

NoteWorthy

OFFICIAL NEWSLETTER OF THE IWBC



www.myiwbc.org

Winter 2009 • Vol. 15, No. 2

From the President

2010 brings much excitement as well as a few changes. Gail Robertson made the difficult decision to resign from her position as IWBC President at the end of 2009. As a result, I was elected by the Board of Directors to serve the remainder of Gail's term. I have been extremely fortunate to work with her over the past few years and cannot think of a more committed, enthusiastic and caring person. Gail's selfless dedication to the mission of the IWBC is to be highly commended. We are truly grateful to her for her guidance and leadership, and are very pleased she will continue on as a member of the Board of Directors. We are also thankful to former Executive Director Amy Cherry for assuming the responsibilities of Secretary.

I would be remiss to not recognize and thank Susan Slaughter and Ginger Turner for their continued work as organizers of the Holiday Brass Concerts in St. Louis and Baltimore. These concerts play a vital role in the support of the IWBC and the Susan Slaughter International Solo Brass Competition. In addition, I offer a special thanks to the Board of Directors for their tireless efforts to ensure our organization remains strong and healthy.

I hope you are making plans to attend the conference in Toronto this June. We are only a few months away and the anticipation is mounting. Co-hosts Joan Watson and Denny Christianson have secured a stellar line up of guest artists and fabulous venues. Now all we need is YOU! Please visit the conference Web site (www.iwbctoronto2010.com) to learn about the guest artists, solo competition, and much more. You can also register there to join us in Toronto for a multi-layered event that promises to be very memorable. After you visit the conference Web site, swing by the

new IWBC Web site (www.myiwbc.org). We have a fresh new look provided by our new Web designer, Alex Thio.

Lastly, I would like to say how honored I am to serve you, the membership of the IWBC. I look forward to seeing you in Toronto!!

Kelly Watkins
IWBC President



myiwbc.org

2006 Conference Photos!
Commissioned Compositions
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Lady Brass Series:
Donna-Mae Smith

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.

Dr. Susan Rider performs as a member of "The President's Own" United States Marine Band, Chamber Orchestra, and Chamber Ensembles in Washington, DC. She also maintains a private teaching studio in Northern Virginia. Susan continues to be an active soloist, orchestral, and chamber musician throughout the United States. She received her education from Indiana University (D.M. and M.M.) and The University of Northern Iowa (B.M.).



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Attention! New IWBC Web Site Address Launched

Please check out the newly designed IWBC Web site at www.myiwbc.org for all the latest news!

Articles and NoteWorthy News Submissions

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

2010 IWBC Conference Web Site Address

www.iwbctoronto2010.com

2010 IWBC Conference Facebook Group

IWBC Toronto 2010

IWBC Online Membership Directory Password

Current password: 020110iwbc

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Passport Information

To enter into Canada, a passport is required. American citizens can visit www.travel.state.gov for all information on passports. When you get to the homepage of the Web site, click on *passports* on the menu bar at the top of the page. One can also visit their local post office to apply. Be sure to provide sufficient time for the entire process. Citizens of other countries should check with their governmental agencies for passport information and application.

Join us in Toronto in June for the IWBC 2010 Conference!

Joan Watson and Denny Christianson,
conference co-hosts

Joan Watson is principal horn of the Canadian Opera Company and a founding member of the True North Brass Quintet. Denny Christianson is a jazz trumpeter and head of the music department at Humber College Lakeshore.

Explore the new reality of music making, discover the artist within, and celebrate world wide excellence in brass from June 16-20, 2010 at Humber College in Toronto, Ontario, Canada. In keeping with the excellence of past conferences, the goal is to have a forum for musicians to meet, greet, learn and perform (and of course, have fun!).

New Reality of Music Making

The constant advent of newer technology (including digital downloading, YouTube, independent Web sites for musicians and more) can be overwhelming. You will have a chance to meet people who have kept up with technology. They have re-invented themselves and their art of expression and created ways to stay enthusiastic and passionate in the flow of changing times. Australian tubist **Carolyn Johns** started as a classical tuba player with the Sydney Opera Orchestra, and has added jazz improvisation, jug bands, the comedic trio the Kransky Sisters, painting, and much more to her creative palette. Trombonist **Abbie Conant**, whose well documented story of professional discrimination with the Munich Philharmonic Orchestra did not stop her from being recognized as one of the great trombone virtuosos of our time, will present her one woman show at the conference. **Fergus McWilliam**, hornist with the Berlin Philharmonic and Berlin Woodwind Quintet, will present two lectures. The first will be about his new book *Horn Heresies*. This is Mr. McWilliam's perspective on teaching brass players all over the world for decades. His other lecture on twenty-first century orchestras will be a look at how the Berlin Philharmonic had to re-design itself to be successful in this century and respectful of its history. For students we have master classes by distinguished artists passionate about their area of expertise. There will also be auditions for placement into orchestral sections where musicians will learn from experienced professionals. In addition, conference attendees will have a chance to record "jingles" in Humber College's state-of-the-art recording studio. For adult amateurs we have brass ensembles, interactive lectures, and meet and greet time with artists to ask questions and get advice. For professionals, we have a chance to discuss present day issues to include health seminars on injury prevention, pregnancy, and stage confidence development. Exhibitors will have special pricing for their merchandise for conference attendees.

