

# NoteWorthy

OFFICIAL NEWSLETTER OF THE IWBC



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

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## From the President

With the school year winding down, the weather getting warmer and many recitals and juries behind us, I imagine you're finding yourself outside more enjoying this beautiful weather. I know I sure am! Much as we're enjoying the start of a new season, the IWBC has enjoyed some great successes throughout the past few months and is forging ahead to what will surely be many more to come.

In late November, IWBC Board Member Ginger Turner hosted the 7th Annual Holiday Brass Concert in Baltimore. Shortly thereafter, IWBC Founder and Board Member Susan Slaughter hosted three Holiday Brass Concerts (all in one day, no less) in St. Louis. The countless hours of planning and organizing by these two extraordinary women year after year continue to amaze me. They give of their time and energies selflessly to raise thousands of dollars for the IWBC. My hat's off to you, Ginger and Susan. Brava!

IWBC 2012 is shaping up nicely with conference co-hosts Lin Foulk and Deanna Swoboda planning up a storm. Many committees have formed, guest artists are being invited and lots of fun and exciting events are in the works. The official conference Web site will be launched in early August. Stayed tuned to [www.myiwbc.org](http://www.myiwbc.org) for all the latest information.

In closing, I'd like to recognize several individuals who have been constant supporters of the IWBC, some for a decade or more. Stacy Baker, Nancy Goodearl, Laura Lineberger, Donna Parkes and Judy Saxton,

THANK YOU for your service to the IWBC as members of the Executive Board of Directors. A huge thank you also goes out to Susan Rider who served as the IWBC Newsletter co-editor for ten years!

Through untold hours of conference calls, meetings, and generous acts of kindness, you have each helped guide and shape the IWBC of today. Thank you, thank you, thank you!!

Kelly Watkins, President  
International Women's Brass Conference

## Suggestions for IWBC 2012

We invite you to make suggestions for the upcoming 2012 International Women's Brass Conference. Go to the Web site, [myiwbc.org](http://myiwbc.org), and submit your ideas and comments.



Audrey Good

### In this Issue

Co-Editors Corner.....	2
Revitalizing Your Playing Day By Day.....	3
Lady Brass Series: Carolyn "Cazzbo" Johns....	5
NoteWorthy News.....	6
Spotlight on...Audrey Good.....	10
IWBC Contributors.....	11



Carolyn "Cazzbo" Johns

# 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



Trombonist **Laurie Penpraze** is a member of the Sarasota Orchestra in Sarasota, Florida. Formerly, she was Assistant Professor of Trombone at Miami University and a Fulbright Scholar/Visiting Professor of Trombone at the Lithuanian Academy of Music. Penpraze frequently performs as a soloist and chamber musician in the U.S. and abroad. She is on faculty at the Lutheran Summer Music Festival and Academy, where she serves as Chair of the Brass Department. Penpraze received her B.M., M.M., and D.M.A. from the University of Michigan.

**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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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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# Revitalizing Your Playing Day By Day

By Daniel Burdick, AMusD

Being a brass player can be exhausting! Whether one is in school or out in the real world as an amateur or professional, finding a way to maintain oneself can be a daunting task. For two months during the summer of 2004, I had the opportunity to study in Germany with two of the most wonderful brass artists in the world, Professor Abbie Conant at the Staatliche Hochschule für Musik Trossingen and Angie Hunter of eurobrass. Focused as traditional lessons, we covered a great deal of material that worked on achieving a routine that is sustainable, flexible, and feels good physically, mentally, emotionally and spiritually.

Most of us begin with the physical or athletic part of playing because it's concrete. Do this and you often get tangible results that you can measure in range, sound, intonation, etc. For a short daily routine, I recommend doing a breathing exercise of your choice, a mouthpiece buzzing exercise of your choice, and then the exercise below used by Ms. Hunter that she gleaned from an ITA Journal years ago. These three exercises can provide a solid foundation to the playing day. Feel free to add in other materials as needed such as scales, articulation studies or standard etudes.

