

# NoteWorthy

OFFICIAL NEWSLETTER OF THE IWBC



[www.myiwbc.org](http://www.myiwbc.org)

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## From the President

Happy Winter everyone, and condolences to everyone living with the consequences of these record snowfalls! The IWBC is continuing our activities and innovations as we go into the new year.

Monarch Brass will be a featured ensemble at the 2015 International Trumpet Guild Conference in Columbus, OH. They will perform from 7:30-9:00 pm on Wednesday, May 27th at St. Patrick's Church. If you are planning to be at the ITG Conference, please come hear this fabulous group. They will be under the direction of Mallory Thompson, Director of Bands at Northwestern University, with a special appearance by Marie Speziale. IWBC will also have a booth in the exhibit area with Monarch Brass CDs for sale. Please stop by to visit!

A conference committee, co-chaired by Amy Cherry and Jan Duga, is starting to line up conferences for 2017 and beyond. Our goal is to think longer-range about artists and commissioned works, and to be able to expand our geographic location. If you have any suggestions about artists, composers, or have any connections to potential hosts in areas of the country that we have not yet held a conference (the West and the Southeast), please send your ideas to [amy@cherrybrass.com](mailto:amy@cherrybrass.com) or [jzduga@verizon.net](mailto:jzduga@verizon.net).

The IWBC Visual Directory is nearly done, and you will receive an informational email soon if you are current on dues.

And just a reminder that you are always welcome to contribute to Noteworthy or to my periodic emails to members. If you would like to volunteer or lend your expertise, I would love to hear from you.

As always, your input and support are greatly appreciated.

Maureen Horgan  
President, IWBC

[maureenhorganmusic@gmail.com](mailto:maureenhorganmusic@gmail.com)

## IMPORTANT ANNOUNCEMENTS

### ONLINE MEMBERSHIP, DUES, AND DONATIONS

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

### NEWSLETTER

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



Mary Thornton,  
Carrie Pierce, and  
Matthew McClung

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# NoteWorthy

OFFICIAL NEWSLETTER OF THE IWBC

## IWBC President

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



## Co-Editors



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

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



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

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## IWBC Online Membership Directory Password

Membership directory is available on [www.myiwbc.org](http://www.myiwbc.org).

Current password: 2015iwbc01

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

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## Help IWBC GO GREEN!

Go to [myiwbc.org](http://myiwbc.org) and sign up for the online version of the IWBC News letter and help to save our planet.

## Holiday Brass Concert, Los Angeles, 2014

By BETH MITCHELL

It was a dark and stormy night... Considering Los Angeles has barely had a drop of rain for the past two years, the fact that it WAS a dark and stormy night on the evening of our Holiday Brass fundraiser was quite ironic!

2014 was the fourth year of our Holiday Brass Concert in Los Angeles, and despite torrential rains, mudslides, and flooding, we had an AMAZING fundraiser for the IWBC.

On December 2nd, 2014, sweet carols filled the air in the traditional Gothic setting of the First United Methodist Church in Pasadena. Bob Feller conducted an all-star brass ensemble made up of brass players from the Los Angeles Philharmonic, the Los Angeles Opera, and top studio musicians. The ensemble was joined by the Pasadena Master Chorale, the Hollywood Master Chorale, a 150 voice children's choir from the Calvary Chapel Christian School of Downey, organist Lynnette McGee, and bagpiper Richard Cook.

Highlights were Thomas Hooten's balcony piccolo trumpet solo on *The Angel Choir and the Trumpeter*, Rob Schaer's swinging arrangement of *Most Wonderful Time of the Year*, and Richard Cook's bagpipe version of *Highland Cathedral*.

This has been the most financially successful HBC LA so far, and we expect this concert to continue to grow as a wonderful Christmas tradition in Los Angeles.

Thank you to coordinators Jennifer Marotta, Katelyn Benedict, and the continued support of Christine Hayes. And most of all, thanks to IWBC for starting this wonderful tradition!





