

Note Worthy

OFFICIAL NEWSLETTER OF THE IWBC



www.myiwbc.org

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From the President

As we begin a new year, I am so grateful to all of you for supporting us, for reaching out on social media, and for attending our events. Would you like to become more involved? We are always looking for volunteers and we are already counting down to our next conference, to be held at Arizona State University, May 21-25, 2019, hosted by Associate Professor of Tuba and Euphonium, Deanna Swoboda. If you have suggestions for composers and artists you would like to see featured, please drop me a note.

Are you interested in submitting for our IWBC Newsletter? Please send items for our Noteworthy News section to Jennifer Marotta, at editor@myiwbc.com as well as any comments or suggestions. Please visit our website <http://myiwbc.org> to be sure your membership is up to date; there you will find options for traditional paper or e-memberships available, as well as ways to donate.

We are thrilled to announce our new Penny Turner Young Artist Award. With support from Dillon Music, we will be awarding a young female brass player, between the ages of 12 and 18, a \$400 Gift Certificate, an IWBC Membership, and a feature on our website and in our Summer Newsletter. Nomination letters can be sent to president@myiwbc.org and will be accepted until March 1, 2018.

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

Stay connected with us by visiting <http://myiwbc.org> and following us on Facebook, Twitter and Instagram @IWBC_BRASS.

I wish you the very best for this upcoming year, and look forward to sharing it with you!

Best,

Dr. Joanna Ross Hersey
president@myiwbc.org

President, International Women's Brass Conference
Associate Professor of Tuba and Euphonium: The
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Laura Brenes

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IWBC President

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



Co-Editors



Jennifer Marotta is an Adjunct Assistant Professor of trumpet at the USC Thornton School of Music. An active freelance musician based in Los Angeles, she regularly performs with the Los Angeles Philharmonic, San Francisco Symphony, San Diego Symphony, Los Angeles Opera, Los Angeles Chamber Orchestra, L.A. Master Chorale, and the St. Louis Symphony.

Marotta is currently a member of the Grand Teton Music Festival and the Music of the Baroque in Chicago. She was a member of "The President's Own" United States Marine Band from 2001–2005. Originally from Naperville, Illinois, she earned her Bachelor of Music degree from Northwestern University and her Master of Music degree from DePaul University.

Marotta was a visiting trumpet professor at UCLA in 2016, and was assistant professor of trumpet at Kennesaw State University from 2006–2012. She was also a visiting professor at Illinois State University in 2006, and was an artist-in-residence at Emory University from 2006–2010.

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



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

Brass In Balance: Working Toward Health and Wellness

By Amy Cherry

Early in my trumpet-playing career, (I mean really early, like the days of Arban's page 13, and struggling-for-a-respectable-lip-slur early), I developed the most frustrating health issue. My nose got so stuffy when I slept during the night that I would end up breathing through my mouth and, for a stretch of a few months, I was cursed with waking up many mornings with a vertical split on the inside of my upper lip. It probably grew out of seasonal allergies, could have been compounded by a lack of humidity in my house, and certainly wasn't helped by my adolescent diet that relied heavily on soda, salty snacks, and sugar-laced breakfast cereals. To a typical teenager this might have seemed like an annoying skin issue, something to add to the list of weird and embarrassing things happening to our bodies. To me, this was a sanity-challenging situation... I couldn't play my horn!

My parents tried their best to help. They took me to doctors who suggested Vitamin E oil on the inside of the lip; they consoled me when the pain was too much for me to practice; they listened patiently as I threatened to take up the bassoon because I would never be able to play a brass instrument again. With time, (and many bottles of Vitamin E), I eventually outgrew this problem and continued to pursue my passion for trumpet playing.

Each of our bodies has its own story to tell. Now that I'm a good bit older, I can add to the list of health challenges that have flustered my pursuit of music making: rotator cuff tendonitis, weight gain, pregnancy (more weight gain...), a smashed lip when I was head-butted by a 75 lb. yellow lab, strained chest muscles due to being pulled over by a 4 year old child, and even esophageal ulcers!

Any health disorder can and will alter the daily life of the person suffering. When we musicians find ourselves at less than our best, we not only lament our lack of wellness, but its additional impact on our music making. Despite my personal health challenges, I must be clear that I consider myself fortunate to have been given my particular set of trials. Many of our colleagues have had and are dealing with circumstances far more challenging. How we face these circumstances, how we maintain our



Lori Schiff and Erika Izaguirre in an Alexander Technique session

sanity, and how we help one another through these times is what I want us to talk about.