To begin Ms. Hunter's exercise, perform it with your metronome on quarter=80 and with your tuner on the stand so you can see it easily. The exercise is outlined in the music below. Start on the pedal note of your horn (Bb, C, Eb, F, etc.). Once the two-octave arpeggio is completed, continue this pattern upwards by half-steps playing a two-octave arpeggio on each half-step [Bb-B-C, etc.]. Three important points: 1) The quick upward movement is slurred throughout and unmeasured until you reach the held out note—start counting for 6 counts when you get to this note. 2) Rest is important! Play two-octave arpeggi from Bb to F and then rest 1-2 minutes. Start on F and play two-octave arpeggi until you get to Bb. Continue this pattern resting 1-2 minutes at each resting point. And 3) Try to play as high as you can go challenging yourself without causing undue strain or any pain. Often an octave of half-steps is enough. This would cover a three-octave range.

Ms. Hunter recommends going until you can't get the top tonic of the arpeggio and continuing until you can't get the top dominant of the arpeggio. Please modify these instructions to fit your situation. Often times, it's necessary to start on a note higher than the pedal note since it can be just too low. So, start on the lowest note you can play comfortably. Then, when you have gone as high as you can go, start playing two-octave arpeggi going down by half-steps from the lowest note you started on. Obviously, if your instrument can't reach certain low notes due to lack of tubing/attachments, just skip that arpeggio.

This exercise is quite fun and relaxing after you work out all the fingerings/positions. I sometimes do this while reading the newspaper or a magazine. Watching TV can also be fun too. The exercise involves many skill sets including a flexibility exercise with the quick arpeggio notes before the held note, a long tone exercise on the held notes, and an intonation study with the tuner.

After this physical warm-up, it's important to look after the physical, emotional, mental, and spiritual self. It's hard to summarize what Professor Conant gave to me. However, some of the most important items I took away from my lessons with her were different ideas about being authentically myself. This can be achieved by becoming more connected with

## Unmeasured Pickups, Held note at ♩ = 80

Angie Hunter Arpeggi

the physical body and thereby the emotional, mental, and spiritual self. The result can have the music and playing become a lot more fun. It can also make your music be more alive. Of course, this is not only important to your life but to your audience's. Professor Conant puts the importance in perspective by saying, "To make the music so lifeless is an act of violence in a way."

Professor Conant advocated getting exactly what you need for your self-care. Since playing a brass instrument is very demanding physically, one starting place is to take care of your body. Your self-care could include physical exercise, regular massages, and movement classes such as the Feldenkrais Method or the Alexander Technique. Taking care of your body can be a wonderful component to ensuring playing longevity. You may have heard this advice before. If so, please do a survey of your week/month to see how often you engage in these activities.

Professor Conant also advised deep listening, singing, acting, and other theatrical activities to truly engage oneself in the music. It can be astounding to hear the difference in your playing after doing one of these activities. Other ideas can include spiritual readings, meditation, journaling, etc. Professor Conant has two wonderful articles pertaining to self-care that you can read on her Web site, [www.osborne-conant.org](http://www.osborne-conant.org).

*Twenty-One Questions for Performers* by Professor Conant and William Osborne, gives many ideas to rethink one's approach to playing. One question, "A stage director uses responsiveness, receptivity, and intuition. Do you direct the music when you play?" gives many ideas for us. You could actually use gestures as you sing through your music directing it. Also, you could think of the phrases as characters and think/feel how they would interact. There are so many possibilities. The other interesting article from the self-care perspective is *Letter to a Young Trombonist* and it is one that is very moving. Near the end, Professor Conant states, "[The trombone] is my magic carpet into greater aliveness, adventure, creativity, healing, growth, abundance, prosperity and reconciling and having compassion for the Other." What a wonderful goal for us all.

These ideas from Angie Hunter and Professor Abbie Conant can lead to a more connected person able to express herself more easily and musically playing her brass instrument. The important aspect is to schedule them into your day or routine on a regular basis. Try a weekly massage, incorporating acting passages into your practice, meditating for 10 minutes a practice session, and journaling about your practice and aspirations daily. It can achieve transformative results.



