a prizewinner at the solo competitions hosted by the ITG, IWBC and the National Trumpet Competition. Before becoming President, Kelly served as the IWBC's Executive Director. She earned her B.M. from Northwestern State University of Louisiana and M.M. from Illinois State University.



Co-Editors



Jennifer Marotta is currently a freelance musician and trumpet teacher in Los Angeles, California. She is a former member of the "President's Own" United States Marine Band, and was the Assistant Professor of Trumpet at Kennesaw State University in Atlanta, GA, from 2006 until 2012. Jennifer is currently a member of the Grand Teton Music Festival, the Chicago Music of the Baroque, and is a substitute with the San Francisco Symphony. She has performed regularly with the Atlanta Symphony

Orchestra, Atlanta Opera, Atlanta Ballet, Indianapolis Symphony, Rochester Philharmonic, Georgia Symphony, New World Symphony, and the Columbus Symphony. Marotta received her B.M. degree from Northwestern University and M.M. degree from DePaul University.

Raquel Rodriquez is the Assistant Professor of Trumpet at Northern Kentucky University. Raquel is a versatile musician having appeared as a clinician, soloist, and chamber musician throughout the United States, Canada, the United Kingdom, and China. Raquel was a performing member of the internationally known Synergy Brass Quintet in their 2008-09 national tour and performed in over 200 concerts and clinics across the nation. Dr. Rodriquez received her BM and MA degrees from West Texas A&M University and DMA degree at the University of North Texas.



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Traci Nelson: Conference Recap

I am so proud to be a member of the International Women's Brass Conference. This year's conference was the second that I have attended, and (spoiler alert!) at the end of each I walked away with inspiration, motivation, and new friendships. I also leave with gratitude that IWBC exists—an organization that not only honors the pioneers in women's brass playing, but brings together brass players and brass lovers, men and women alike, into an environment of camaraderie, support, and celebration. These conferences are different from any other educational, competitive, or professional music seminar I have ever been to: even within the competitions, the aforementioned values are present. Thank you, Susan Slaughter, for being awesome as a trumpet player and person, and for creating a place for us to gather!

I'd like to mention some of my favorite parts of the 2012 conference in Kalamazoo. First, I love learning about the lives of the pioneers that are always honored. Though I have had my own struggles as a female brass player (ie: not being taken seriously until people hear me play, sometimes), these women, such as Carole Dawn Reinhart, Laurie Frink, and so many more, truly have "paved the way" in the world of women's brass by being some of the best, and some of the first.

It was fun for me to hear my friend from Chicago, Julia Filson, perform with her brass quintet, Gaudete, who were featured at one of the church concerts. Other favorite concerts included Monarch Brass (I hope to play with Monarch at some point in the future!), Merrie Klazek's improvisations, and Kiku Collins' and Jen Krupa's exciting jazz performance.



Traci Nelson

who continued sharing helpful thoughts with me afterward about a specific question I had regarding freelance work. (JoAnn—thanks, you may not remember what we talked about, but it was exactly what I needed to hear!)

Last but not least, my very favorite part of attending this conference was being there with my sister, Kayla Nelson, professional horn player and horn professor, who I have looked up to from an early age. Western Michigan is also where she completed her master's degree in horn performance and it was fun for us both to spend time again in Kalamazoo, and to witness the greatness that is Lin Foulk and Deanna Swoboda. They were great hosts. Cheers and thank you to IWBC and its young but strong tradition of support and fun, honoring those pioneers, and inspiration!



Genghis Barbie Horn Quartet

My favorite masterclasses included Abbie Conant—best alphorn playing I have ever heard; it was magical!—also, her artistic discussion about Leonardo da Vinci's principals applied to performing, Genghis Barbie Horn Quartet, who answered questions about marketing and juggling their schedules in an informal and humorous way, and JoAnn Lamolino,



Carole Dawn Reinhart and Marie Speziale

Commissions Corner



Victoria Bond composed *Languor/Anger/Clanger*, a piece for brass quintet, which was premiered by the Western Michigan Brass Quintet.



Libby Larson composed *Ridge Runner* for trumpet and percussion duo. It was premiered by the virtuosic Karin Bliznik on trumpet and the Coalescence Percussion Duo (Judy Moonert and Greg Secor).



Commissioned composers discuss their pieces at IWBC 2012



Tania Leon composed *Origenes*, a piece for brass and percussion ensemble, which was premiered by Monarch Brass.

2012 International Women's Brass Conference

by Lauren Veronie, US Army Field Band

June was a busy month, but it was the good kind of busy—the life-changing, inspiring, experience-filled kind of busy, so I'm not complaining. June started out with a trip to Kalamazoo, Michigan, where I represented the US Army Field Band at the International Women's Brass Conference. Sergeant Major Ginger Turner, trumpet player, and Concert Band NCOIC also attended the conference. SGM Turner has been heavily involved with IWBC for many years, and it was nice to have her as my "guide" and mentor while there. Almost as soon as we got off the airplane, the two of us jumped right into helping with the competitions. We organized music, selected excerpts, did a little photocopying, and most importantly, adjudicated the competitions themselves. I tried to make myself as useful as possible, and had a good time watching, learning, and experiencing the behind-the-scenes work that goes into pulling off an event like this.

People who aren't familiar with IWBC usually have lots of questions about the organization. Is it for women only? No, definitely not. There are attendees of both genders, and although part of the purpose is to feature professional female artists, there were plenty of males performing and giving presentations. I'm often asked if a conference featuring women is even necessary anymore? Haven't we broken the glass ceiling by now? Well, yes, there have been many strides toward equality for women in the music field. I'm proud to say that the military has been at the forefront of pushing for neutral, impartial auditions. But women are still heavily underrepresented in the field of brass music. There are many reasons for this, but the bottom line is that IWBC remains relevant, and will be until it is no longer an anomaly to see a woman holding a tuba in an orchestra or band.

In the picture below, Chief Master Sergeant Jan Duga, tubist with the US Air Force Band, is on the far left. She was hired thirty years ago and was the first female tuba player to ever win a job with one of the premier military bands. She remains the only female tubist to ever serve with the USAFB. Next to Jan is Chief Musician Kelly Watkins of the US Coast Guard Band. Again, she was the first female trumpet player to be hired



Lauren Veronie



Jan Duga, Kelly Watkins, Ginger Turner, and Lauren Veronie

with the USCGB. SGM Turner was the first and only female trumpet player to perform with the Field Band, until we just recently hired Sergeant First Class Liesl Whitaker on lead trumpet with the Jazz Ambassadors. Believe it or not, I am the first and only female euphoniumist to play with the Field band, and I came into the job in 2008. Okay, you say, but there aren't that many euphonium players anyway, right? True, but in the 65 year history of the Field Band, I'd say that one female in the trumpet and euphonium section is a pretty low number, statistically.