Discover the Artist Within

Music making is an internal development. Finding satisfaction in playing an instrument, learning to express oneself with technical and musical proficiency, and staying passionate no matter where you are is truly the goal. We want to explore ways to do this so that every professional, amateur or student ensemble is filled with satisfied creative minds and hearts. To do this we will explore a wide variety of areas including breathing techniques, daily yoga sessions devoted specifically to brass players, body language awareness, and confidence building techniques. In addition, there will be

discussions on fitting in and not compromising your integrity in the work place, goal setting, and advice on achieving what you want in music and in life. Further, the schedule will continue with discussions on making music, improving quickly and consistently, and much more.

Celebrate Worldwide Excellence in Brass!

Over 40 guest artists from around the world will be performing (see the conference Web site for a complete listing at www.iwbctoronto2010.com). One of the main concerts features all Canadian performers (Wednesday). In this concert, the newly formed **Viceroy Brass Ensemble** will perform new Canadian works commissioned just for the conference. The ensemble members are all professional Canadian women, an amazing feat, since just 10 years ago this was not possible (since there weren't enough of us!). Other Canadian talent will be showcased and there will also be some surprise guests!

Thursday's main concert will be a mix of classical, jazz, solo, and chamber groups all presenting new repertoire with a virtuosic twist.

The gala concert on Friday will feature the **Monarch Brass Ensemble**, made up of members of the IWBC and guest artists. **Michelle Rakers**, assistant conductor of America's internationally known "The President's Own" United States Marine Band will conduct the group. This night will be a tribute concert to **Susan Slaughter** and **Julie Landsman** both of whom are retiring from their distinguished professional careers. Susan Slaughter, St. Louis Symphony principal trumpeter and founder of the IWBC, has shown a great passion for music making, being a team player, and creating a legacy for others pursuing similar dreams. Julie Landsman, principal horn of the Metropolitan Opera Orchestra, has significantly contributed to the Met orchestra, and is a passionate and dedicated teacher at the Juilliard School of Music. Many of her students now occupy prominent positions in major musical ensembles. Composer **Augusta Reid Thomas** has been commissioned to write a fanfare for this concert.

Saturday will be the presentation of the **Movable Musical Feast** concert. From 4 to

The IWBC is pleased to announce the

2010 Susan Slaughter International Solo Brass Competition

June 14-16, 2010

Humber College, Toronto, Ontario, Canada

For trumpet, horn, tenor horn, trombone, euphonium, and tuba

The competition is open to all students, amateur and professional women and men in the following categories:

Category 1: Age 18 and under (pre-college)

Category 2: Age 19-28

Category 3: Age 29 and over

All musical literature requirements can be found on the 2010 IWBC Conference Web site at www.iwbctoronto2010.com (click on Competition on the top menu)

Eligibility to compete in any category requires the following:

All competitors must be pre-registered conference attendees

The pre-registration form/conference fee is due by **March 31, 2010**

All participants must return a completed solo competition application along with the **\$50** competition fee by **March 31, 2010**

No applications will be accepted after March 31, 2010

Prize Offerings

Three prizes are offered in each age category for each instrument at the conclusion of the preliminary round.

All prizes are in U.S. dollars amounts

First prize: \$700 plus \$60 gift certificate to use at conference exhibits

Second prize: \$500 plus \$60 gift certificate to use at conference exhibits

Third prize: \$300 plus \$60 gift certificate to use at conference exhibits

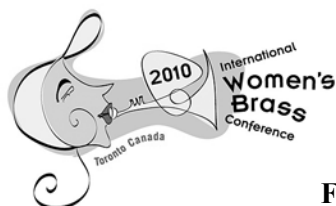
First prize winners in each category on each instrument will advance to the Grand Prize Final Round.