**Dr. Abbie Conant**



**Angie Hunter**

It was a life-changing summer in the Black Forest of Germany with these two wonderful women brass pedagogues, Professor Abbie Conant and Angie Hunter. Their ideas can help us reconnect with a daily routine and self-care plan that is highly effective and sustainable. We will be physically, mentally, emotionally, and spiritually ready to play for years to come.

*Ms. Hunter was the first winner of the Leonard Falcone Euphonium Competition, has made many solo appearances, and leads eurobrass. Professor Conant has made solo appearances in over 115 cities around the world and was principal trombone of the Munich Philharmonic for thirteen years.*

*The ideas in this article take only some of what we covered and only some of what they teach. I always recommend attending master classes or studying with them directly whenever possible! Professor Abbie Conant: [wasteland@osborne-conant.org](mailto:wasteland@osborne-conant.org) and Angie Hunter: [AngieHunter@t-online.de](mailto:AngieHunter@t-online.de). Both Ms. Hunter and Professor Conant were consulted in the preparation of this article.*

*Dr. Daniel Burdick, Associate Professor of Low Brass at Edinboro University, is a past Executive Director of the IWBC. He can be reached at [drtuba@mac.com](mailto:drtuba@mac.com) and <http://users.edinboro.edu/dburdick>.*

## Lady Brass Series

### Cazzbo: Musician, Performer, Piano Tuner, "General Eccentric"

"Mummy, fix it!" insisted the toddler, pressing against her mother's leg and thrusting a small toy guitar up into the woman's hands.

"My mother used to tune it to a chord so it didn't drive HER nuts as I endlessly strummed on it," explains Carolyn "Cazzbo" Johns of Sydney, Australia. "I'm told I could hear when it fell out of tune and demanded that she put it right." That child—nicknamed "Cazzbo" by a band-mate many years later—had a keen ear. Her talent for pitch eventually led to a career as a musician, performer, piano tuner and, as she said, "general eccentric."

Cazzbo dropped in on the planet in 1965 in Bendigo, a small town in central Australia, the first-born of Michele and Brian Johns. Seventeen months later, the family welcomed a second daughter. After seven years, the couple divorced and Brian was awarded custody of the two girls. Michele, however, had already powerfully influenced her elder daughter's career path. It was from her mother that young Carolyn inherited her gift for music.

Although untrained, Cazzbo's mom was a natural at singing and piano playing. On the same piano her mother had used, she accompanied her daughters as they sang duets for parties and informal affairs. Young Cazzbo effortlessly belted out harmonies while her mother sang melody with little sister, who wasn't as musically inclined. But her mother recognized her elder daughter's musical gifts and encouraged her at every turn.

"Mother talks of cooing notes to me when I was a baby, and me singing them back correctly," Cazzbo said. That's the origin of her comedic quips about harmonizing with her mother from inside the womb.

"Yet it took me a long time to really do anything with my passion for music," she said. "That's why I feel strongly about passing on messages like, 'You CAN teach an old dog new tricks.' I have many lateral and alternative feelings about teaching and music education. I don't teach much at the moment—touring makes it difficult. But I have one student (of music, but not of brass) who is keen to have the minutiae demystified, and to possibly open up to more spontaneous and unscripted ways of making music. There are folks trying to teach and learn in very inefficient, unengaging and even destructive ways."

#### A handful of keys

Cazzbo's well-meaning parents sent her off to a handful of what turned out to be failed piano lessons when she was eight years old. She was excited for her first lesson—all ready to enjoy herself. Sadly, this traditional and rigid task-mistress did not have the tools to stimulate such a musically-lateral child. The teacher had no idea that a creative genius was sitting next to her, using that keen ear to parrot what she had played. Ultimately, she unwittingly barred her pupil from the bench for a long time to come.

In fact, Cazzbo's whole musical path may have been different if she'd had better piano instruction at the outset, but the best that particular teacher could offer was, "great lessons in how NOT to teach," Ca-



zbo said without malice. In her typical style, she took that experience in stride, choosing to benefit from it rather than harbor bitterness. For the next several years, music was off the agenda as Cazzbo drifted through various schools without much focus or application.