## NOTE- WORTHY NEWS

### **Mary Thornton, Carrie Pierce, and Matthew McClung**

Mary Thornton, Carrie Pierce, and Matthew McClung have formed Drumpetello, a chamber ensemble for trumpet, cello, and percussion. A faculty ensemble in residence at Texas A&M University - Corpus Christi, the group has recently received grants from the Coastal Bend Community Foundation and from the Faculty Innovation grant program at TAMU-CC. These grants have provided funding for new works commissions from Lauren Bernofsky, James Stephenson, Matthew Schoendorff, and Thomas Osborne, as well as funding for an educational outreach tour to public schools throughout the coastal bend. Drumpetello plans to pursue additional new works for this unique and versatile ensemble while maintaining an active performance and outreach schedule. For additional information, please contact [mary.thornton@tamucc.edu](mailto:mary.thornton@tamucc.edu).



**EMMA LOU DIEMER** will have a brass/percussion/organ work titled *Big Blast from the Past* premiered in June, 2015 at the American Guild of Organists West Region Convention in San Diego. The Millennia Consort will perform the work, which was written for them. Members of the Consort are Alison Luedecke; organist and co-founder of the consort, Steve O'Connor, Timothy J. Tesh; trumpet, Mike McCoy; french horn, Logan Chopyk; trombone, Scott Sutherland; tuba, and Beverly Reese Dorcy; percussion.

**LAUREN BERNOFSKY's** *Concerto for Trumpet* was chosen as one of the audition pieces for entrance into the Conservatoire National Supérieur de Musique de Lyon, France. The piece is to be recorded by David Cooper on trumpet, and Tomoko Kanamaru on piano. The concerto is available with full score or piano reduction from Theodore Presser.

**MARIE SPEZIALE** was honored with the Women Band Director's International "Golden Rose" Award at the 2014 Midwest International Band and Orchestra Clinic in Chicago, Illinois. Recognized for being the first female trumpet player in the world to win a position in a major symphony orchestra, Ms. Speziale's remarkable career has served as an icon for many generations of female brass players.

This prestigious award was presented by Paula Crider, Professor Emerita, University of Texas, at the annual WBDI luncheon and business meeting in Chicago, IL. In attendance were WBDI members from throughout the United States. Dr. Crider shared a "Reader's Digest" recounting of Ms. Speziale's many groundbreaking accomplishments. Members in attendance delighted in having the opportunity to meet the honoree, and to hear Ms. Speziale's most gracious and spirited acceptance speech.

The Women Band Directors International (WBDI) is an organization dedicated to support, promote, and mentor women band directors at every level. The Golden Rose Award honors women who have distinguished themselves in the music profession through national and/or international recognition and musical achievement. This award is reserved for those special few who have, by their example, made a profound and lasting difference in the world of music. Past recipients of the Golden Rose include Nadia Boulanger, Margaret Hillis, Elizabeth Green, and Ida Gotkovsky.

**CHRISTY KLENKE, ALICIA EISENSTADT, AND ADRIENNE DOCTOR** were hired by the "Pershing's Own" United States Army Band in 2014. Christy, from State College, PA, was a horn player with the United States Army Field Band for four years. After winning a national audition, she joined the horn section of the ceremonial band of The United States Army Band, "Pershing's Own." Alicia and Adrienne, both trumpeters, also joined the ceremonial unit of the "Pershing's Own." Ms. Eisenstadt is from St. Cloud, MN and Ms. Doctor is from Pittsburgh, PA. These hires doubled the number of women playing brass instruments in the ensembles of the "Pershing's Own."

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



Tobacco Field Park Tucson, Arizona

Photo credit Amy Burmeister

# REUNION

Former Students | Current Friends

Trumpet Recital featuring former students and current friends of Dr. Betty Scott, Professor Emeritus