These competitors (up to six) will compete for three prizes:

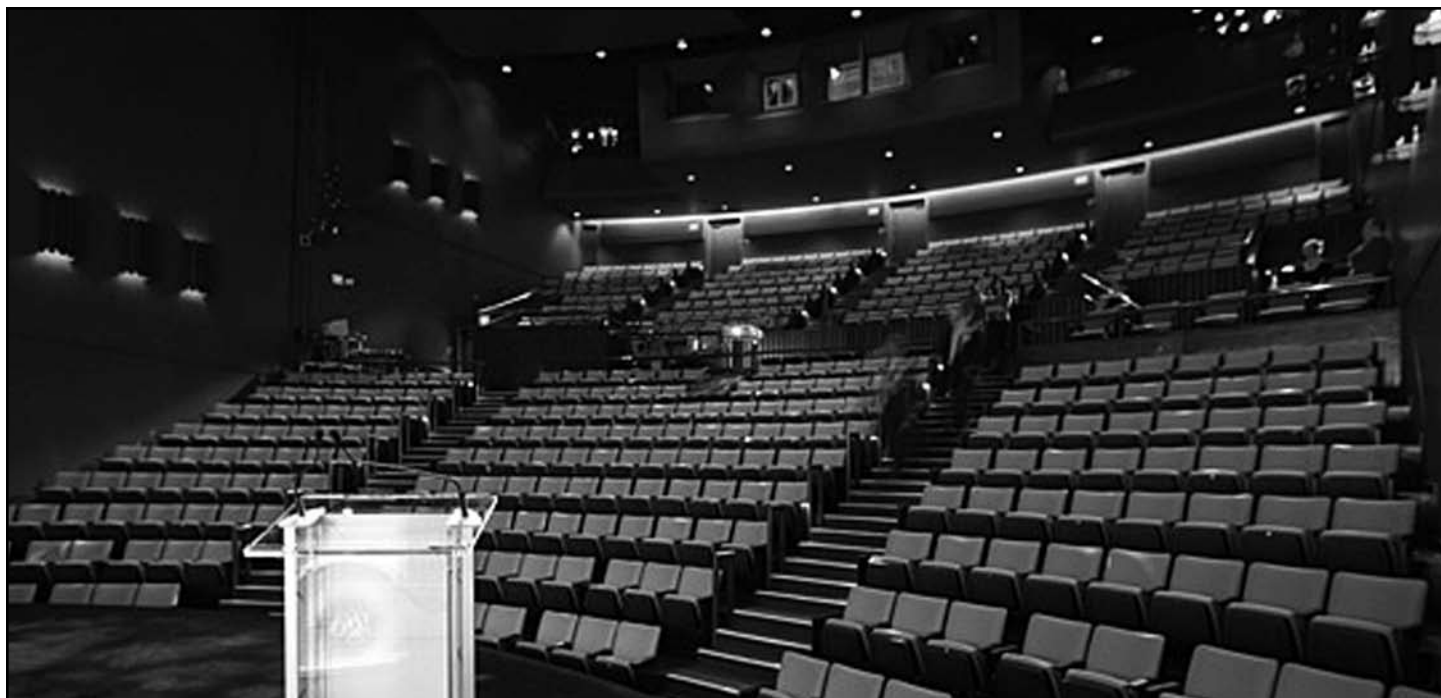
Grand Prize: \$1500

Second Prize: \$500

Third Prize: \$300



For all details on the competition and the 2010 Conference, please visit www.iwbctoronto2010.com



The Jane Mallett Theatre in the Lawrence Centre for the Arts, Toronto, Ontario, Canada

9 p.m., the audience will have the opportunity to move, eat, and drink as they hear musical presentations at Humber College, and down the street at our Assembly Hall.

Sunday will include an attempt at “**The World’s Largest Brass Ensemble**,” and then the Brass Belles concert presentation by the renowned **Hannaford Street Silver Band**. Soloists on this concert will be **Bonnie Denton**, euphoniumist with the United States Coast Guard Band, euphonium soloist **Gail Robertson**, and trumpeter/cornetist **Susan Rider** of “The President’s Own” United States Marine Band.

In addition, there will be daily afternoon concerts featuring many other guest artists. Each night, there is a venue for those who are ready to “jam out” or try out new repertoire.

2010 Susan Slaughter International Solo Brass Competition

The solo competition will take place from June 14-16, prior to the conference. For those competing, you will have the opportunity to receive valuable adjudication from notable performers from around the world. Significant prize money and discounts to the conference are available to competition attendees. One of the benefits of any competition is that it can raise one’s level of performing very quickly, and lead to greater opportunities. Many of the past competition winners have gone on to successful and notable careers in the music field, including guest artist **Audrey Good**, low horn specialist and member of The Four Horsemen Quartet. If you are a teacher, we hope you will encourage your students to compete. If you are a professional or amateur musician we hope you will consider competing as well.