It was Cazzbo's younger sister who was first to sign up for the high school's British-style brass band. Cazzbo wanted to do so years earlier, but was too shy to ask if they might accept her because she was older than the school's standard recruiting age. She was even older by the time she followed her sister into the band. Agreeing to play the tuba, her progress was rapid. Not only did Cazzbo perceive a need to catch up with others her age (who'd been at it for years), but she had to learn to read music notation, because "It seemed like everyone around me knew what they were doing, and they weren't going to wait for me."

*...continued on page 8*

*Lady Brass is a series of articles featuring women who have made a positive impact on the brass world. This edition spotlights Carolyn "Cazzbo" Johns of Sydney, Australia.*

# NOTE-WORTHY NEWS

## Tribute to Kentucky Composer James Curnow

Three Brass Bands paid tribute to Kentucky Composer James Curnow by presenting a concert consisting entirely of his music. The bands consisted of the Cincinnati Brass Band under the direction of Anita Cocker Hunt, Derby Brass Band under the direction of John R. Jones, and the Lexington Brass Band under the direction of Ronald Holz. The show was entitled, *Salute To Kentucky Composer James Curnow* and was presented at UK Singletary Center for the Arts on Sunday, November 7, 2010.

James Curnow was born in Port Huron, Michigan and raised in Royal Oak, Michigan where he received his initial musical training in the public schools and The Salvation Army Instrumental Programs in these cities. He lives in Nicholasville, Kentucky where he is president, composer, and educational consultant for Curnow Music Press, Inc. of Nicholasville, Kentucky, publishers of significant music for concert band and brass band. He also serves as Composer-in-residence (Emeritus) on the faculty of Asbury College in Wilmore, Kentucky, and is editor of all music publications for The Salvation Army in Atlanta, Georgia.

The evening of James Curnow music ended with a long standing ovation as all showed their appreciation to the Kentucky composer. For more information please visit:

Lexington Brass Band, [www.lexingtonbrassband.com](http://www.lexingtonbrassband.com)



Mass Brass with Curnow conducting



Susan LaFever

for their combination of instruments. The concert took place on Wednesday, March 16 at the UVM Recital Hall and was hosted by horn professor Alan Parshley. This premiere was made possible, in part, by the International Horn Society's Meir Rimon Commissioning Assistance Program.

The Zinkali Trio (Elise Carter, flute; **Susan LaFever**, horn; Laura Ravotti, piano) performed last summer at the IWBC Conference in Toronto presenting the world premiere of Lydia Busler-Blais' *Lanterns* at the University of Vermont. Lydia Busler-Blais is a renowned Vermont composer and horn player. Known for her beautiful and modern horn pieces that have a unique voice, Zinkali was proud to commission a new work



Edna White

completed her *Suite for Solo Trumpet and Orchestra*.

**Susan Fleet** has compiled a CD of recordings by pioneer trumpeter Edna White (1892-1992). A child prodigy on cornet, White switched to trumpet while studying at Julliard. During the 1920s, she recorded for Edison Records and starred in vaudeville with her husband, opera singer Torcum Bezazian. On February 19, 1949, she was the first person ever to play a trumpet recital in Carnegie Hall. In 1979 she

After acquiring legal title to the Edna White estate from her heirs, Fleet placed White's professional papers on deposit in the Sibley Library at the Eastman School of Music, Rochester, NY, for the use of historians and researchers.

The *Edna White Historic Recordings* CD includes a 1981 recording of White's *Suite*, featuring soloist Gaetan Berton. The solo trumpet part is included. Also on the CD, White introduces seven of her historic recordings, including Clarke's *The Debutante*, and the *Carnival of Venice*. A complete play-list is at: <http://archives.susanfleet.com/documents/ednawhitehistoricrecordings.html>. There you can hear samples and watch a three-minute video about Edna White's life and career. An extended biography is on a separate page.