St. Andrew's Presbyterian Church

7650 North Paseo Del Norte | Tucson, Arizona



Dr. Betty Scott  
Univ. Missouri-Columbia



Dr. Ann Knipschild  
Auburn University



Dr. Lisa Blackmore  
Univ. Missouri-St. Louis



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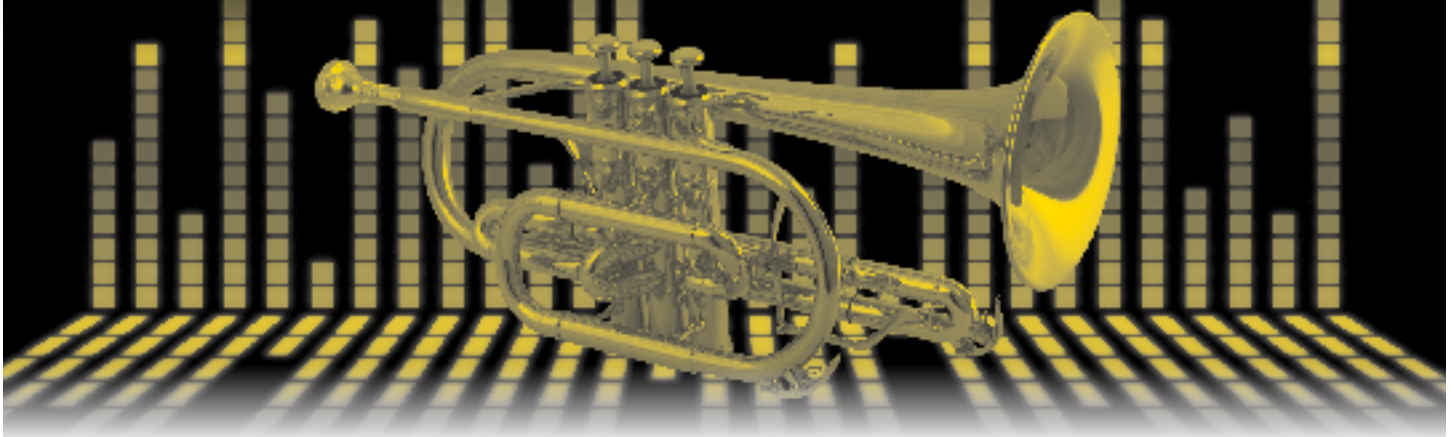
Amy Burmeister  
Univ. of Arizona

Sunday, February 8, 2015 - 3:00 p.m.

Free Admission

# BRASS PLAYERS ADDRESS DIGITAL MUSIC AND SOCIAL NETWORKING

By NANCY L. MITCHELL



Colleen Daily and Sally Greenfield are both members of the Onondaga Civic Symphony Orchestra (OCSO), under the direction of Erik Kibelsbeck in Syracuse, New York, and they each play a brass instrument.

Daily has a BM and MM in Music Education from the Crane School of Music at SUNY Potsdam, has a professional level New York State teacher certification in K-12 Music, and is an adjunct professor at SUNY Oswego in the Music Department. She is also a substitute teacher in the Phoenix and Baldwinsville School districts. Colleen started as a substitute trombone player with OCSO for four years and has been a regular member for six. She is also a regular member of several community bands, a jazz band, a brass quintet, has been an assistant director and a pit orchestra musician. She continues substituting in other groups in and around the Syracuse area.

Greenfield began her studies at SUNY Fredonia, where she studied euphonium with Barry Kilpatrick and Glenn Call for two years. In her third year, she switched to horn and studied with Marc Guy. She discontinued her studies at Fredonia, but several years later studied with David Pinkow. Greenfield came to the conclusion that while music is “a lot of fun,” it was not necessarily the career for her. She is currently an anthropology student at Syracuse University, where she also holds a full-time position in the political science department. She has been with OCSO for about five years, plays in local pit orchestras, and was a member of the local music educator’s band for several years until time constraints forced her to quit.

Digital soundtracks are often used by vocalists to replace live accompanists, and digital keyboards can imitate the sound of most instruments. When asked about the impact of the digital era on music, Daily commented that she finds the reliance on technology to be “quite scary”. She states that weddings often use a DJ with a computer and playlist rather than live musicians; thus, technology is taking jobs away from performers. She believes that the obsession with technology may be a fad and that live musicians may make a comeback in the future.

Where the impact of digital music is concerned, Greenfield stated, “I think that we are going to need to find ways to market the value of what we do to

compete with the ‘easy’ and legitimately less expensive ways that background/accompaniment can be generated. For me, personally, live performances are especially fun when you are somewhat on the edge of your seat wondering how it is going to go. Live music gives a sense of excitement that you just can’t get from recordings or digital reproductions because of the possibility of mistakes. A great group takes their performances right to the edge of danger without falling off the cliff. That’s what I want to hear when I’m in an audience, and that’s what I try to put into my playing when I’m performing.”

In this age of technology, social media is one way all professionals can network. Although Daily has found sites such as Youtube, Vimeo, Facebook, and Pinterest helpful in her career, she does most of her networking through her playing. By being involved in numerous community ensembles, she frequently meets new people who invite her to join other groups.