Visiting Canada

Canada is ready to welcome you! Passports are necessary to enter into the country. If you don’t have one, apply now as it may take time to complete this process (visit the conference Web site for application details). Your confirmation that you are coming to the conference as an attendee or as a

competition participant will make coming here a simpler procedure, since we have registered the conference at the border. The U.S. dollar has traditionally been worth more than the Canadian dollar. Your money should go further here! Canadians are also notoriously good humored and will do everything to make sure you have a good time. Toronto has a festive, clean, and cordial atmosphere with great restaurants, great shopping, and other fun events. Humber College is a 10-minute car ride from the airport, and a 2-minute walk to beautiful Lake Ontario. If you have any questions, please go to the forum on our Web site (www.iwbctoronto2010.com). We will be happy to guide you to the easiest way to enjoy your trip.

This conference will be memorable, exciting, educational, and fun. Come support all the women artists who have poured their heart and souls into making music throughout the world. We believe you will be glad you made the journey!

Best wishes,
Joan Watson
Conference Co-host

**For COMPLETE information about the conference, please visit the Web site:
www.iwbctoronto2010.com**

2010 IWBC Conference Guest Artists

Artists subject to change

Commissioned Works

Alice Gomez, composer, USA
Augusta Read Thomas, composer, USA

Trumpet

Karen Donnelly, Canada
Theresa Hanebury, USA
Amy Horvey, Canada
Merrie Klazek, Canada
Manon LeFrance, Canada
Susan Rider, USA
Susan Slaughter, USA
Marie Speziale, USA
Kelly Watkins, USA

Euphonium

Bonnie Denton, USA
Sharon Huff, USA
Curtis Metcalf, Canada
Gail Robertson, USA

Tuba

Stacy Baker, USA
Karen Bulmer, Canada
Joanna Hersey, USA
Carolyn "Cazzbo" Johns, Australia
Jane Maness, Canada

Horn

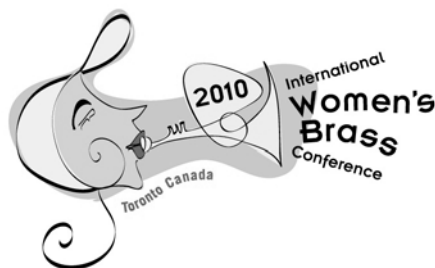
Lisa Bontrager, USA
Patricia Evans, Canada
Julie Fauteaux, Canada
Lin Foulk, USA
Audrey Good, USA
Allene Hackleman, Canada
Jennifer Kummer, USA
Julie Landsman, USA
Fergus McWilliam, Germany

Trombone

Abbie Conant, Germany
Maureen Horgan, USA
Al Kay, Canada
Julie McIntyre, Canada
Andrea Rowlinson, USA
Rachel Thomas, Canada

Ensembles

Bella Tromba, England
Bones Apart, England
Hannaford Street Silver Band, Canada
Japan Ladies Brass, Japan
Lina Allemanno Quartet, Canada
Monarch Brass, USA
Viceroy Brass Ensemble, Canada



*For Master Class and Clinic information,
please check the Web site at www.iwbctoronto2010.com.*

CD Review: *Sonatas for Trumpet*

James Darling, trumpet
Genevieve Sidolti, piano

Air de bravoure

Sonata for Trumpet and Piano: I. Allegro moderato

Sonata for Trumpet and Piano: II. Adagio tenero

Sonata for Trumpet and Piano: III. Allegro

Impromptu pour Trompette et Piano

Sonata for Trumpet and Piano: I. With strength and vigor

Sonata for Trumpet and Piano: II. Rather slowly and with freedom

Sonata for Trumpet and Piano: III. Moderately fast, with energy

Sonatine für C-Trompete und Klavier: I. Bewegt

Sonatine für C-Trompete und Klavier: II. Langsame Achtel

Sonatine für C-Trompete und Klavier: III. Rondo: Ziemlich lebhaft

With many new recordings now available on CD, many of us gave up on our favorite LPs long ago. Forgotten are some of the treasured recordings we formerly used as the gold standards of trumpet literature. Fortunately, one of these gems has been re-released on CD, James Darling's *Sonatas for Trumpet*. Originally recorded in 1973, repertoire includes *Sonatas for Trumpet and Piano* by both Halsey Stevens and Kent Kennan, and Bertold Hummel's *Sonatine*. Completing the recording is Andre Jolivet's *Air de Bravoure* and Jacques Ibert's *Impromptu*. It is a wonderful recording that every performer and educator should own. The performances are solid and musical with a rich, gorgeous warm tone. One special feature of the liner notes are personal letters from Kent Kennan to Mr. Darling regarding his recording.

I loved listening to this CD because he seems to perform every piece exactly the way it should be done, demonstrating correct style, finesse, tone, articulation, phrasing, attention to detail, and consistency. As a former student of his, this is the way he taught, and why he was such a successful teacher and performer.