Ken Shifrin

*St Thomas Sonata for Trombone*, Caldara's *Domine Deus*, Leopold Mozart's *Agnus Dei*, and Ziani's *Alma Redemptoris Mater*. Guests Mike Hall, Professor of Trombone at Old Dominion University, and Martin Chmelar of the Czech Academy of Music joined Ken to give the Czech premiere of the *Allegro* from the *Hanisch Concerto for Three Horns*, performed by alto trombone trio. Dr. Shifrin, a PhD in musicology, also delivered a lecture based on the post-doctoral research he carried out for Oxford University on Janacek's musical education and the historical development of music in the Moravian capital. For information on future recitals by Ken Shifrin please contact Nigel Pennington at [Kvalita@aol.com](mailto:Kvalita@aol.com).

On November 18th, 2010, **Ken Shifrin**, formerly Principal Trombone of England's City of Birmingham Symphony Orchestra, presented a recital at the prestigious Janacek International Music Festival in the Monastery of Stare Brno in the Czech Republic. With the assistance of Jana Wallingerova (mezzo-soprano soloist with the Janacek Opera) and Robert Chalinor (piano), the programme included the

## Trumpet Day at Northern Kentucky University

On Saturday, April 2, 2011, the Northern Kentucky University Department of Music hosted the 2011 Trumpet Day. Pat Harbison, Professor of Music at Indiana University (Jazz Studies), and Alexa Yates, Co-Founder of 21st Century Trumpet with Harbison were the featured guest artists. Their appearance at NKU was sponsored in part by the NKU Music Department and Conn Selmer-Bach.

The day began with a mass warm-up session in which Harbison and Yates led the participants in an hour long session. Participants then took part in a mass trumpet ensemble reading session. After a lunch break the day continued with a recital by **Dr. Raquel Rodriquez** (Assistant Professor of Trumpet at NKU), a baroque trumpet masterclass by Paul Loeb van Zuilenburg (Senior Lecturer of Music at Free State University, South Africa), and a masterclass by Harbison and Yates discussing various trumpet pedagogy. Participants came from Indiana, Ohio, Kentucky and Tennessee. The final concert included performances by the NKU Jazz Ensemble and NKU Faculty Jazz Combo with Harbison, Yates, and John Zappa (NKU Jazz Trumpet Instructor).

The Bach Festival Society of Winter Park, Florida will sponsor the Summer Music Academy 2011 Brass Camp on the campus of Rollins College in Winter Park, Florida. The camp will be held June 12-17 and is open to brass students who have completed grades 8 through 12. Special guests are tubist Mike Roynance, Boston Symphony Orchestra, and hornist Kerry Turner, American Horn Quartet/Luxembourg Philharmonic Orchestra.

The resident brass quintet will be Chris Dolske and Teresa Linn, trumpets, **Carolyn Blice**, horn, Joey Vascik, trombone and Claude Kashnig, tuba, all members of the Bach Festival Orchestra.

For applications after May 16, please call 407-691-1126 for availability. More information can be found at [www.bachfestivalflorida.org/outreach.SMA](http://www.bachfestivalflorida.org/outreach.SMA).

The UNCSA Trumpet Workshop with Trumpet faculty **Judith Saxton** and guests will be June 19-24, 2011. Held on the beautiful campus of the University of North Carolina School of the Arts in Winston Salem (USA) for middle school, high school, college students and beyond. There is a daily diet of breathing, stretching, warm-up and technique offerings and frequent student and faculty performances, master classes, lessons, trumpet ensemble, trumpet orchestral repertoire sessions; and classes on subjects ranging from audition/performance anxiety coping skills to liturgical and jazz improvisation. There are additional off-campus offerings for college students. In this unique setting, all the Arts are represented on campus at the same time, so opportunities for collaboration with dancers and actors abound. There is an audition required and limited scholarship available—for that information and more please see <http://faculty.uncsa.edu/music/saxtonj/summer.html>. The direct link to admissions is <http://www.uncsa.edu/summersession/>.

**Audrey Good** will begin a new position next fall in the Toronto Symphony. She is currently 2nd horn in the Sarasota Orchestra and will assume the same position in Toronto. Previously, she was second horn of the Charleston Symphony Orchestra during the 2008-09 season. Audrey is a frequent substitute with the Houston Symphony Orchestra and has appeared with the Atlanta Symphony. She is a devoted chamber musician and is a member of the Four Hornsmen of the Apocalypse horn quartet. This active group appears frequently in master classes, performances, and festivals.