And so with all of this in mind...

Greetings from the first installation of *Brass in Balance* – a column dedicated to examining health and wellness issues relevant to the lives of women brass players. As we begin 2018, I thought now would be a great time to introduce this resource as a regular fixture in the IWBC newsletter.

Although we may play different instruments or styles of music, every one of us strives to be our best musical self. Making wonderful music is most easily done when we are also at our best physically, emotionally, and psychologically. That means taking care of ourselves.

My goals for this column are to provide helpful information, to answer questions brought by readers, and to focus on ways we can improve our health and enhance our music making. I have lots of ideas and topics I will bring to your attention, but I am also anxious to hear your thoughts and questions. Please contact me with suggestions for articles, people you would love me to talk with, and resources you would like to share with the IWBC membership. I can be reached at amy@cherrybrass.com and look forward to hearing from you!

Be well,
Amy.

In response to musicians' expanding interests, a variety of Health and Wellness sessions were offered at the recent 2017 IWBC Conference at Rowan University in Glassboro, NJ. This inaugural *Brass in Balance* column shares details of those sessions in a review of the presenters and their health and wellness topics.

Jacqueline Herbein - USING BIOFEEDBACK TO PINPOINT AND ADDRESS YOUR TENSION

"My session at the 2017 IWBC was a live demonstration using specialized biofeedback software, allowing a real-time look at the

CONTINUED ON PAGE 5

HOLIDAY BRASS CONCERTS: SRO FOR 25 YEARS

By Joan Fann and Susan Rider

In December 2016, the St. Louis Holiday Brass Concerts achieved 25 consecutive years of "standing room only" performances. The first concert was performed in Graham Chapel on the campus of Washington University in St. Louis, Missouri on December 15, 1992. Susan Slaughter, retired Principal Trumpet of the Saint Louis Symphony Orchestra, began presenting the Holiday Brass Concerts as a means to raise money to support and bring attention to the then newly formed International Women's Brass Conference.



Photo by Scott Porter

Graham Chapel was too small to hold the overflowing audience at that first concert. This made it necessary to find a larger venue for the following year. The Saint Louis Cathedral Basilica, known for its breathtakingly beautiful mosaics and vibrant acoustics, was sufficient for the concerts for the next 6 years. However, even with its 1700-seat capacity, more people were being turned away each year. In 1999, a second afternoon concert was added to supplement the evening performance.

In 2010, as the popularity of the concerts continued to grow, the decision was made to move to Manchester United Methodist Church in Manchester, Missouri. At that time, a third concert was added – a late morning concert in addition to the other two. Because these three concerts continued to sell out every year, a fourth was added in 2016 in celebration of the Holiday Brass Concert's 25th Anniversary. Each performance sold out months in advance.

The phenomenal growth and popularity of the Holiday Brass Concerts are due to several factors. The musical programming is all sacred, and includes perennial holiday favorites such as *O Holy Night*, *Hallelujah Chorus*, and *Ave Maria*. The musical arrangements are outstanding upbeat brass arrangements, often accompanied by a 4-rank pipe organ. The brass players and various other instrumentalists (to include members of the St. Louis Symphony Orchestra) are full time professional musicians. Adult and children's choirs from the community get involved by singing every year. Exceptional artists, such as Grammy Award winning American soprano soloist Christine Brewer, have also performed on the concerts. Finally, the uniqueness and enjoyment of the



Photo by Kim Siriporn

performances is enhanced by bagpipes and drums, candlelight processions, and antiphonal brass playing in various areas of the church.

Holiday Brass Concerts in Baltimore, Maryland (USA), started by Virginia (Ginger) Turner, began in 2004. Ginger serves on the Board of Directors of the IWBC, and recently retired from her duties as a member of the trumpet section of The United States Army Field Band. She served for 27 years with the band, retiring at the rank of Sergeant Major. The first concerts were performed at Emmanuel Lutheran Church in Catonsville, Maryland, but a few short years later had to be moved to Cathedral of Mary our Queen in Baltimore because of their enormous growth and popularity. Just as in St. Louis, Ginger anticipates that the number of performances of the Holiday Brass Concerts in Baltimore will increase in the coming years.