James Darling began his professional career when he started teaching at Baldwin-Wallace College Conservatory of Music. He taught there from 1969 to 2002. He was appointed to the Cleveland Orchestra in 1973. He held that position until 2005. In addition, he was also a faculty member at the Cleveland Institute of Music (1988 to 2004) and taught for a year and a half at the Oberlin Conservatory of Music.

With the presence of former students Michael Miller and Lyle Steelman in the current trumpet section of the Cleveland Orchestra, Darling's influence is still felt there. Mr. Miller has held the 4th trumpet (2nd cornet) position since 2005 (Darling's former chair). Mr. Steelman was appointed

3rd/Assistant Principal in 2009. After Steelman's appointment, Darling announced with a proud smile, "I own 50% of the section!"

In addition to Cleveland, Darling's students have won professional positions in several orchestras to include Atlanta, Cincinnati, Charleston, Dallas, Detroit, Montreal, Philadelphia, Orquesta Sinfonica Nacional of the Dominion Republic and Ecuador, and San Antonio. In addition, he has former students teaching at several well-known colleges and universities including Baldwin-Wallace College, Charleston Southern University, Cleveland Institute of Music, and Rowan University. Other former students teach in high schools, as private teachers, and are conductors.

Currently, Mr. Darling resides in Florida. I hope you enjoy this legendary performance on *Sonatas for Trumpet* which is available at www.cdbaby.com.

Reviewed by
Susan Sievert Messersmith

Susan Sievert Messersmith is a resident of Charleston, South Carolina where she is a busy freelance musician and on the faculty at Charleston Southern University. She was a contracted member of the Charleston Symphony Orchestra from 1993 to 2007, and still performs with them as needed. She received her education from Baldwin-Wallace College (B.M.), and the Eastman School of Music (M.M and Performer's Certificate), and the Cleveland Institute of Music. Her teachers include James Darling, Mary Squire, Dr. Jack Gallagher, Barbara Butler, and Michael Sachs.

NOTE- WORTHY NEWS

Baker and Robertson Release Tuba/Euphonium Duo Recording

Dr. Stacy Baker, tubist and professor of music at Morehead State University (MSU), has released a duo recording entitled *Symbiosisduo* with **Gail Robertson**, euphoniumist and instructor of music at the University of Central Florida, through the support of an MSU Creative Productions grant. **Symbiosisduo** formed in 2007 to increase awareness of the tuba/euphonium duo as a performance medium, and to promote and disseminate new works for this unique combination of instruments. Other performers on this recording include **Alex**

Thio, piano, and **Deb Eastwood** on the cornet and flugelhorn. The duo's name and album title were chosen from the concert duet of that name written for them by composer Chris Sharp. In the program notes for the work, Sharp writes, "Symbiosisduo is defined as a relationship of mutual benefit or dependence...The technical and range-requirements for each solo instrument are comparable, suggesting a separate, but equal relationship." Both the album and sheet music for most tracks are published by GARMUSIC and are available directly from the duo's Web site: www.symbiosisduo.com. The recording can also be found at www.cdbaby.com and DigStation (digital download).



Dr. Patricia Backhaus, Music Director of the Milwaukee Festival Brass, has recently started the Milwaukee Festival Youth Brass. This is the student component of the parent band. Celebrating 25 years of existence, the adult group will perform at the U.S. Open Brass Band Championships in St. Charles, Illinois. At the competition, the band will perform a new composition by Dr. Backhaus entitled "Lost in the Night." Dr. Backhaus will perform as cornet soloist on the work.

International trumpet soloist **Alison Balsom** was awarded an honorary Doctor of Arts from Anglia Ruskin University of Cambridge and Chelmsford in the United Kingdom in 2009.

Trombonist **Monique Buzzarte** and composer **Frances White** were awarded a MAP fund grant for the composition "Tracing" for trombone and electronics. The work explores the relationship between the trombone and the shakuhachi (Japanese bamboo flute), both of which transcend the notion of fixed temperament. Visit www.mapfund.org/grant_603.html for more information. Ms. Buzzarte's latest recording, *Fluctuations* (Deep Listening 38), was named as one of the Top 50 Records of the Year in 2008 by *The Wire* magazine. On this recording, she collaborates with **Ellen Fullman**, the developer of The Long String Instrument.

Arizona resident **Barbara Chinworth** wrote to tell us of her many activities. She is currently the music director and conductor of the Old Pueblo Brass Band (www.oldpueblobrassband.com), an active 30 member British-style brass band. On occasion, IWBC Pioneer **Dr. Betty Scott** will step on the podium to conduct this 14 year old group. In addition, Barbara performs in the contrabass section of the Southern Arizona Symphony Orchestra, celebrating its 30th year. The orchestra traveled to China to perform over the 2009 holidays. Barbara also performs as a hornist with the Arizona Symphonic Winds. Since 1996, she has been the Arizona representative of the International Horn Society.