## NOTE-WORTHY NEWS



L->R: John Zappa, Raquel Rodriquez, Paul Loeb van Zuilenburg, Alexa Yates, Pat Harbison

**Marie Speziale** had a very busy year of teaching, conducting and playing. In addition to her duties at Rice University, she performed with the Cincinnati Symphony Orchestra, Colorado Symphony Orchestra, Houston Symphony Orchestra, Houston Grand Opera, and the Louisiana Philharmonic Orchestra. Ms. Speziale also judged the Fischhoff National Chamber Music Competition.

Ms. Speziale presented master classes at The Glenn Gould School at the Royal Conservatory in Toronto, Canada, March 10-12, 2011. While in Toronto, she worked with the trumpeters in the studio of Andrew McCandless, Principal Trumpet of the Toronto Symphony Orchestra.

Additional master classes were presented at Del Mar College in Corpus Christi, TX on April 1-2, 2011. While at Del Mar, she worked with the brass players and trumpeters from the studio of Dr. Scott Hagerty. She also served as a conductor and presented master classes at the San Jacinto College Brass Festival, TX, on April 29, 2011.

This summer, Ms. Speziale will be conducting the brass ensemble and teaching/coaching at the Roundtop Festival in TX, June-July. She will also conduct the Spoleto Brass Choir, serve as brass chamber music coach and conduct the brass orchestral repertoire class at the Spoleto Festival in Spoleto, Italy, July-August, 2011.

**Sally Podrebarac** was recently a finalist in the National Young Artist Competition in Odessa, Texas January 21-22, 2011. In the summer of 2010, she attended IWBC in Toronto and competed in the Susan Slaughter Solo Competition and placed First in the Horn Division in the 28 years and younger category.

Send your NoteWorthy News items to Laurie Penpraze ([rudaslokys@yahoo.com](mailto:rudaslokys@yahoo.com)) or Raquel Rodriquez ([trumpet@solotromba.com](mailto:trumpet@solotromba.com))

*Cazzbo continued...*



**In one of her early venues, Cazzbo (left) belts it out, with her little sister.**

Her first brass teacher was Shane O’Callaghan, a cornet player. Cazzbo remarked, “His encouragement helped a troubled teen find purpose and passion in music. Before long, I spent every moment I could with him, helping to teach the younger students.”

The gravitational pull towards music, and away from all other classes, threatened to derail her academic results. Yet Cazzbo graduated Dux Of The School (top of the senior class) at Maryborough High School in 1982. She learned of this accolade while on tour in New Zealand with the Victorian State Youth Brass Band.

“When I had learned enough to join the town band, I had to do something that none of the boys from the school band had ever had to do—attend rehearsals to listen to prove my enthusiasm—while the powers that be agonized about whether or not I should be allowed in.” Cazzbo explained.

“When I finally had my first rehearsal IN the band, it was, ‘Gotta watch our language, fellas, there’s a girl in the band now.’ I dragged my sister along the very next week for support. She was a fledgling unremarkable trombonist and said, ‘No, no, I only know one scale.’ I told her, ‘Don’t worry about that—just look confident and move your slide around.’ And she was IN, too! Nowadays, that band is over 50 percent female, with a female conductor—but I was the first girl to join.”

The angst of adolescence drives many teenagers into troubled times, especially talented kids with an abundance of creative energy. Cazzbo may have taken a tumultuous avenue, but playing tuba changed the course of her life.

When she showed up to audition at The Victorian College of the Arts in the “big smoke” (Australian expression for a large city) of Melbourne, she was so nervous she couldn’t read the bass clef sight-reading exercise (and because brass bands use their own unique brand of transposed treble clefs). Nonetheless, she conveyed enough flair and flexibility to gain a place. She immersed herself in college and city life, actively pursuing her natural inclination towards jazz and improvisation (musical and other) in equal measure, with more formal study requirements.

### **New digs—big gigs**

A successful audition led to Cazzbo’s move to the “even-bigger-smoke” of Sydney to take up the position of Principal Tuba in the Orchestra for

Opera Australia (the Australian Opera and Ballet Orchestra). Initially, being able to call the Opera Theater in the Sydney Opera House, arguably the world’s most iconic building, her “office” struck Cazzbo as surreal. But she got used to it.