Are you interested in organizing and presenting a Holiday Brass Concert in your city to help support the mission of the International Women's Brass Conference? If so, please contact Susan Slaughter directly at sjstrumpet@att.net for more information.

Brass In Balance: Working Toward Health and Wellness *continued from page 3*

muscle output of demo performer Sandy Coffin. Attendees were able to view changes to Coffin's muscle output as she responded to various postural prompts. In addition, I shared injury statistics from a 2012 survey of 8 full-time Australian professional symphonic and pit orchestras, as well as the impact of sustained and excessive contraction on technical performance, pain, and fatigue. Individual private biofeedback sessions were offered later in the day."

If you would like more information, you can reach Jackie at Jackie@p2musician.com

Lori Schiff - INTRODUCTION TO THE ALEXANDER TECHNIQUE: IMPROVING HEALTH AND PERFORMANCE

Lori Schiff, Teacher of the Alexander Technique at The Juilliard School, The New World Symphony and more, gave a Master Class in The Alexander Technique on Friday morning. Ms. Schiff explained the principles of the Alexander Technique and illustrated the work with hands - on demonstrations and simple group activities. She showed us how improving awareness of tensions and physical habits can be turned into active prevention of physical discomfort and impediments to performance. She demonstrated how improved physical efficiency could have a positive impact on breathing and controlling energy and coordination. Through "hands - on" work with a horn player and then a trumpet player, the attendees were able to see and hear clear, positive changes in both musicians. The class was engaging, informative, and fun!

For more information about the Alexander Technique please contact Lori via email LSchiff@juilliard.edu or www.lorischiff.com

Debra Taylor - MY JOURNEY FROM FOCAL DYSTONIA TO HEALTHY PLAYING

Trombonist Debra Taylor's session at IWBC 2017 was a sharing of her journey through focal dystonia (FD) that began in 2010. She started with discussion of what FD is, how it is diagnosed, contributing factors for developing FD and a list of symptoms. She shared that a neurologist described FD to her "as being like a highway that has a bridge out and a permanent roadblock; the solution is to build another neural pathway, literally a new way to play." She covered her retraining process with many excellent examples of how she learned to play with more ease. Concepts based on listening, release and relax, using air on the pinwheel to blow phrases, guided visualization, singing, and more provided attendees with a wealth of information.

If you would like more information, you can reach Debbie at msdebrataylor@gmail.com

Nancy Taylor - HEALTH AND WELLNESS FOR THE BRASS PLAYER

Nancy Taylor's presentation was about healthy musicianship for brass players with a main message being: *Posture Matters*. Proper postural alignment, with ankles, knees, hips, shoulders, and ears all aligned is one

of the main components of healthy musicianship. Posture while standing and seated, and the overall subject of ergonomics, was addressed. Nancy emphasized that because we do so much more than play our horns, it is important to address how we perform our daily tasks.

She offered suggestions for proper posture while driving and noted she has had great success in curing neck, shoulder, and back pain by adjusting the way people sit in their car and at their desk. Nancy also suggested various instrument support devices like a tuba stand and ERGObone to make playing easier by making holding the horn easier.

If you would like more information you can reach Nancy at netaylor@utep.edu

Terry Warburton - INJURY PREVENTION AND RECOVERY: PROTECTING YOUR CHOPS

Terry Warburton's presentation focused on the proactive prevention of common brass injuries and impairments. Some of the challenges facing brass players that he discussed included overuse, TMJ, "Satchmo's Syndrome," Bell's Palsy, stroke, dystonia, and dental issues. He presented techniques for strengthening and rehabilitating the brass embouchure without the use of the instrument. He recommended free buzzing, mouthpiece buzzing, whistling, and four developmental tools made by Warburton: the P.E.T.E., the Grinagin, the Buzzard, and the A.P.E.

If you would like more information you can reach Kim Aubuchon, Product and Education Coordinator for Warburton Music Products at kim@aubuchon.com

Check out the second installment of *Brass in Balance* in the next IWBC Newsletter when I interview Laurel Ohlson, Associate Principal Horn of the National Symphony Orchestra and founding member of the International Women's Brass Conference.

NOTE-WORTHY NEWS

IWBC Board Member and former President **KELLY WATKINS** was appointed this fall to the faculty at Eastern Connecticut State University where she directs the Eastern Wind Ensemble and Concert Band. Additionally, she continues her duties as a member of the United States Coast Guard Band serving as a trumpet/cornet player, a member of the brass quintet, and the tour logistics coordinator.