Composer **Emma Lou Diemer** released the CD *Summer Day* on November 1, 2009. This recording includes her complete violin/piano works (Philip Ficsor, violin; Ms. Diemer, piano). Her "Fanfare" and "Variations on Antioch" can be heard on the CD *Roman Holidays*, recorded by the Borealis Brass (www.borealisbrass.com).

Audrey Good was appointed second horn of the Sarasota Orchestra in May of 2009. 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 recently 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.

Lacey Hays is now Professor of Music and Trumpet at Mountain View College in Dallas, Texas. Ms. Hays also teaches privately in the Lewisville School District, and won a position as a member of the trumpet section of the LasColinas Symphony in Arlington. She has also substituted with the Irving and Plano Symphonies.

Reinhart Explores the Impact of the IWBC Through Dissertation

Carole Dawn Reinhart, completed her Ph.D in Sociology from the University of Music and Performing Arts in Vienna, Austria in June 2009. The subject of her dissertation was *Women Brass Players-Historical Documentation and the Influence of the International Women's Brass Conference on the Profession*. She is currently translating it into English (from the original German). This comprehensive study traces the development and evolution of women in the brass world, culminating with the founding of the International Women's Brass Conference by Susan Slaughter in 1991. Ms. Reinhart hopes to have it available at the 2010 IWBC Conference in Toronto.

NOTE- WORTHY NEWS



**Carole Dawn
Reinhart**

Hornist **Susan LaFever** performed C. Forster's "Concerto #1 for Horn and String Orchestra" with The Doanburg Chamber Ensemble on September 5 and 6, 2009. Ms. LaFever serves as principal horn with this ensemble, as third horn with the Greater Bridgeport Symphony Orchestra, and maintains a private studio.

JoAnn Lamolino won the position of second trumpet with the Reading Symphony in Pennsylvania. She assumed the position in October of 2009.

Rob Roy McGregor wrote to inform us that composer, **Lauren Bernofsky's** "Trio for Brass" (instrumentation: trumpet, horn, and trombone) originally published in 2002 is now available from Balquhiddier music (www.balquhiddiermusic.com). For more information about Ms. Bernofsky, visit her Web site at www.laurenbernofsky.com.

The Ni Ensemble, a brass quintet based in Luxembourg, continues to be active performing and giving master classes in Europe. In November 2009, they gave concerts and classes at the Royal Northern College of Music in Manchester, England and at the Royal Welsh College of Music and Drama. The membership of the group consists of Heather Madeira Ni and Bob Koetshius, trumpets; Kristina Mascher, horn; Leon Ni, trombone, and David Polkinhorn, tuba. For more information on this award winning group, please visit www.theniensemble.com.

Trumpeter **Dr. Tracy Parish** joined the faculty of Illinois Central College in East Peoria as an instructor of trumpet and ear training in January of 2009. She completed her DMA in trumpet from the University of Illinois, Urbana-Champaign in 2008. Additionally she performed as a soloist with the 35th Division Army Band and as a member of the Festival of Trumpets at the ITG Conference in Harrisburg, PA. Her book, *The Late-Eighteenth Century Solo Concerto: Implications of Style, Structure, Aesthetics and Period Performance Practice*, was published in September 2009.

Susan Rider was invited by fellow IWBC member **Stephen Chenette** to perform as a featured soloist with the Volga Band in Saratov, Russia in April of 2009. Dr. Rider is a member of the trumpet/cornet

section of "The President's Own" United States Marine Band in Washington, DC. Mr. Chenette, a former professional trumpet player turned full time conductor, conducted the concert. The performance occurred at the Saratov Conservatory, the third oldest music conservatory (after Moscow and St. Petersburg) in Russia. During the concert, Dr. Rider performed "Napoli" by Herman Bellstedt, "Grand Fantasia on 'Rule Britannia'" by John Hartmann, the traditional song "Danny Boy," and the trumpet trio "Roller Coaster" by Johnny Cowell. While in Russia, she also gave master classes at both the Saratov and St. Petersburg Conservatories. Additionally, in August 2009 she was promoted to Master Sergeant.

Racquel Rodriguez now holds the position of Assistant Professor of Trumpet at Northern Kentucky University. Ms. Rodriguez formerly performed as a member of the Synergy Brass Quintet.