“Over nearly 20 years, I led multiple musical lives, experiencing many of the great (and not-so-great) operas, ballets and concert programs, coupled with extensive work in street bands, jazz bands, performing at myriad festivals,” she said. A highlight was “Being part of Dame Joan Sutherland’s farewell opera performance. It was quite special. The opera was the lesser-known *Les Hugenots* by Giacomo Meyerbeer, and Joan’s character had finished singing halfway through the opera. But in the tradition of Dame Nellie Melba, Joan sang *Home, Sweet Home* as an encore. There were fireworks released inside the auditorium, quite extraordinary, not to mention loud!” The orchestra has accompanied Luciano Pavarotti, too, leading to Cazzbo’s tongue-in-cheek claim that Pavarotti and Dame Joan Sutherland had amended their curricula vitae to: “I’ve played with Cazzbo.”

“A largely unacknowledged irony is that the Sydney Opera House has an extremely challenging and limited workspace, the Opera Theater Pit,” Cazzbo said. “Worn down by performing in this confined, troubled area, dealing with illegal and injurious sound levels and mandatory hearing protection edicts, I left the orchestra. Trusting somehow that my other performing outlets would be enough to pay the bills. I was utterly ripe for new challenges and stimulation.” It was then that she took on the time-honored craft of tuning and servicing pianos, adding a complementary ability to her skill-set.

### **Musical chats**

“I always knew I was bursting with musical ideas,” she said. “I have been for as long as I can remember. It just took a long time to direct the drive. Today, I consider every instrument I pick up a chance to express myself. I’m not particularly interested in reading music. I’d much rather be ‘writing’ my musical script as I go, saying just what I want to say, at any particular moment. Interacting with other flexible players is like musically chatting. When it’s



really working well, it's like a fabulous conversation. It is generating and responding to ideas, symbiotically."

She has plenty of ideas to help folk depart from their notation-filled worlds, open their ears and experiment with a little musical creation. She said, "People think they're listening, but they're not really listening. A course in jazz can only do so much. I've never studied improvisation, and in ways, I'm not sure you really can. You have to feel it and take risks. For example, start with a simple melody. Explore what you have naturally. Add little passing notes to the melody. Vary its rhythms. What chords might it imply? What new melodic sounds might blend with those chords? We're touching on theory here, but I like the idea of folk exploring sounds rather than reading notes or chord symbols, which can impede deeper listening."

Have no doubt, whether she's singing, playing tuba, jug, ukulele, bass, keyboard, guitar, or anything she can make a sound on, Cazzbo is the real deal when it comes to musicianship. She's also a performer of the first order—somebody who cares about helping people enjoy music by any means necessary, including making them laugh.

### Dying is easy; comedy is hard

It's said that comedy is harder to achieve than tragedy—that it's much easier to draw tears than belly laughs. Yet Cazzbo makes the latter look effortless. Of course, being funny isn't easy at all. When engaged as a performer, her propensity for spontaneity in what she plays, says and



**Cazzbo—eyes closed, engaged with sounds—performing with Mic Conway's National Junk Band at the Port Fairy Folk Festival in Victoria, Australia.**

does makes her, "a good sidekick—I love being responsive and reinforcing others' actions."

She has worn plenty of very odd costumes and uniforms in various street and circus-themed bands, but prefers blending in as "one of the blokes in the band." For instance, during Oktoberfest, she'll don lederhosen rather than a dirndl. Besides, she joked, "I couldn't hire one of those dresses the buxom wenches wear when they're bringing you oversized beers, unless I was also prepared to hire a cleavage!"