Is IWBC about male-bashing? No way! The great thing about this organization is that it's all about celebrating those who have done groundbreaking work and achieved extraordinary things on their instruments. The organization also raises awareness about the the history of women in brass music. It's not something that shows up in music history texts, but it is important to be aware of our roots. Not everyone experiences discrimination on their professional journey. I count myself fortunate that I have had very few negative experiences related to my gender. But I do notice how few

of us there are, and I am often asked to speak with young female students who are looking for my perspective on making it in a “man’s world.” This conference made me feel very connected. It is a unique opportunity for fellowship with people who share lots of common ground.

In addition to organizing mock band auditions, SGM Turner put together a military career panel and invited several of us to speak about opportunities in the military band field. It was nice to hear from colleagues in sister organizations. The time flew by, and there were lots of questions. A woman attending the conference from Mexico City came up to me afterward and mentioned how amazing it was for her to see female military musicians. In some parts of the world, it is even more of a rarity than it is in the United States. That underscored for me the importance of our presence at this event.



Military Career Panel

One of my favorite presentations at the conference was by Chief Jan Duga, who is retiring this year after thirty years of service. Jan spoke at length about the adventures of her amazing career, sharing priceless pictures and recordings with the audience. There are two reasons this presentation was particularly poignant for me. First, Jan was the first female brass player in the military that I ever met. I traveled to Washington D.C. when I was 16 to compete in the Colonel George S. Howard Young Artist Competition. I was told to look out for Jan and make sure to say hello. She was so warm and friendly, and I was awestruck by the Air Force Band. She was an early role model for me, and it was very meaningful to hear some of her personal recollections and stories.

Honoring Jan’s rich, thirty-year career made me think about the phase I’m in of my own military service. I am coming up on four years with the Field Band. It is true that

time has flown by, but imagining myself where Jan is now, looking forward to retirement, is an exciting prospect. I don’t know if I will do thirty years in the military, but I do hope to have half as fulfilling a professional journey as Jan.

The best part about this conference was meeting and connecting with great people. I’ve been to lots of Tuba-Euphonium events, and I feel like I have my own lovely, dysfunctional family in the tuba-euph community. This really got me out of my comfort zone and introduced me to new people and repertoire. It was refreshing to attend recitals with varied instrumentation and unique concepts. One of my favorite recitals was the evening jazz concert, featuring Musician 1st Class Jen Krupa of the US Navy Band. Jen plays lead trombone in the Commodores, the Navy’s premier jazz group. Jen is a total bad-ass, and the whole performance rocked. She was joined by Kiku Collins, a trumpet player from NYC. It was a treat to hear soloists with combo, it brought me back to my days as a UNT Jazz groupie.

With any brass conference, you have the inevitable hang. Kalamazoo, home of Bell’s Brewery, is one of the best towns in the country to host a hang, in my opinion. There were many great discussions and friendships forged

over frosty beverages. There is such a wonderful amount of access to top professionals at this conference. It’s a little intimidating, at first, to be so casual with legends of the brass field such as Susan Slaughter, Marie Speziale & Carole Dawn Reinhart. But the environment of IWBC is so friendly and welcoming, everyone is very supportive and encouraging to younger players.

On the final day of the conference, I performed in recital with pianist Dr. Barbara Young. I had anticipated this performance for quite some time. I premiered two pieces of new music for euphonium and piano. It is exciting to share something with an audience for the very first time.



Jen Krupa

The first piece I premiered is a very dear work called *Portrait*. I've mentioned my niece, Meghan, on my blog several times, she died suddenly in May of 2009 of myocarditis at the age of 23. Meghan was a huge part of the Veronie family, and the loss of her presence is a constant hole in our hearts. I wanted to have some musical way to pay tribute to her life, so I spoke with composer Sanae Kanda about writing a piece that would capture a bit of her spirit. Sanae has written a lovely piece of music that I am proud to add to the repertoire. The first movement is exciting and fanfare-like, depicting Meghan's larger-than-life personality. The second movement is a simple, hauntingly beautiful melody. The piano has an extended interlude that is very hymn-like. The third movement is a happy, calypso-esque dance. This is probably my favorite movement, as it pays tribute to Meghan's love of dancing and the beach.

I also premiered a work by one of my favorite euphonium players, Matthew Murchison. Matthew is more than just a phenomenal brass player, he is also a talented composer. His delightfully twisted sense of humor is apparent in this new work, *Tales from the Road: The Sternum Buster*. The piece is a through-composed, programmatic work that illustrates the fate of a hapless concertgoer who ran into some trouble, (and the stage), at a River City Brass Band concert. Matthew and his wonderful wife, Pam, were kind enough to drive up from Pittsburgh for the premier of *The Sternum Buster*. The audience loved his colorful program notes, and the piece was very well-received.

This recital was a great way for me to cap off an amazing week at IWBC. After my performance, SGM Turner and I jetted back to Grand Rapids to catch our evening flight to Baltimore, we had to get back for rehearsal Monday morning. As fate would have it, our flight was cancelled, so we had



Lauren Veronie

a little adventure figuring out how to get back home in time for band. After a 3:30am wakeup, we took the earliest flight back and made it to Fort Meade just in time for our rehearsal with the band. Is this hectic life what being a rockstar is like? I don't know, but I sure did take a few naps that week.

IWBC 2012: Jan Duga receives a Lifetime Achievement Award

By Dr. Natalie Mannix

At the 2012 IWBC in Kalamazoo, Michigan, Jan Duga was awarded a lifetime achievement award in honor of her many contributions to the organization and her storied career as the first female tuba player to win a job with a premier military band. She is also a charter member of the IWBC and performed at the first conference in 1993.

Jan—whose dad, Jules Duga, also played tuba—began playing tuba in Bexley, Ohio at the age of 9. She graduated with a music education degree from Ohio State University and a master's degree from Arizona State where she studied with Ray Nutaitis. At Ohio State, Jan was honored to be the first female to “dot the i”, a marching band tradition where a senior tubist is selected to be showcased in the script “Ohio” formation, an honor her dad had over 30 years earlier. After graduation, she had a brief stint teaching in the Ohio public schools before winning a job with the U.S. Air Force Band in Washington, DC.

Being a female tuba player 30 years ago may have challenged some, but Jan didn't leave any room for criticism. She circumvented any sidelong glances by always being the most prepared and, during one memorable Air Force ceremony, carrying her 32-pound sousaphone 4 miles without a complaint.

The many highlights of her career include performing with the Air Force Band in Red Square, Moscow for the 50th Anniversary of V-E Day



and soloing with the Brass Band of Columbus at the 1992 International Tuba Euphonium Conference. Upon retiring this year after 30 years of service, Jan will continue to freelance and maintain a private studio. The IWBC would like to thank Jan for being a role model to all brass players and for her many years of service!