LAUREN BERNOFSKY's trombone piece *Two Latin Dances*, commissioned by Natalie Mannix, has been chosen as the trombone test piece for the 2018 Yamaha Australian National Band Championships to be held in Melbourne, Australia.

The Peabody Conservatory of the Johns Hopkins University is pleased to announce that **VELVET BROWN**, tuba, has joined its brass faculty. Brown is an international soloist, chamber ensemble performer, recording artist, conductor, and orchestral player. She has served as principal tuba with the River City Brass Band in Pittsburgh, is a founding and current member of the Stiletto Brass Quintet, and is a founding and current member of the Monarch Brass Quintet and Brass Ensemble.

The RVW Trust and a Kickstarter campaign for young composers have funded composer **Peter Longworth** to write his second trumpet quartet. The new work, *Days of Bells*



and *Flying Creatures*, was performed by leading trumpet quartet **BELLA TROMBA** on their 2017 Christmas tour. Bella Tromba has been commissioning new music since they formed 12 years ago, providing a lasting legacy of brass music from the 21st Century.

Peter Longworth's infectious energy as a keen first year composer at the Guildhall School of Music first compelled the quartet to listen to his music back in 2007. A recommendation from his composition teacher

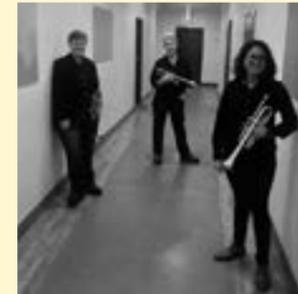
that his was 'a name to watch' cemented the quartet's determination to persuade Peter to write his first trumpet quartet. Peter was still young enough to be playing trumpet in the National Youth Orchestra of Scotland at the time when he composed his first trumpet quartet, *Colori di Roma*. This piece became core repertoire for Bella Tromba and it has received performances across the UK as well as in Poland, Germany, and Canada.

Days of Bells and Flying Creatures is scored for Bb trumpets, flugelhorn, piccolo trumpet, and bass trumpet. Peter's music captures an Italian day in summer as the church bells chime across the air, interacting with nature. The premiere of Peter Longworth's second work for trumpet quartet was on December 2nd at the Hoddesdon Concert Society. It received a London premiere on January 19th at the National Portrait Gallery. The quartet plans to record the piece in 2018 as part of their commitment to providing a platform for new works for brass.

For further details or to arrange an interview, please contact Jo at 07796 167567 or jo@bellatromba.com www.bellatromba.com www.peterlongworthcomposer.com www.rvwtrust.org.uk

French horn player **REBECCA EPSTEIN-BOLEY** and trumpeter **KATE AMRINE** announce their new website. **Brass Chicks** is a blog celebrating female brass players where they feature interviews and curate weekly posts from the community. They would love to hear from new readers and from women interested in writing for them, either by submitting ideas for a #FiveThingsFriday post or any other articles you may have in mind. Find the blog at brasschicks.wordpress.com, instagram @brasschicksblog, and Facebook at www.facebook.com/brasschicks. Please reach out by email if you are interested in writing for them: brasschicksblog@gmail.com

NOTE-WORTHY NEWS



The **Chosen Vale Trio**, comprised of trumpeters **SANDY COFFIN**, **ERIKA IZAGUIRRE**, and **ANNIE LEMIEUX**, will present two recitals of new trumpet chamber works composed by Scottish trumpeter/composer/educator John Wallace CBE on February 11 at 2pm in Mineola, NY and February 12 at 7:30 pm at Christ and St. Stephen's Church in Manhattan. The program will feature the world premiere of *Spontaneous Combustion: A Trilogy for Three Brass and Keyboard*, written for the members of the ensemble in three movements, one for each player on solo trumpet

accompanied by 2 flugelhorn and piano. Also on the concerts will be the first complete live performances of *Chosen Vale* for trumpet trio, *An t-Eilean/The Island* for trumpet, voice, and piano, and *Flannan Isle* for 3 trumpets, voice, and organ. The group formed after working together at the Chosen Vale International Trumpet Seminar in June 2014, and shares a keen interest in performing new compositions, exploring extended techniques, and using historic instruments both traditionally and in new ways.