Greenfield states that she doesn’t network, although she has been offered playing opportunities based on her reputation as a horn player. With her hectic schedule, she doesn’t feel she has time to seek out other playing venues, but if time permits, she won’t turn down an opportunity to play. The only social media she has used is Facebook, primarily as a means of inviting friends and family to concerts in which she is performing.



## Perceived Gender Associations and First-Hand Accounts of Gender-Atypical Trumpeters: A Summary of a Qualitative-Based Study Concerned with the Musical Experiences of Three Female Undergraduate Trumpet Players at Youngstown State University

By DENNIS A. HAWKINS, JR.

### Statement of Problem/Purpose

The struggle towards gender equality has resulted in legislation being passed on a national level. Abeles (2009) reports that such legislation ensures that gender equality exists in the workplace, academics, and is adopted by academic athletic programs. Legislation has not gone as far, however, to attempt to thwart perceived gender associations within such outlets as music education. Even though gender has no effect on one's ability to learn a musical instrument, Wych's (2012) research has found that inherited beliefs exist as to which instruments males should play and which instruments are perceived to be more appropriate for females to pursue.

This study highlights the perceptions and first-hand accounts of three female undergraduate trumpet players at Youngstown State University. Because these participants play atypical instruments for their gender, according to even their own perceptions, these participants are aware of the many archaic biases with which they are constantly faced. In drawing from their experiences, this study will determine what, if any, educational policies and practices could be adopted to overcome instrument gender associations.

### Literature Review

Brod and Tesler (2009) suggest that qualitative data has been considered "soft;" that is, not as scientific as perhaps quantitative studies that are subjected to processes that are strictly objective. One must be aware of one's own biases, and these biases must be explicitly communicated so as to provide an insight to one's interpretation of data.

Specific to instrument gender associations, research has found that gender associations were stable or increasing. Males in middle school tend to limit their instrument choices more than middle-school-aged females (Lueptow, Garovich-Szabo, and Lueptow, 2001). Males that do choose to play "feminine instruments" are perceived to be less domineering and have weaker leadership skills than do females playing the same instrument (Wych 2012).

Studies have been constructed that ask participants to order a provided list of instruments on a continuum from most feminine to most masculine. Assessment of perceived instrument gender associations has yielded some of the following results and studies have evolved to include some of the following elements:

- Delzell and Leppla (1992) completed such a study and found the flute to be perceived as the most feminine and the drums to be perceived as being the most masculine instrument<sup>1</sup>

- Zervoudakes and Tanur (1994) noticed that the proportion of females playing perceived male instruments in high school and college decreased (Abeles 2009)

Sinsabaugh (2005) reported many reasons that students gave for choosing which instrument to study. These reasons included the sound of the instrument; students' body sizes; and family, peer, and teacher opinions (Abeles 2009). Fortney et. al (1993) interviewed student musicians almost a decade earlier and asked the same question; almost identical responses resulted, including instrument timbre, media influences, cost, size, and availability of instrument (Wych

CONTINUE ON PAGE 8



### Keeping in Touch at the IWBC Web Site

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

2012). Harrison and O'Neill (2000) reported that there was not a conclusive correlation between the gender of a demonstrating musician and the instrument selection of either male or female students (Wych 2012). In 2000, Conway submitted that students picking instruments not in line with their gender did so with an awareness that they were going against gender stereotypes (Wych 2012). Such students tend to have family support.

When studying high-achieving male flute players, Taylor reported that the participants in the study experienced less teasing the more successful they became at their instrument. This success was often the result of private lessons and participation in music camps or festivals, where the male flute players would come into contact with other student male flute players. Trust between such musicians is often instantly built, further strengthening the support system for students who chose to study atypical instruments for their gender (Wych 2012).

After surveying over 8,000 instrumentalists globally, the researchers submitted that the United States was different in terms of the way in which instrument gender associations are perceived. In Africa and most European countries, Sheldon and Price found that more males study musical instruments than did females. Japan proved to be quite the opposite. Sheldon and Price found that about 84% of instrumentalists in this Asian country were female (Wych 2012).