2012 IWBC Susan Slaughter Solo Brass Competition Winners

The IWBC would like to thank everyone who participated in the 2012 Susan Slaughter Solo Brass Competition.

The competition was held from June 6-8 at Western Michigan University in Kalamazoo, Michigan.

Congratulations to our preliminary and grand prize winners!

There were three age categories in the competition:

Category 1: Age 18 and under

Category 2: Age 19-28

Category 3: Age 29 and over

Grand Prize Final Round Winners

Category 1

1st place: Grant Jameson, euphonium

Honorable Mention: Benjamin

Darneille, tuba

No 2nd or 3rd place awards

Category 2

1st place: Hana Beloglavec, trombone

2nd place: Matthew Shipes, tuba

3rd place: Ryan Chen, euphonium

Category 3

2nd place: Mary Bowden, trumpet
and William Mann, trombone (tie)

No 1st or 3rd place awards

Preliminary Round Winners

Trumpet

Category 1

2nd place: Michelle Schleevogt

No 1st or 3rd place winners

Category 2

2nd place: Matthew Barker

3rd place: Ai Ishigatsubo

Honorable mention: Honami

Hasegawa

No 1st place award

Category 3

1st place: Mary Bowden

2nd place: Merrie Klazek

3rd place: Kana Miyashita

Horn

Category 1

2nd place: Ellie Snyder

No 1st or third place awards

Category 2

1st place: Katie Johnson

2nd place: Jancie Philippus

3rd place: Erin Futterer

Honorable Mention: Sally Podrebarac

Category 3

1st place: Sharon Weyser

2nd place: Renee Menkhaus

3rd place: Stacie Mickens

Honorable Mention: Tiffany

Damicone

Trombone

Category 1

No contestants

Category 2

Tenor trombone:

1st place: Hana Beloglavec

2nd place: Matthew Shipes

3rd place: Christopher Van Hof

Bass trombone:

2nd place: Katie Cox

Honorable mention: Craig Freeman

No 1st or 3rd place awards

Category 3

1st place: William Mann

2nd place: Sarah Paradis

Honorable Mention: Christina Hayes

No 3rd place award

Euphonium

Category 1

1st place: Grant Jameson

2nd place: Adam Bailey

Category 2

1st place: Ryan Chen

2nd place: Blake Birmingham

and Matthew Shipes (tie)

No 3rd place award

Category 3

2nd place: T. Jon Pelon

No 1st or 3rd place awards

Tuba

Category 1

1st place: Benjamin Darneille

2nd place: Elena Zarecky

Category 2

1st place: Matthew Shipes

2nd place: Andrew Larson

3rd place: Michael Post

Honorable Mention: Stephanie Frye

Category 3

No awards given

IWBC 2012: Honoring Pioneers in Brass Performance

By Dr. Joanna Ross Hersey

For the past twenty years, one important function of the IWBC has been to document and honor the contributions of women in the history of brass performance. Beginning with the first conference in 1993, the IWBC has researched and shared information on the tough, talented, and often under-appreciated women who paved the way for those of us lucky enough to work in the field today. We stand on their shoulders, and these women, who we have termed pioneers, have the strength to support us. The 2012 conference in Kalamazoo added five women to the list, women who represent the highest level of achievement from jazz to opera and back again.

The IWBC chose to honor two women who represent trumpet performance and the resiliency needed to succeed on this instrument: Laurie Frink and Ernestine "Tiny" Davis. Frink, a freelance trumpet player who has worked in New York City since the 1970s, has played with Benny Goodman, Gerry Mulligan, Mel Lewis, and many others. In addition to her active private teaching studio, she is a member of the faculties of New York University, New School University, Manhattan School of Music, and New England Conservatory. In addition, a posthumous award was given to the legendary Tiny Davis, who is well known to many as a performer with the all-female big band, the International Sweethearts of Rhythm. Nicknamed "Tiny" because of her large size, she became a feature attraction, singing and playing trumpet with them for almost ten years. In 1947, she left the band to form her own group, Tiny Davis and her Hell Divers. Davis continued with a full performance career before passing away in 1994.

Two orchestral horn virtuosos were honored this summer in Kalamazoo. One honoree was Julie Landsman, one of the most distinguished performers and teachers of our time, held the position of Principal Horn of the Metropolitan Opera Orchestra for twenty-five years, until her retirement in 2010. She now enjoys a wide variety of musical activities, including performances with the Orpheus Chamber Orchestra, of which she is the newest member. Her support and presence at the IWBC conferences has meant a great deal to the women who have followed in her footsteps and listened to her countless recordings. In addition, a posthumous award was given to Helen Kotas Hirsch, Principal Horn of the Chicago Symphony Orchestra from 1941-1947. Born in Chicago in 1916, she attended the University of Chicago, where she majored in psychology and studied horn with Louis Dufresne, Principal Horn of the NBC Radio Symphony in Chicago. When Rodzinski took over as music director in 1947, he re-hired Philip Farkas as Principal Horn, which demoted Hirsch to section playing and she left the CSO at the end of that season. During the 1950s and 1960s, she played Principal Horn in the Grant Park Symphony and was the original Principal Horn of the Lyric Opera of Chicago. She was a passionate teacher, serving on faculty at the American Conservatory of Music, Wheaton College, and the Sherwood Conservatory of Music.

Trombone was well represented by Dorothy Miriam Ziegler (1922-1972): trombonist, pianist, opera coach, and conductor. A 1943 graduate of the Eastman School of Music, her performances on trombone in the All-America Youth Orchestra under Leopold Stokowski during 1940, and the Tanglewood Music Center Orchestra under Serge Koussevitzky paved

the way for her first professional job as trombonist with the National Symphony Orchestra. In 1944, she won the Principal Trombone position with the St. Louis Symphony. She was later hired as the St. Louis Grand Opera Guild's accompanist and thereafter her most significant work was as a vocal coach, conductor, and artistic director. During her twenty years with the St. Louis Symphony, Ziegler taught at the St. Louis Institute of Music, Washington University, the University of Southern Illinois, Indiana University (where she directed the Indiana University Opera Theater), and the University of Miami.

Another important aspect of the Kalamazoo conference was a new addition to the awards festivities, the first ever IWBC Lifetime Service Award. Presented to Jan Duga, tubist with The United States Air Force Concert Band in Washington D.C., this award honors a lifetime of service to the profession. The first women tubist in one of our nation's premiere service bands, Jan's career in the Air Force began in 1983, after her graduation from The Ohio State University and Arizona State University. Jan is a charter member of the IWBC and has served as an inspiration to many women interested in careers in the military band system.

“The IWBC is proud of the strength and perseverance with which these women led their lives.”

The achievements of these women, who encountered such challenge but set such a fine example, should be shared with young students, and celebrated with the world. The IWBC is proud of the strength and perseverance with which these women led their lives. For more information, including complete biographies, photos and links to research information, please visit myiwbc.org.