KATE AMRINE, currently freelancing in New York City and teaching as an Adjunct Instructor at New York University, has released her first album, *As I Am*, featuring new music for trumpet by women composers. The album includes music for solo trumpet, flugelhorn, trumpet with electronics, trumpet and piano, trumpet + electronics + harp, and flute + violin, with a wide range of contemporary trumpet playing. Kate performed music from the album in a recital at the 2017 IWBC conference and was recently interviewed for the MusicPreneur podcast about the album. It is available at www.kateamrine.com/shop

Composer **ALICE SHIELDS** (www.aliceshields.com) had performances of two pieces for trombone and fixed audio media. Haim Avitsur performed *Mioritza – Requiem for Rachel Corrie* for the NYC Electroacoustic Music Festival at Abrons Art Center in Manhattan on June 19, 2017 [YouTube:https://www.youtube.com/watch?v=1Twjxh3_lqY]. He performed *The River of Memory* for the Association for the Promotion of New Music at the National Opera Center in Manhattan on May 18, 2016. [YouTube:<https://www.youtube.com/watch?v=xG29jngSyL4>].

Alice's scores are published by the American Composers Alliance: www.composers.com

Other recent and upcoming performances of her works include: *White Heron Dance* for computer music, dancer and video. It was performed at National Sawdust, Brooklyn with dancer Mayo Miwa and video by Tom Barratt on July 14, 2017. It was presented by the NYC Electroacoustic Music Festival.

Quartet for Piano and Percussion for piano, glockenspiel, xylophone, and vibraphone will be performed by Iktus Percussion in NYC on May 11, 2018.

Zhaojun – A Woman of Peace, a new one-act chamber opera for 2 singers and 8 instruments, will be premiered in concert by the Association for the Promotion of New Music in NYC on September, 2018. Based on the life of Wang Zhaojun, a famous Chinese woman who established peace between China and Mongolia two thousand years ago, the opera attacks patriarchy and its militarism, environmental destruction, and predatory finance.

The Wind in the Pines for soprano, alto flute, alto recorder, oud, theorbo, and percussion is a commission awarded to Shields by Chamber Music America and will be premiered in Seattle by the Eurasia Consort in January, 2019.

The **SUZUKI BRASS COMMITTEE** is looking for people to become involved in developing the new Suzuki Method for Brass. To that end there is a historic event in Calgary, Canada in July 2018, as the **Mount Royal University Conservatory** prepares to offer the first teacher training session open to all brass players. Details can be found at suzukiassociation.org and www.mtroyal.ca/conservatory.

THE SUZUKI METHOD FOR TRUMPET has been under development for several years under the direction of the International Suzuki Trumpet Committee. Teacher training courses have been offered in both Sweden and Canada since 2013. Suzuki trumpet studios have sprouted up in Europe, Canada, the US, and Brazil, nurturing a new generation of budding trumpeters as young as 3 years old.

Send your NoteWorthy News items to Sandy Coffin or Jennifer Marotta editor@myiwbc.org

NOTE-WORTHY NEWS

KAREN GUSTAFSON (trumpet) and **JAMES BICIGO** (trombone) have just released an album on iTunes, Google Play, Amazon, etc. It will be coming to CD very soon. The album is titled *Pacific Crossings*, and includes music for trumpet, trombone/malaysian gamelan, trombone/sape, and the more traditional trumpet/trombone/organ. The album also features three women composers: Katia Tiutiunnik, Syafiqah Shuib, and Odelia Kamal.

The website for the album is: www.jimbicigo.wix.com/pacificcrossings

An in-depth history of the project can be found in the Brass Herald (Oct 2016) and the Suzuki Association of the America's Journal (summer 2016). While working on the publication of the first Suzuki Method book for trumpet, the ISA approved the proposal from the trumpet committee to expand the development to all brass instruments.

The Suzuki Method is a sound approach that allows instrumental study to be available to young children, but it is also guided by a philosophy that the goal in teaching music is not only to develop musical ability, but also to foster the growth of noble people.

People thought Dr. Shin'ichi Suzuki was crazy believing he could teach 4 year olds to play the violin. Many people are now fascinated to see that 4 year olds can also learn to play the trumpet - so why not the horn, trombone, euphonium, even tuba?