### Methodology

All three female undergraduate trumpet players in this study are enrolled in a major offered by Youngstown State University's Dana School of Music. Each participant ordered a set of instruments or roles within a musical ensemble on a feminine—masculine continuum. The list of instruments or roles in a musical ensemble is organized alphabetically and consists of the following: cello, choral conductor, clarinet, drums, flute, instrumental conductor, saxophone, trombone, trumpet, and violin (Abeles 2009, Wych 2012).

Other pre-determined questions asked throughout the semi-structured interviews helped to assess how instrumental music programs are designed in a participant's school district. Pre-determined questions also helped to gain insight as to the process each participant went through before studying the trumpet. A final question provided the opportunity for participants to share any final insights that might not have been touched on throughout the interview.

### Results / Discussion

The three participants represent a wide cross section of the undergraduate student body enrolled at Youngstown State University's Dana School of Music. As per the Participant Informed Assent Form, each participant agreed upon a pseudonym. This pseudonym is used throughout this study.

#### "Headmaster"

Headmaster is the youngest of the three participants. She is enrolled in her first semester of college and has declared a Bachelor of Music in Music Education major. Headmaster graduated from a rural school district. Initially choosing to study the trumpet because of aspirations to march in The Ohio State University Marching Band, Headmaster was switched to percussion because she was unable to make a sound on the instrument. A few years later, Headmaster's male band director switched her back to trumpet to better balance the band's instrumentation. Getting to play the melody and having opportunities to play high notes attracted Headmaster to the trumpet. The trumpet section consisted of mostly females during Headmaster's senior year of high school. Although no correlation to the section's gender composition can be made, Headmaster has never experienced negative feedback for playing an atypical instrument for her gender: she seems to thrive in a perceived maledominated environment.

#### "Kara"

Like Headmaster, Kara was required to join band or choir during middle school. Unlike Headmaster though, Kara initially wanted to play either the flute or clarinet. Kara chose trumpet after a successful trumpet trial experience. During this trial experience, Kara was able to produce a note in the high register of the trumpet. Kara's soon-to-be band director encouraged Kara to consider studying the trumpet; she obliged.

Kara felt that she was given more attention for being a female trumpet player during high school, which is interesting because the trumpet section had more females than males during Kara's senior year. Kara perceives college to be a more male-dominated environment; so much so that she has experienced discrimination in situations where she has been hired to perform.

*I feel like there's more like a glass ceiling now. [For example, when I] played*



*“Taps” one time...we showed up, it was supposed to be a guy from the trumpet studio and it was me...[the person who hired us] was like, “You’re not a guy.” I was like, “Yeah, but I could still play the trumpet.” They said, “You should be a guy.” I was like, “Are you kidding me?” I feel like people are so set, stereotypical. They think trumpet, guy.*

**“Cadence”**

Cadence attended the most-urban school district, where instrumental music is optional, of the three participants and is in the last semester of her undergraduate tenure. Cadence first started studying the clarinet, then switched to flute, next to saxophone, and finally to trumpet. Of Cadence’s four instrumental music teachers, three of them were female and all of them played atypical instruments for their gender. The trumpet section during Cadence’s senior year of high school had more females than males. Cadence recounts not enjoying being a member of the flute section and also remembers first realizing that outside of the school district she attended that the trumpet tended to be an instrument predominantly played by males.

In college, Cadence perceives the female trumpet players to be less talented than the male trumpet players—although this is changing. And, similar to her honor band experiences, Cadence feels that the trumpet is a male dominated instrument in college. Cadence feels as though the creation of all female chamber groups draws attention to instrument gender associations. Cadence is not discouraged by the lack of professional female trumpet players. Change takes time, suggests Cadence, and the time required to change the perception of female professional musicians playing atypical instruments for their gender might take longer than a single generation to overcome. Cadence further cited a female’s desire to start a family as another struggle that professional female musicians must consider.

*I think women are at a marked disadvantage. If you have a family you have to take time off. There is no option. You physically have to take time off. I want to be a teacher and I want to have a kid, maybe, at some point in my life, but I don’t want to give up my job and stop paying into retirement because I want to get pregnant. It just stinks.*

The results calculated from asking the three participants to order a group of instruments or ensemble roles on a feminine—masculine continuum yielded very similar results among the participants. The original group of instruments and ensemble roles was listed alphabetically in an attempt to remove bias. All participants listed flute as the most feminine and clarinet as the second-most-feminine instrument. All three participants also ranked the trumpet as the eighth most-masculine instrument out of ten. Figure 1 orders the results from instruments perceived to be most feminine to most masculine.