2012 IWBC Mock Orchestra and Service Band Auditions

The IWBC would like to thank everyone who participated in the mock orchestra and service band auditions.

The competition was held June 5-8 at Western Michigan University in Kalamazoo, Michigan.

Listed below are the preliminary and final round winners for both auditions.

Orchestra Mock Auditions

Preliminary Winners

Jo Ann Lamolino, trumpet
Stacie Mickens, horns
Samuel Gardner, tenor trombone
Heather Miller, bass trombone
Patrick Melvin, tuba

Honorable Mention

Stephen Lecik, tenor trombone

Final Winners

2nd place: Jo Ann Lamolino, trumpet
and Patrick Melvin, tuba (tie)
3rd place: Stacie Mickens, horn

Service Band Mock Auditions

Preliminary Winners

Matthew Shipes, euphonium
Austin Oprean, tenor trombone
Patrick Melvin, tuba

Final Winners

1st place: Matthew Shipes, euphonium
2nd place: Patrick Melvin, tuba
3rd place: Austin Oprean, tenor trombone



Orchestra Mock Audition Winners



Solo Competition Winners
With Kelly Watkins and Susan Slaughter

2012 IWBC

Western Michigan University



NOTE- WORTHY NEWS

Marie Speziale Conducts US Air Force Band

In June of 2012, **Marie Speziale** was invited to Washington, D.C. to conduct and coach the brass section of the US Air Force Band. She also presented master classes and worked with the members of the trumpet section. After this successful collaboration, Ms. Speziale was invited to return to Washington, D. C. to work with the USAF Band brass section and USAF Ceremonial Brass at the end of November (2012).



Send your NoteWorthy News items to Jennifer Marotta (jennifermarotta11@gmail.com) or Raquel Rodriquez (trumpet@solotromba.com)

80 and Still Ticking (Press Release, August 2012)

Jazz/legit trumpeter, AAIRR Power AcoustiCoils owner/inventor **Don Novy**, became an octogenarian recently and celebrated it at a buffet for family and friends...the next day after playing a 3 hour dance gig! Still active in the music business both as a player and manufacturer, his musical journey continues...performances and making AcoustiCoils; which incidentally, in this economy, are a very inexpensive way to up-grade your band's instruments and therefore it's performances! Patented and time tested, AcoustiCoils can improve brass, woodwind and sax player's focus, articulation, intonation, dynamics, range, and response. Available in 21 models retailing for \$40 each (or less with a quantity order). Their unconditional money back guarantee has seldom been requested! For more than you ever wanted to know about 'em, visit:

www.dmamusic.org/acousticoils

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NOTE-WORTHY NEWS



Peggy Moran has been appointed Instructor of Horn and Theory at the University of Central Oklahoma. Peggy has been an active freelance performer in the Indianapolis area for the past decade, where she played extra horn with the Indianapolis Symphony, the Indianapolis Chamber Orchestra, the Louisville Orchestra, and the Dayton Philharmonic. She completed a BM from the University of Chicago and an MM and a Performer Diploma from Indiana University. Peggy also expects to complete her DM from Indiana University in the summer of 2013. Peggy's primary teachers have been Ethel Merker, Michael Hatfield, and Jeff Nelsen. She is on staff at the Kendall Betts Horn Camp, as well as being a member of the board and the scholarship committee for the camp.

Trumpeter and music historian **Susan Fleet** had the honor of introducing Doriot Anthony Dwyer at the first Rochester Music Hall of Fame Award ceremony on April 30, 2012 in Rochester, NY. Dwyer, a graduate of the Eastman School of Music, won the principal flute job with the Boston Symphony in 1952, making her the first woman appointed principal in a major orchestra. She went on to play principal flute for the Boston Symphony for thirty-eight years.

Fifteen hundred people filled the Eastman Theatre—it was an event filled with tears, laughter, stories, and most importantly, music. Susan Fleet helped us to understand the barriers that Doriot broke down by her sheer talent and determination. There were few dry eyes in the audience after this induction. At the age of 90, Dwyer performed one movement of Darius Milhaud's *Sonatine* for flute and piano and she received a standing ovation from the audience. Read more about her life and career at Fleet's website: archives.susanfleet.com/documents/doriot_anthony_dwyer.html

Liza Zumbrunnen recently published her first publication entitled, *Britches Full of Stitches* by Waterton Brass Music. For more info, please visit: www.watertonbrassmusic.com/3-008.shtml and www.watertonbrassmusic.com/zumbrunnen.shtml.

The Zinkali Trio (Elise Carter, flute; Susan LaFever, horn; Laura Ravotti, piano) performed the World Premiere of Adrienne Albert's first movement of *War Stories* entitled *UnCivil Wars* at the International Horn Symposium on Friday afternoon, May 18th at the University of North Texas, with the composer in attendance. This dramatic movement features the horn playing taps, while the flute doubles on piccolo, to recreate the feel of Civil War times. The piano uses loud chord clusters to evoke cannon shots, and it dies away at the end with the horn on D1!



Laura Ravotti, Elise Carter, Susan LaFever, Adrienne Albert

2012 IWBC

Western Michigan University





Spotlight on...Amanda Davidson



Photo: Chris Lee

Professional Positions:

Principal Trombone, San Antonio Symphony (2004–present)
Associate Principal Trombone, New York Philharmonic (2009–2011)

Hometown:

Oakland, MD

Education:

Bachelor of Music from the Juilliard School (2004)

Biggest Influences:

My trombone teacher, Harold Hudnell: he had the courage to

start me on the instrument I picked out, the trombone. At the time, the trombone was taller than me (I was only 6 yrs old). My middle school band director, Marjorie Clever: she was kind enough to drive me once a week to an adult community band rehearsal where we both played in the group. Her encouragement was a big reason I went into music. My trombone instructor through high school, Dr. Keith Jackson, Trombone Professor at West Virginia University: he was not only a great teacher, but a great mentor and human being. He even traveled with my family and I around the country for some of my senior year solo competitions. My trombone instructor and then colleague, Joseph Alessi: it was an honor to learn from him for four years, and then it was a privilege to play beside him in the Philharmonic. My husband, Mark Davidson: he is an incredible trombonist and musician, and he helps me prepare for my performances by giving me constructive criticism.

Most Memorable Musical Moment:

It's hard to choose one! I would say performing Shostakovich's *Symphony No. 11* at Interlochen,

under Larry Rachleff, is definitely a memorable moment. That was the first time a piece of music gave me goosebumps—I was so excited after that night's concert, I couldn't sleep. Also, playing second to Joe Alessi on Mahler's *Symphony No. 3* was fantastic. It was a thrill and a great learning experience. Most recently, at the latest IWBC, I was performing a recital with Abbie Conant in the audience. She is such an inspiration for me, and it was moving to have her listening to me perform.