She's not afraid to capitalize on the sheer presence of the sousaphone, explaining, "I'm given to somewhat theatrical movements with it. I can bow with it on, or use the directional



### Cazzbo's Brass Menagerie

- 1 Willson Eb tuba 3400S—4 pistons 1 rotary
- 2 Hirsbrunner CC tuba HB290—5 rotary valves
- 3 King Eb sousaphone H.N. White and Co. (1954) 3 pistons
- 4 Yamaha Eb tuba YEB-321S 4 pistons
- 5 Yamaha Bb euphonium YEP-321S 4 pistons
- 6 Yamaha Bb marching baritone horn YBH-301M
- 7 Yamaha trombone YSL-354
- 8 Bach Stradivarius 16 valve trombone

quality of the bell to support fellow performers. For instance, in Mic Conway's National Junk Band, space permitting, I get right behind Mic as he culminates his fire eating display holding two lit fire torches between his teeth, head tilted back, arms wide. I get behind and 'frame' this spectacle with my bell. Audiences eat that up!"

Cazzbo would no more exclude an audience from the band's fun than she would exclude guests from conversation at the dinner table. That would be bad manners. In a recent IWBC interview, she told Janet Anderson, "I performed at the Bellingham Jazz Festival with a band called the Juglug String Band. Whilst never wavering from my commitment to making the best music I can, I managed to strut out off the stage to play a jug solo directly to a distinguished elderly gent in the audience. I responded to him because he had an utterly pleased look on his face, and his hands cupped behind both ears to hear it all. Later (on a similar jug-soloing excursion forward off the stage as far as my microphone lead would permit), he danced, I danced, we interacted. He told me, 'I'm a geriatric.' I shared those words with the whole audience

at the top of my voice, and invited them to congratulate him for being a geriatric! All with a good vibe! Afterwards I learned from locals that he had been very, very ill—and still was—and had last been seen in a wheelchair! Could music have curative properties?”

Cazzbo finds music so thoroughly engaging that listening to it is anything but relaxing. To unwind, she consciously avoids music. Rather, she might casually ride her bicycle around the district plugged into her iPod, which she’s loaded with ABC Radio National documentaries and interviews—absolutely no tunes! Also, “I find averting my eyes from any pressing maintenance issues around the house helps me to relax between tours.”

### **In search of the zone**

“At thirty-three-and-a-third, I was the same age as a long-playing record,” Cazzbo said. “I’m now 45, the age of a hit single. It’ll be quite a while before I can make that joke again. I’ll be 78!” And, she hopes, still making music. For now, she gigs and tours Australia and beyond with groups like The Kransky Sisters (where she plays the youngest of three gothic spinster sisters), Mic Conway’s National Junk Band, the Captain Matchbox Whoopee Band, and the Jugalug String Band. She tunes pianos. She subs “in bands quirky enough to want me.”

“I’m committed to—and constantly searching for—a ‘zone’ where I can come close to really expressing myself, where my instrument feels like an extension of me, where my ideas are fresh, fun, fueled and inspired by others’ real-time musical comments and stories. It’s highly elusive!”

*About the author: Christina is a freelance writer and trumpeter from St. Paul, Minnesota. She specializes in writing and producing biographies. If you or somebody you know is interested in a biography, visit her Web site for more information: [www.CavittBiographies.com](http://www.CavittBiographies.com).*



## **Spotlight on...Audrey Good**



### **Professional Positions:**

2nd horn with the Toronto Symphony Orchestra beginning in Fall

of 2011. Previously 2nd horn of the Charleston Symphony Orchestra for one season and the Sarasota Orchestra for two seasons.

### **Hometown:**

Champaign, Illinois

### **Education:**

Undergraduate at the University of Illinois, and began a Master’s at Rice University

### **Biggest Influences:**

The biggest influence on my horn playing was studying with William VerMeulen at Rice University. The technical proficiency and musicality he demonstrated and taught were inspiring, but the most important thing I developed while I was there was the belief that the things I practice will be there when I need them.

### **Most Memorable Musical Moment:**

When I was in high school, I heard the Chicago Symphony Orchestra perform Brahms 4. It is the first performance I can remember that gave me chills. This performance, combined with meeting Dale Clevenger backstage after the concert, helped me to buckle down a bit from then on.

### **Favorite Pieces of Music:**

Beethoven 7, Brahms 4, and almost everything Prokofiev wrote

### **Greatest Accomplishments:**

Winning my first job with the Charleston Symphony Orchestra was my proudest moment. It was my first glimpse of what life could be like as a professional musician.

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