Trombonists **Ken Shifrin** and **Mike Hall** performed as *Due Alti Tromboni* (their unique *Two Alto Trombones Show*), and gave clinics on performance practice of the Baroque and Early Classical period at the University of Minnesota, University of North Dakota, University of Wisconsin-Eau Claire, and Concordia College from October 5-14, 2009. Dr. Shifrin is the leader of

Send your NoteWorthy News items to Laurie Penpraze (rudaslokys@yahoo.com) or Susan Rider (smrider@verizon.net)

NOTE- WORTHY NEWS

In Memorium

Los Angeles jazz trumpeter and vocalist **Stacy Rowles** died on October 30, 2009 following complications from a car accident. She was 54 years old. Ms. Rowles was the daughter of legendary pianist Jimmy Rowles, and dancer Dorothy Rowles. During her career, she had been a member of the Jazz Tap Ensemble, the DIVA Big Band, and the all-woman quintet, the Jazzbirds.



**Stacey and
Jimmy Rowles**

Posaune Voce Trio and an Oxford University Doctor of Musicology. Dr. Hall is Professor of Trombone and Euphonium and Old Dominion University. During their tour they also discussed historical aspects of the trombone as a solo instrument during the Baroque, and coached students on authentic Baroque ornamentation and gallant styles. Contact Mike Hall (jhall@odu.edu) or Ken Shifrin (c/o Nigel Pennington at kvalita@aol.com) for further details or performances.

The University of Iowa appointed **Dr. Amy Schendel** Professor of Trumpet in the fall of 2009. Prior to this, Dr. Schendel served as Adjunct Instructor of Trumpet at Texas Woman's University in Denton. She has held positions with the Madison Symphony Orchestra, Dubuque Symphony, Las Colinas Symphony, Spoleto Festival USA Orchestra, and the Wisconsin Brass Quintet. She currently performs with the **Contrapunctus Brass Trio**, and has performed with the Minnesota Orchestra and Wisconsin Chamber Orchestra.

Marie Speziale wrote to tell us of the success of two of her students. In May 2009, **Tom Siders**, who earned his Master of Music degree from Rice University, won the position of 3rd trumpet with the Boston Symphony Orchestra. Mr. Siders has recently performed with the Houston Symphony Orchestra, Houston Grand Opera, Santa Fe Symphony, and the New World Symphony. Earlier in the spring of 2009, **Kevin Lynch** won a position with the United States Army Drum and Fife Corps

in Washington, DC. Ms. Speziale also informed us that she was invited to be a juror for the senior division for the 2010 Fischhoff National Chamber Music Competition.

Amanda Stewart joined the New York Philharmonic Orchestra as Associate Principal Trombone in September 2009. Prior to her current appointment, she performed as principal trombone with the San Antonio Symphony and as assistant principal trombone with the Lyric Opera of San Antonio. Ms. Stewart has taught at a number of schools nationally and internationally.

The **Vernon Girls Trumpet Band** of Vernon, British Columbia, Canada has disbanded after 62 years of existence. Formed in 1947 by Mr. and Mrs. Bob Hodgson, the ensemble was part of the British Columbia Dragoons Army Cadet program. The group was comprised of girls ranging in age from 10 to 17 years. The band traveled extensively in Canada, the United States, and Europe, and received well over 150 trophies, awards, and ribbons. According to the Vernon Morning Star newspaper "The band has played a significant impact in the lives of more than 2000 young women. Through a combination of music and marching, they learned about self-worth, confidence, teamwork, and perseverance."

Liza Zumbrunnen is the leader of the two trumpet/trombone trio **Gaelic Brass**. They play arrangements of traditional English, Scottish, Irish, and Welsh folk songs. They were regular performers at the 2009 Kansas City Renaissance Festival. Liza is currently a junior at Mid-American Nazarene University in Olathe, Kansas, majoring in applied music pedagogy and trumpet performance.

Send your NoteWorthy News items to Laurie Penpraze (rudaslokys@yahoo.com) or Susan Rider (smrider@verizon.net)

MirrorImage Gives Recital Tour

MirrorImage, the horn duo of **Lisa Bontrager** and **Michelle Stebleton**, in collaboration with pianist **Tomoko Kanamaru**, gave a recital tour in November 2009. They presented the newly commissioned works "Majaliwa" by Paul Basler and "The Hunt" by Laurence Lowe, as well as opera arrangements by Raymond Chase from their CD *MirrorImage at the Opera* (MSR Classics 1234). The horn duo presented recitals at Penn State University, Eastman School of Music, Ithaca College, Crane School at Potsdam, SUNY Fredonia, Oberlin Conservatory, Michigan State University, University of Michigan and the Cincinnati College Conservatory of Music. Master classes were presented at most venues, and students enjoyed a display of Conn and Holton horns by Mike Kamphuis, Director of Marketing at Conn-Selmer.