Favorite Pieces of Music:

I love the music of Bach, Beethoven, Brahms, Dvorak, oh wait...I have to pick something! That's a tough one! I will say that I am currently addicted to a recording by the vocal group New York Polyphony, *I Sing the Birth*.

Greatest Accomplishments:

Getting to perform alongside of some of the best players in the world, in some of the best orchestras in the world, in some of the best concert halls in the world. That has truly been a great blessing.

Letter From Gerry Pagano

Response from Gerry Pagano in response to an invitation letter to the International Trombone Festival by the host, Jacques Mauger www.itf2012.org.

I'm sure you have a great Festival planned, for those that have the time and the MONEY to go to Paris for a week. This however, is not my only concern. How is it possible in this day and age to completely exclude ALL females from the Festival? What age are you living in? I take pride in the large number of women serving in my orchestra, including every brass section. The St. Louis Symphony was one of the first orchestras to hire a woman in the trombone section, Dorothy Zeigler, or "Dottie" as her friends called her. This was long ago, and with the presence of Susan Slaughter as our Principal Trumpet for many years, it helped to change the concept of what it takes to be a brass musician. I only hope your daughters have some opportunity to experience all of the things

they wish in life, and do not find themselves blocked from entry from any passion their heart may hold. Good luck with your "Mens only Trombone Camp," and I look forward to NOT hearing from you again!

Gerry Pagano

Bass Trombone, St. Louis Symphony

P.S. My section is currently blessed to have a fantastic young lady, Vanessa Fralick, playing with us. She has been a tremendous asset to the entire orchestra, and I can't imagine where we would have been without her these last two years.

Marie Speziale: In Conversation with Kelly Watkins

In 2003, I was extremely fortunate to travel to Cincinnati and take a lesson with none other than the legendary pedagogue, Marie Speziale. Let me just say, I walked out of that (2 1/2 hour) lesson a different musician! Wow! That was, without a doubt, a transformational moment in my musical upbringing.

Marie and I have remained friends and have worked together for the IWBC since that lesson. When she told me that she was retiring from Rice University at the end the academic year, I knew her story had to be shared with the IWBC. An extraordinary woman who has made countless contributions to the field of music, what follows is a look at the legend that is, Marie Speziale.

KW: Marie, I must admit this interview is a great thrill for me. Thanks so much for agreeing to it.

MS: Thank you, Kelly! I am humbled and flattered by your request for this conversation.

KW: Tell me a bit about your early years growing up in Ybor City, FL. Did the Cuban music of that area and your cultural upbringing have much influence on your musical career?

MS: Absolutely! Growing up in inner city Tampa, basically a Latino community, had a profound influence on my career. In our blue-collar neighborhood, discretionary income was a luxury that few families were privileged to have. Few families in that post WWII era could afford one of those new inventions—the television! As a result, we had to make our own entertainment. Just about every week brought opportunities to hear or participate in some form of live music—be it talent shows, benefit shows, dances, or picnics at the local social clubs (Italian Club, Cuban Club, Spanish Club, etc.). Fortunately for me, my dad was a co-founder of one of the most active Cuban bands in the area. They quite often rehearsed in our living room. In fact, I have such fond memories of seeing so many of our neighbors sitting out in front of our home during those rehearsals. They'd bring their lawn chairs, kids, and refreshments, and would just enjoy the music emanating from our home. I remember, with great affection, so many of the members of the band—some really colorful personalities, such infectious enthusiasm for making music. Mostly untrained as musicians (including my father), they relied solely on natural talent and ability—but were always eager to learn something new and to do better. During those rehearsals, I learned the meaning of community, the spirit of cooperation, the concept of shared ideas both musical and non musical, the passion and fun of making music with people you cared about, and the dogged determination of doing things over and over until you got it just right—so that it sounded good, so that everyone would enjoy it, and so that it gave you a sense of pride in a job well done. I honestly feel in my heart that the real joy of being able to do something fun for themselves served as a distraction from the mundane, menial, and often precarious blue collar jobs (mostly cigar factory) on which their existence relied. As I look back on my career, it is clear to me that the lessons I learned in my living room many years ago have served me so well in a career that has spanned over six decades—the sharing of one's talent, respectfully engaging with others in a collaborative spirit, being a reliable team player, and always striving to do better. Most of all, what resonated for me from those early years was the sense of freely expressing one's feelings through music—the sheer passion and joy of making music!

KW: You've always spoken so fondly and with great admiration of your parents. How influential were they in your life?

MS: Kelly, to this day I am still in awe and so very grateful for the extraordinary lengths to which my parents went to ensure a better life for me than the one that they had. My parents were first generation Americans; all four of my grandparents came over from Sicily through Ellis Island. Not unlike many families from the mid 20th century with this background, my parents were determined to give me and my sister the opportunity to be successful, and to live the American dream. Both parents had third grade educations, having to leave school to work to support their families. In fact, my father as an apprentice cigar maker at the age of twelve (1911), worked in one of the largest factories in New York City.

My mom—a warm, really sweet, caring lady and a phenomenal cook, by the way—worked in the cigar factory as well. She did this even though she was highly sensitive to tobacco, and most days experienced really bad headaches and often nausea. She did this for over thirty-five years because she had no other skills and no other employment options. My mother quietly endured so much because she wanted to help pay for trumpet lessons for her little girl.

My dad—extremely bright, very gifted musically, very articulate for only a third grade education—worked in the cigar industry for his entire life, finally retiring at the age of 85. My father went to work at 6:00 AM every morning (fully an hour and a half before the arrival of other workers in his area of the factory) so that he could leave his work bench later in the morning to drive his daughter halfway across town, in order for her to attend schools where she would be able to work with her trumpet teacher on a daily basis. And then repeating the trip in the afternoon in reverse, often staying later than others at the factory to get all his work done. He did this for four years!

It is with this backdrop that I learned so many of life's valuable lessons—values they instilled in me by example at a very early age, and continued to reinforce as I matured into adulthood. To simply state that they were supportive of me, of my interest in music, would

clearly be an understatement. I was blessed to have such great parents—very caring, supportive, encouraging, and loving.

KW: Acknowledged as the first woman trumpeter in a major symphony orchestra, you retired from the Cincinnati Symphony Orchestra in November of 1996, after having served as Associate Principal Trumpet for thirty-two years (1964-1996). Bring us back to 1964, to that Marie Speziale...what goals, aspirations, and fears did you have?