Instrumental conductor was the least agreed upon role within a music ensemble between the participants in terms of a role’s perceived feminine or masculine characteristics. The orders perceived by the participants did not vary much. The orders garnered from this exercise in this study confirm results reached in other studies.

**Conclusion**

Regardless of whether one was a music major or a non-music major, studies that ask participants to order instruments on a feminine—masculine continuum ranked instruments similarly. This study, too, resulted in similar orders even though the participants study atypical instruments for their gender. Abeles (2009) submits that more “systematic interventions” are needed to better overcome instrument gender associations. Cadence might be more accurate in suggesting that we currently find ourselves within a learning curve; a slow learning curve that is beginning to welcome musical talents regardless of the gender from which they come.

As a male trumpet player, I would like to think that I am accepting and nondiscriminatory. On a subconscious level, at the very least, I believe that I have developed my own skill set in an environment that is subjected to an inherited belief that a talented female trumpet player is an exception and not a common occurrence. Cadence mentioned that when female musicians who play atypical instruments for their gender take professional auditions, they are encouraged not to wear high

**Figure 1.** Participants’ Average Ranking of Instruments or Ensemble Roles on a Feminine—Masculine Continuum Arranged by Perceived Most-Feminine Instrument or Ensemble Role to Perceived Most-Masculine Instrument or Ensemble Role.

Instrument/Role	Rating Average
Flute	1.00
Clarinet	2.00
Violin	3.66
Choral Conductor	4.33
Cello	4.66
Saxophone	5.66
Trombone	8.00
Trumpet	8.00
Instrumental Conductor	8.33
Drums	9.33

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## Spotlight on...Michelle Rakers



photo by A. Cupples

### Professional Positions:

- Assistant Director of the "President's Own" United States Marine Band, 2004-present
- Trumpet/cornet with the "President's Own" United States Marine Band, 1998-2004

### Hometown:

Aviston, Illinois

### Education:

- DMA in conducting, Peabody Conservatory of Johns Hopkins

- MM in trumpet performance, Northwestern University (Go Wildcats!)
- BS in music management, University of Evansville

### Biggest Influences:

James Bursen, who was my trumpet teacher through high school and at the University of Evansville, and also Vince Cichowicz and Mallory Thompson of Northwestern University. But most of all, I would have to say my colleagues that I work with everyday, who challenge and inspire me.

### Most Memorable Musical Moment:

One of my favorite moments was performing a John Williams program for the Marine Band's 205th anniversary with Williams conducting.

### Favorite Piece:

I do like so many types of music, and I should probably pick a piece for

band, but...Mahler's First Symphony.

### Greatest Accomplishments:

- Playing in two small professional orchestras while studying for my undergraduate degree, which gave me lots of orchestral experience.
- Winning a job on trumpet with the Marine Band, then following my desire to become a conductor and winning the position of Assistant Director in 2003.
- Finishing my DMA at Peabody, I am so glad that's over!

### Words of Wisdom:

Well, these are not my words but they are what resonate with me now...

- Discipline is remembering what you want.
- You must do the thing you think you cannot do.

## Perceived Gender Associations and First-Hand Accounts of Gender-Atypical Trumpeters *Continued*

heel shoes. The distinct sound of high heels walking across a stage might be all an audition committee might have to hear to decide that that candidate is not an appropriate fit for that ensemble. Even with such archaic practices continuing, the current generation of prospective professional female trumpet players seems to not set their focus on being able to meet the physical demands of the instrument, but rather, their sights seem to be set on becoming a star that will equally share the spotlight with their male colleagues.

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Dennis A. Hawkins, Jr. is currently a Doctor of Musical Arts Candidate in Wind Conducting at the University of Minnesota under the tutelage of Professor Craig Kirchhoff. In addition, Hawkins studies applied trumpet with Professor David Baldwin. Hawkins holds degrees from Youngstown State University, where he studied applied trumpet with Professor Christopher Krummel and conducting with Professor Stephen Gage, and also from Boston University, where he studied applied trumpet with Professor Terry Everson. Much thanks is given to Professor Paul Louth for focusing my research and to Autumn Pizzuto for helping to edit my findings for this publication.

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