The first ever **Toronto Tuba Euphonium Symposium (TOTES)**, a full-day conference filled with performances, masterclasses, and a composers' panel, will be led by emerging Canadian tuba and euphonium professionals. This event will take place on March 17th, 2018 at 2180 Bayview Avenue in Toronto, Ontario. The current arts landscape demands that we take the initiative and create our own spotlight. TOTES will provide an outlet for our generation of professionals to collaborate and lead the low brass field, champion new Canadian music, and engage music lovers across Canada! Everyone is invited to participate in the warm-up class and masterclasses, regardless of their musical level. TOTES will bring artists from across the country, giving us the opportunity to share experiences and best practices with each other from diverse perspectives. There will also be exhibition space for networking among the performers, vendors, local businesses, and attendees. For more information, please go to www.torontotes.com or contact Carina Lam at torontotes2018@gmail.com.

Developing Leadership: Marin Alsop and the Cultivation of Growth

Joanna Ross Hersey

In the field of classical music, we are often asked whether our genre can possibly survive into the future. Today, symphony orchestras often struggle to make ends meet and students are discouraged from going into the arts. For many, anything is available through a pocket device at any time, keeping us all entertained and distracted. What is the purpose of symphony orchestras? Why do we need them?

Symphony orchestras are groups of people. They are musicians, leadership, and community members who stand for a system of values, centered around a belief in sharing the benefit of the arts. Symphonies are community leaders, contributing to a larger conversation about what we value. How do we develop such leadership in each new generation? How do we create in them the desire to join the conversation?



For Marin Alsop, the motion of setting ideas into reality comes easily. Marin is a role model not only for music directors, but for all of us who want to find a way to give back. Marin is looking over her shoulder at those who are following, and asking what she can do to help. Today, holding top positions as Music Director

Marin with original members of the Monarch Brass and current President, upon receiving her Susan Slaughter Award for Leadership. Photo by CavittProductions



of the Baltimore and São Paulo Symphony Orchestras, Marin would need to do little else to have made a legendary mark in the field of classical music. However, that is not her nature.

Marin received the IWBC Susan Slaughter Award for Leadership, presented for the first time at our 2017 conference this past June. Her remarks that evening were about how she expected to see a change in the music world as she began the early stages of her career. "You know, for me, as I looked around years ago, I thought a lot of women would be conductors, then ten years went by, then twenty years went by, thirty years went by and I said, where is everybody? And then I realized, 'Ah, I'm supposed to change the landscape.'"

Marin has several projects which take the world of professional classical music out of the concert hall and into the community. One of the most vibrant is her Orchkids program in Baltimore. A partnership between the Baltimore Symphony and the community of the surrounding area including the public school system, Orchkids provides music education, instruments, academic instruction, meals, as well as performance and mentorship opportunities at no cost. This action, of connecting the orchestra to the young people in the area, is inspired by Venezuela's El Sistema program, and provides year-round instruction, as well as performances, teachers, and equipment.

The Taki Concordia Conducting Fellowship is an outreach program that is designed to engage young women at the start of their conducting careers. Under Marin's leadership, this program was begun in 2002 to help give women experience in classical conducting, which is predominately male. Marin writes, "It is a privilege to be in a position to impact the lives of aspiring women conductors. I can clearly see what is needed to assist emerging conductors in the pursuit of their dreams and I want to make the road easier and more rewarding for them. I have never ascribed to the philosophy that, 'It was tough for me so it will be tough for you.' My philosophy is: 'It was tough for me so that I could make it easier for you.' This is the philosophy of my non-musician mentor, Tomio Taki, who was compassionate and unwavering in his belief and support of my goals to become a conductor. Without Tomio, my path would have been far more difficult."

Marin works with two festivals which connect members of the international musical community and provide the resources for conversations and musical growth. In Campos do Jordão in southern Brazil, students and teachers gather together for training and inspiration at the Campos do Jordão International Winter Festival. The festival orchestra, led by Marin, brings international artists together with community

members and students in a gathering that has developed new artists for over forty years. In California each August, Marin welcomes composers of new music to work with students and artists at the Cabrillo Festival of Contemporary Music, held in Santa Cruz. The success of these projects is due to the combination of community and guests, of students and teachers, and the energy and drive of a leader with a clear vision.

In 1996, Marin conducted the first tour of the Monarch Brass, a premiere brass ensemble comprised entirely of women. The creation of Monarch Brass by the IWBC was one way another classical music leader, Susan Slaughter, decided to contribute to her community. She invited Marin to conduct, the group began with a short tour, and the rest is history. Monarch Brass has grown in the intervening years, continuing to represent the top level of brass performance, producing concerts and recordings, and commissioning new works. The combination of Susan and Marin on that early project created an energy that was unstoppable. They wanted to contribute to the conversation, and so they did.