MS: Gosh, Kelly—this question takes me back to what feels like several lifetimes ago. I find it somewhat difficult to verbalize exactly what my feelings were back then with regard to my career. Looking at this through the rear view mirror, so to speak, I am struck by the fact that, in many respects, I was pretty naïve. Truthfully—really quite naïve. I don't remember being fearful of anything. That's not to say that I didn't have some concerns about the fact that as a young lady trumpeter I was flatly being denied opportunities to audition for orchestras. At the time, it was actually so surprising, so unexpected, especially since I was already playing full time (filling a position vacated due to illness) with the Cincinnati Symphony Orchestra while still performing all my student assignments in the College-Conservatory of Music ensembles. I was playing what felt to be non-stop all over town, in all sorts of extra engagements, including a regularly featured solo spot on one of the daytime television shows at WLW-TV. I guess what stands out most in my mind was my unwavering determination to succeed—no matter the obstacles. I refused to be discouraged. I just had the feeling that somehow, things would work out, and that I would always be able to play my trumpet. That's all! I just wanted to play my trumpet!

KW: Having taught at the prestigious institutions of the University of Cincinnati College-Conservatory of Music, Indiana University and Rice University, what has education and the art of teaching meant to you over the years?

MS: It has been such an enormous honor and privilege to serve on the faculty of these great music schools. In answering this question, I can't help but reflect on one of your earlier questions regarding my parents. My success as a teacher can be traced back to the values my parents instilled in me as a youngster. Do we detect a recurring theme? I'm still amazed that someone who grew up in an inner city environment and whose parents had only third grade educations would eventually end up teaching at such prestigious schools.

You have to understand the enormity of the value my parents placed in the absolute need for their children to have good educations. In fact, I find myself chuckling a bit as I answer this. One family anecdote—I can't tell you how many times I heard my father say it to us, was that if we didn't have a good education, we'd have a hard time succeeding in life. My sister and I would always respond with "OK, Pop, we understand!" He'd then give us that "knowing look" to reassure himself that we got the message. The day I graduated from college, the first in my family to do so, I saw my father in tears—showing an emotion he rarely exhibited.

One of the greatest gifts I received was that I was blessed with such incredibly effective, caring and inspiring teachers—Robert Price (my first teacher in Tampa), Eugene Blee, Ernest and Betty Glover (teachers at the Conservatory), Max Rudolf (conductor of the Cincinnati Symphony Orchestra), and Arnold Jacobs.

It is with this perspective, this backdrop, that I approach teaching. Being entrusted with the education of so many talented young musicians is a responsibility I have embraced with the greatest enthusiasm and have taken extremely seriously. Teaching at these institutions has offered very unique and challenging experiences. I absolutely love working with young performers. The combination of knowledge and experience is so powerful: being blessed with ample amounts of both, I am constantly inspired to share my expertise with them. It is my responsibility to find ways to motivate my students to do better, and to help them develop skills to achieve even greater success. It's so rewarding when a student not only meets but exceeds your expectations. It's even more gratifying when those very students with whom you worked as young adults become successful in their own right, and then share what they learned from you with their own students. There's no greater recognition and compliment of one's work than that. As a teacher, perhaps the biggest thrill of all comes when you get that phone call with the news that your student has just won a significant competition or audition.

KW: As a former long time member of the Board of Directors and past president of the International Women's Brass Conference, you have served our organization with great distinction. What role do you see the IWBC playing in the next decade?

MS: Before I answer this question, I would be remiss if I did not take this opportunity to tell you what an extraordinary honor and privilege it has been for me to be associated with the IWBC these past twenty years. Additionally, you, Susan Slaughter, Sharie Huff, Amy Cherry, Laurel Olson and all the wonderful members of the board and the organization have my deepest gratitude for the support and love you have shown me over the years. You've inspired me in so many ways!

I think that as we move forward, we must examine the past to know how to prepare for the future. Let us reflect on the significant growth of this organization and the enormous range of activities erupting from the IWBC since Susan Slaughter hosted that first conference in 1993. The fact that there are now so many women occupying positions in the brass

...continued on page 22

Lady Brass Series Abbie Conant: One of a Kind

Part I

By Christina M. Cavitt, freelance writer and biographer

Author's note: Much has been written by and about Abbie Conant (see sidebar). Much more will come. But where are this adventurer's roots, what is her source of strength and courage, who are her champions and foes, and what will her morrow bring? This first of two installments explores how her legend began.

"She is still here and breathes through me as if I were young again."
From "My Old School," a poem by Abbie Conant

Abbie Conant is one of a kind. Go on. Google her. She's the only one out there.

She is a poet, music theater performing artist, trombonist, singer, teacher, and an unwitting advocate for social change. Her journey began March 14, 1955, when she made her debut as the youngest of five children, born to John and Georgianne Conant. Back then, the family lived in Pryor, Oklahoma. They named the new baby girl after her mother's dearest friend, whom all the Conant children called "Aunt Abbie."

"I think they ran out of ideas by the fifth child," Abbie joked. "I don't have a middle name and I didn't even get Abigail for my first name. I was simply Abbie. But that's okay with me. I consider it an honor to be named after Aunt Abbie. She was a very dignified woman—full of grace and kindness."

BOOM!

Abbie said the Conants were "a typical Baby Boomer family. Dad worked, Mom stayed home. We were never much into religion, although we were vaguely Episcopalian. We usually had dinner together and then sat down to watch TV" Things were pretty Ozzie & Harriet until 1968 (more about that later).

Abbie is living proof that children survive despite themselves. Abbie explains how as a toddler, she wandered into a horse corral, "I wasn't one bit afraid. The horses were calm and we were all having a fine time. But when my mother saw me, she came a runnin', screaming bloody murder." Family lore has it that little Abbie peaked out from around a horse's legs and responded with indignation, "What do you want, Mommy?"

At age three, "I climbed up behind the wheel of our Oldsmobile to make-believe drive," she recalled. "Our car had this cool cigarette lighter and I discovered that when you pressed it in, it would pop out glowing red and hot. You could use it to make impressions on anything that would melt. I proceeded to burn little circles on the steering wheel and vinyl seat. When I got bored, I put the lighter back and hopped out of the car, inadvertently releasing the brake. Pretty soon, I saw my mother chasing the Olds as it glided down the driveway and into the street. I don't think she had any idea how that happened, actually," Abbie said, with her infectious laugh. "I wasn't about to 'fess up, either!"

Music, frogs, and crunchy puddles

Young Abbie was a tomboy of the first order. The Oklahoma house sat on the edge of an open prairie where she was allowed free rein. That patch of wild held all kinds of critters that she delighted in bringing home. Her favorite playmates were frogs, toads, and tortoises.

"Anything I could get my hands on was fair game," she said, explaining that hers was a "catch-and-release" program. "I'd catch 'em and they'd escape by the next morning." Her earliest memories are of playing outdoors, the early spring scent of wood smoke in the air, and the satisfying crunch of stomping on frozen puddles. But the indoors held a certain magic, too.

"My introduction to classical music was listening to my mother play on our old Wurlitzer upright piano," Abbie said. "I would listen and weep, because it was so beautiful. I think I resonate with my mother in many ways. She's an artistic soul with a touch of flamboyance and genuine sense of style in every possible way—in conversation, dress, artistic taste, color, design, and form. She also has a very colorful personality."

The family LP (long playing) record collection was eclectic, which ranged from classical to big band to contemporary.

"My father especially loved musicals, so *Oklahoma!*, *The Windjammer*, *West Side Story*, *The Sound of Music*, *My Fair Lady*, and *South Pacific* were played ad infinitum," she said. This deeply influenced her early musical development, as did just about any good music. "Johnny Mathis was big and we had one of his albums," she continued. "I remember the incredible freedom and sensuousness of his vocalizing, and how dream-like those songs were."

The Conant record cabinet also featured recordings of Beethoven's *Fifth Symphony* and the *Creatures of Prometheus*. Abbie listened to those records full blast in the living room late at night.

Lady Brass features women whose bold musical strides profoundly influence the female brass playing arena. This series is about the ladies behind the legends and how they've opened doors for themselves and others. They work, live and love like most everybody else. What sets them apart is talent and the discipline to parlay their gifts into the musician's way.



Abbie Conant

“Our dog, Kai, a German Shepherd, seemed to like Beethoven as much as I did, so we would do sort of an interpretive dance to this glorious music. I held his front paws, he placed his back paws on top my feet and we had a great time.” Her family, mostly tolerant of her nocturnal hours, was abed just down the hall. Her brother wasn’t exactly thrilled with the late night Beethoven sessions. One time, he wandered out of his bedroom, ruffled with sleep and intent on quieting things down.

“Hey, Abbie, your music woke me up.”

“It should. It’s Beethoven!”

“Aw, c’mon. Could you turn it down?”

“No way...it’s Beethoven!”

For a moment, he just stared at her in dazed exasperation. Then, realizing he couldn’t possibly win this one with his little sister, he stumbled back to bed where he covered his ears and tried to find sleep.

A recording of Mozart’s **Third Horn Concerto** also graced the collection. The flip side was Ravel’s *Piano Concerto*. The opening trumpet solo “absolutely thrilled me every time,” she said. “It still does. I even attempted to play some Mozart and Ravel on my Olds Ambassador.” Back then, she didn’t know that trombone had a vast repertoire all on its own. But no matter. Any kind of great music touched the girl’s very soul.

She was in her mid-teens when she first heard a live orchestra. Her mother brought her to a Sacramento Symphony concert. Abbie’s band director played tuba—the principal trombone was her teacher. For the musically impressionable youngster, “It was practically a religious experience,” she said. “They had a soloist who played Mozart’s *Flute Concerto in D Major*. I practically fell out of my chair, thinking ‘THAT’S how a flute should sound!’ They also played Beethoven’s Eighth and the *Háry János Suite*. I was astounded and deeply affected by this incredible music. That memory is permanently burned into my brain.”

“Heidi”

Abbie’s dad, a physical chemist, was recruited to work in Southern California’s aerospace industry, so the Conants moved. Abbie started kindergarten on the West Coast. The family would relocate for his job many times in the ensuing years.

The summer before she entered third grade, John and Georgianne bought a house in the country in Etiwanda, near the foothills of the San Gabriel Mountains—“a Garden of Eden in the 1960s,” she said. Since they had all kinds of land, she and her siblings begged their parents for horses. Her dad said yes, “But only if we could find a horse that ate lemons,” since they had a lemon grove. The badgering continued. One day, in an attempt to placate his kids, he brought home two baby goats. Abbie was thrilled. She fed, brushed, and loved the animals with great devotion. They followed her everywhere, they loved to get on the roof of the house, and they climbed on top of visitors’ cars. She laughingly said that she felt like Heidi from the novel by Johanna Spyri. Sans dirndl and petticoat, of course. She was a self-respecting tomboy, after all.

Abbie was closest in age to her big brother and emulated him far more than her big sisters. She noted, “Being around boy stuff gave me a sense that it was okay to use my physical strength. In that way, it gave me confidence, because I was pretty strong. On other levels, I had almost zero confidence. I was rough and tumble and could shoot both rifles and shotguns. And, in fact, it seemed to me that the girly-girls had a great disadvantage and their lives seemed limited. But I didn’t know anything. I was just going by what I saw and what I felt.”

Like so many of her generation, Abbie grew up watching TV hits of the day. Her family favorites included *The Flintstones*, *Bonanza*, *Get Smart*, *Dick Van Dyke*, and *The Andy Williams Show*. She noted, “We loved Jonathan Winters, the comedian—he’s a family member, as far as I’m concerned. We also watched Ed Sullivan and Johnny Carson. When I was older, I stayed up late to watch *The Tonight Show* just to hear Doc Severinson.

Summer of ‘63

Inevitably, the summer of ‘63 turned to autumn, school began, and Abbie had to leave her “kid” goats behind. Fortunately, “I had a wonderful third grade teacher,” she remembered fondly of the dedicated and innovative woman who nurtured Abbie’s artistic nature. The girl was always drawn to creative people and “I absolutely loved Mrs. Pizzo. She was from New Jersey and had this great accent. She was one of those passionate teachers who really cared about her students. She taught us

cursive handwriting and was always having us do these clever art projects that sparked my imagination.”

Abbie started playing flute the summer after third grade at Etiwanda Elementary School where “I joined this really horrible little grade school band,” she said. “I had almost zero talent for flute. I didn’t even know how to put it together correctly, much less make a sound out of it. The band director was a professional flutist who played in the Redlands Symphony. He was incredibly mean. He would yell at me and then send me to the back staircase to practice. Obviously, he didn’t get that I’d never had a lesson on the thing. I’d go back there and cry and after a few minutes, I’d sneak back in. Then he’d yell at me again and banish me to the staircase. My mother caught on that I was having troubles at band and she sent me over to a friend’s house whose fifth grader could actually play flute.

“She taught me to hold it correctly, cluing me in on technique. ‘Blow over it like you would a Coke bottle. Dah-dah-dah. And here’s the notes C and D, and here’s how you read the fingering chart.’ After that, I was fine. But I remember there was one trombone player who sat somewhere behind me, and he always looked so content. He reminded me of the Disney character, Goofy. The conductor never yelled at him. He just sat there, happy with his trombone. It was such a cool-looking instrument, too. I made a note of that somewhere in my soul. ‘Trombone players are relaxed and happy. Flute players are tortured!’”

In fifth grade, “I marched with my flute representing Bonanza Elementary School in the Helldorado Parade in Las Vegas,” Abbie said. She recalled sweltering in the 100-degree heat, wearing the uniform of cowpoke hats, long blue jeans, and heavy riding boots. “As if that weren’t torture enough, we must have played the Marine’s Hymn 134 times through. It’s a great tune, but enough was enough!”

Abbie discontinued flute after sixth grade, primarily because her family moved to Santa Fe, New Mexico, where the band program was almost non-existent.