As Marin put it, "I think the great thing about this organization is that there's strength in numbers, and we really need to support each other. I've always hoped that it won't be that necessary to have events where it's about women, for women, although they're always a lot more fun than the other ones! But I think that what strikes me the most is that we have to be vigilant about supporting each other. We have to be vigilant about being members, and being offered the same rights as other people, and we have to help each other." Marin has helped by starting new conversations, contributing to the work of her colleagues, and checking on those coming along behind her. It is the energy created by leaders such as Marin that propels this genre forward and infuses the community of tomorrow.

What is it that WE can do, furthering her actions, so that we may take care of those walking behind us?

For more information on the community projects Marin leads, please visit <http://www.marinalsop.com/outreach/> and follow her on Facebook and Twitter @marinalsop.

Spotlight on...Laura Brenes



Professional Positions:

Los Angeles studio musician, freelancer, and teacher

Hometown:

Yorba Linda, CA

Education:

BM, Brigham Young University
MM, University of Southern California

Biggest Influences:

My teachers have been a huge influence to me. Larry Lowe in Utah taught me how to practice and how to become a technically virtuosic player. Vince DeRosa gave me my concept of sound and I would not be the player I am today without his guidance. He taught me that the most important thing is to make a beautiful sound. Jim Thatcher inspired me so much during my schooling because I was watching all of the movies he performed in, and then I became a teacher and his colleague. Rick Todd showed me that you can challenge the perceptions of horn playing, and he helped and inspired me to record my own works. Yehuda Gilad inspired me to love music and to find the story in everything that I play.

Most Memorable Musical Moment:

This is tough because I have been so lucky to be able to do some wonderful things because of my involvement in music. Just this year, I have had the opportunity to record with Pat

Metheny, play on stage with "Above and Beyond," travel to China to play for a video game tournament, play onstage with John Williams, and play a few horn solos that can be heard on film and TV. I come home from work every day and pinch myself because I can't believe I get to do this for a living.

Favorite Pieces of Music:

- I am a big Yacht Rock fan.... I listen to a lot of Boz Scaggs and George Benson. Not kidding.
- I love some good Die Bankelsangerlieder and Canzona Bergamasca.
- As far as orchestral works....Mahler...yes. Brahms...yes. Tchaikovsky...not so much.

Greatest Accomplishments:

- Recording my album *a Time and a Place*, available now at LauraBrenes.com.
- Teaching some amazing students that went on to great things.
- Training my two kids in the ways of empathy and love.

Words of Wisdom:

Follow your own path, there is no right way to do anything. Nothing really matters except love and kindness. Music and art are all that we leave behind. Make something beautiful with your life, even if you are the only one to see the beauty. Be brave and don't consider other human's judgements to be truths. There is no timeline for art. Take the speed that feels right to you. Love it all, even the bad stuff.

PHILIP JONES INTERNATIONAL BRASS ENSEMBLE COMPETITION – JULY 2019

The inaugural Philip Jones International Brass Ensemble Competition will be hosted by Ursula Jones at the Royal Northern College of Music, Manchester, UK on July 15-20, 2019.

Applications for this competition will be received in the summer of 2018, and it is anticipated that 16 groups will be chosen to come to Manchester. Selection will be chosen from submitted video recordings based on the criteria of musical qualities, enterprise, and presentation. Full details of the competition including application procedures and timelines, competition regulations, particulars of the jury, and specific requirements, will be posted on the website in early 2018: www.pjbe.org

The 2019 Competition will be for brass quintet (two trumpets, one horn, trombone, tuba) and will be eligible for players aged between 16 and 30. The average age of any group at July 20th, 2019, should not be more than 28 years.

Several prominent music festivals and venues have expressed interest in the outcome of the competition, and three major prizes will be awarded during the event: The Philip Jones Prize (£10,000), The Marah Mahlowe Prize (£7,500), and The Founder's Prize (£5,000).

The aim of this competition is to bring together young brass quintets and to showcase excellence and enterprise in brass chamber music performance, building on the legacy of Philip Jones CBE (1928-2000). This will provide a platform for a new generation of brass players who will benefit both from a distinguished international panel and through peer-learning.

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