“The deep relief I felt after putting that instrument away forever surprised me,” she said. “Evidently, I didn’t realize how much stress one little stick of metal with a few holes in it was causing me.” In any case, there were better things on the horizon for our heroine.

“Santa Fe was where the whole family felt at home,” Abbie said. “We all loved it. We had spent the whole summer on a long, adventurous camping trip with two other families. Our last stop was Santa Fe and my mother didn’t really want to budge. She basically told my father, ‘Find a job here.’ So he went to work at Los Alamos at the famous laboratories where the atomic bomb was developed.”

Her father liked his work. Her mother enjoyed the creative hub. The kids thrived in school and play. But nothing lasts forever and the day came when jobs and the economy compelled the Conants to move yet again. This time, to Rancho Cordova, California.

“All of us were unhappy about it,” Abbie said. “It was like going from heaven to hell—from lots of wonderful friends to no friends—from the familiar to new schools and a different world entirely. Santa Fe was so culturally rich and Rancho Cordova seemed utterly devoid of character and culture. I found solace in music and the band program at Mitchell Jr. High.”

It wasn’t inspiration that brought her back to instrumental music. Rather, there was no other choice. As luck would have it, she was in a typing class, sitting next to a girl who could pound out 60 WPM with no errors.

Abbie, on the other hand, typed only 25 WPM with 15 errors. Worried that this class would ruin her GPA, she sought an alternative to fill that hour. The only choice was Beginning Band, so she signed up, hoping this director would be nicer than Mr. Mean-y-Pants from third grade band.

During science hour, she was sandwiched between two trombone playing football jocks. When they discovered she was registered for beginning band, they egged her on with, “Oh, you should take up trombone. It’s just such a great instrument.”

“I think they were kind of winking behind my back to see if I’d go for it,” she said. “But I remembered the happy trombone player from my first band and figured, ‘I’ll give it a whirl.’ So I went to the band room and unearthed an ancient Olds Ambassador. Turned out I could make a really good sound right off. I thought, ‘This is really something. It’s such a cool-looking, mysterious instrument. It’s definitely for me.’”

“The beginner program consisted of sitting in a corner of the band room with an elementary methods book. I started on page one and

My story with the Munich Philharmonic

Read this if you dare. It takes courage to read about courage. This missive exposing the emotional violence of blatant sexism, the politics of small minds, the power of tenacity and the conviction to right wrongs.

www.osborne-conant.org/ladies.htm

Music theater

Exploring the female artist in a patriarchal society; the feminine principle making its presence known in spite of all obstacles.

www.osborne-conant.org/miriam-video.htm

About Miriam

Chamber music theater without the clunk.

www.osborne-conant.org/miriam-video.htm#essay

21 Questions for Young Performers

www.osborne-conant.org/question.htm

My Trombone Teaching Philosophy

www.osborne-conant.org/trombone-philosophy.htm

Street Scene for the Last Mad Soprano

Music theater exploring stereotyped ways women are portrayed in opera.

www.osborne-conant.org/Street.htm

You Tube video of live performance in Taos, New Mexico

www.youtube.com/watch?v=XidmFPDJzHo&feature=related

the band director, a tubist, came along periodically to check off my little etudes. That was it. I pretty much taught myself, but he motivated me by saying, 'If you get all the way to the end of the book, you can be in band next semester.' So I did it. And I got an A-plus!

"I became obsessed with trombone," Abbie said. "I practiced late at night in the kitchen, closing the door so I wouldn't disturb the rest of the family." After those late night sessions, it was tough for her to get up in the morning for school. Nevertheless, she kept up with her homework, made excellent grades, and steadily improved her trombone playing.

Bone woman

"My band director was very proud of me for picking up the instrument so quickly," she said. "But he didn't quite know how to react to a girl trombone player, especially one so much better than the boys in the section." It wasn't long before Abbie replaced the first chair—one of the same guys who pseudo-encouraged her to start trombone in the first place. That didn't go over so well. Still, "He was a football star, so had other ways of creating his self-esteem. I didn't feel too bad about challenging him."

When Abbie took top honors at a solo and ensemble competition, the band director was flummoxed. In his mind, girls weren't supposed to be that good so quickly and easily. But her talent for the game could not be denied. Soon, she was invited to join a stage band with some older stu-

dents. She took it all in stride, easily reading whatever they put on her stand. Her parents took notice and after her father did a little research, he asked her:

"Hey, Abbie. How would you like to go to band camp?"

"What's band camp?"

"Well, you go away for the summer, and you do band."

"Okay. Whatever."

Abbie had no idea what her dad was talking about. But she went along with it. They got the paperwork and she applied for the National Music Camp, Interlochen, in Michigan. She was accepted and that summer, Abbie was Michigan-bound with trombone in hand. She was 15 years old and about to embark on the journey of a lifetime.

One time at band camp

To be continued in the next edition of the IWBC newsletter.

Marie Speziale continued...

sections of orchestras, US military ensembles, and smaller ensembles, or holding teaching positions at colleges and universities, is a direct result of the IWBC's influence. It is a remarkable tribute to the tremendous efforts and resolve of our organization. Indeed it's a real tribute to all of those people, like you, Kelly, whose commitment and tireless energy have made these successes possible. While there is no doubt that discrimination still exists, the fact that so much positive has been happening gives us hope for the future. One need only attend one day at one of our conferences to understand the deep sense of commitment, tremendous sense of unity, and sheer passion that drives us to fulfill our mission. I see the IWBC continuing to execute this dominant role in the next decade.

KW: The end of the academic year marks your retirement from Rice University. What lies ahead?

MS: The reality of my decision to retire from Rice is starting to loom ever larger and larger. The past eleven years have been nothing short of extraordinary—offering opportunities in music that have resulted in such a variety of wonderful experiences. I have met, performed, and engaged with so many truly remarkable people both in Texas and around the world. I have friendships and fond memories that I will treasure for a lifetime.

As I embark upon this newest chapter in my life, I'm planning to continue to stay involved with music in one way or another—but at a much slower pace. Emphasis is on the word slower. I'll be at Round Top next summer, and have already accepted some invitations to present

master classes around the country. I guess I would like to think that retirement may continue to offer new challenges and experiences that will be both stimulating and rewarding. I plan to spend time with family, friends, and former students. If time permits, I am also interested in doing some volunteer work—but not sure where. I am putting it all into God's hands. I just know that I have been blessed beyond anything I could have ever imagined for that little girl with the trumpet who grew up in Ybor City.

KW: First, I'd like to thank you for taking the time to do this interview, Marie. What an honor it has been! And lastly, I'd like to close with a question asked of me several years ago in an interview with my good friend Philip Biggs of the Brass Herald; If you could affect change in two areas of the world—one musical and one non-musical—what would these two changes be?

MS: Oh Kelly, I have a two word answer for both. Eliminate discrimination!

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