MirrorImage, Lisa Bontrager and Michelle Stebleton, with collaborative pianist Tomoko Kanamaru

MirrorImage, Lisa Bontrager and Michelle Stebleton, with collaborative pianist Tomoko Kanamaru

NOTE-WORTHY NEWS

A Tribute to Joan Kohlmeier

From Susan Slaughter:

Since 1992, the IWBC has relied on volunteers to organize many aspects of the organization. We could not exist without them! For the last 10 years, Joan Kohlmeier has been one of those "special" volunteers who met a number of different needs. She was in charge of the St Louis Holiday Brass Concert's (HBC) ticket sales, customer service, treasurer duties, as well as helping with every IWBC conference since 1993. Through her work, she has been the contact person for over 30,000 people through the years! Although Joan has retired from HBC ticket sales and treasurer duties, she is still helping with the concerts. On behalf of the IWBC Board of Directors, I'd like to thank Joan for her gift of time and talent to our organization.

From Ginger Turner:

I met Joan Kohlmeier seven years ago when I played my first HBC in St. Louis. I quickly realized that she was the financial wizard behind all the money they had been able to raise over the years. Joan was very encouraging to me as I began to prepare to host a similar kind of concert experience in Baltimore. Holiday Brass is not "just a concert" said Joan, and that was the single thought she continued to drive home to me in all our conversations. She is an inspiration and not a spring chicken. Without giving away a "girls" secret, I hope to be half that sharp when I'm her age! The volunteer who now coordinates Baltimore's HBC money continues to use the model that was set up by Joan. The IWBC owes her a great deal of gratitude for her dedication and volunteerism.



Lady Brass Series

Donna-Mae Baldenecker Burr Smith, the U.S. Military's First Female Bugler



Photo by Robin Loznak/The News-Review

By Christina M. Cavitt

The day in 1933 when the house burned down started out normally. Thirteen year old Donna-Mae, the second of Walter and Florence Baldenecker's three daughters, rose early to avoid squabbling with her sisters over bathroom time. Walter was home on layover from his job as an engineer for the Rock Island Railroad, but he wisely kept safe distance from the girls' morning preparations. Florence was already up, busily putting breakfast on the table.

Save the Instruments!

After eating, Donna-Mae slung her well-used cornet over her shoulder and bounded out the back door to walk to school. She was a superior student—her best subject was band. Donna-Mae was tall for her age—she'd eventually reach 5 feet 11 inches. She was also a tomboy whose years of softball, running, and climbing trees helped her develop exceptional physical strength. Speeding toward school without a worry in the world, she couldn't have known by that day's end that her life perspective would change forever.

Just after 4 p.m., Donna-Mae jogged into the kitchen for an after school snack. Her father was taking a break from his home chores to relax at the kitchen table. "Hi Dad!" she called cheerfully as she dropped her cornet at the door and headed for the Frigidaire. Suddenly, her little sister, Mary Lou, skidded in on roller skates.

*This the first in a series of interviews featuring women
who have made a positive impact on brass players.*

"Hey there, young lady, no skating in the house," Walter admonished. "But Daddy," she cried, "the house is on fire!" He ran upstairs and saw the upper level in flames.

"Run outside," he barked at his daughters and then hollered to his wife to get out of the house. On her way out, Donna-Mae picked up the family's heavy cathedral-style radio (remember she was an exceptionally strong girl). Somehow, the family piano got dragged to the neighbor's lawn. Donna-Mae's cornet and her sister's woodwind instruments were rescued too. Nobody was hurt, but the house burned to the ground.

As she huddled with her family to gaze at the smoldering mass that had been their home, Donna-Mae considered the fragility of life. She realized she could decide to live in fear, or she could boldly grab life by the horns (no pun intended!). Luckily, she chose the latter.

Background Music

Donna-Mae was born January 3, 1920 in Manly, Iowa. She was 13 when her family relocated to St. Paul Park, Minnesota. In her earliest memories, there was always music.

"Dad couldn't carry a tune in a basket," she chuckled. "But Mom was very musical. She sang and played the piano. And we had the radio on all the time, listening to all kinds of shows, including the Paul Whiteman classical programs. I also loved the big band hits."

"I also sang in the church choir," she continued. "Our 8th grade music teacher, L.L. Whittbecker (former trumpet player with the Sousa Band), traveled from school to school, renting out instruments, giving lessons and directing the bands. I admired him so much that I picked trumpet to play in band. It cost \$3 rent a month." The fact that the rest of the brass section was male didn't inhibit her one bit.

In addition to the school band, every Saturday found her bussing 12 miles to St. Paul for the Dyer's Music Company Band practice. Saturday nights during the summer, she sat in with the concert band at a nearby village's outdoor gazebo.

"That was a lot of fun," she said. "Mr. Whittbecker also directed the band, so he drove several of us to the concerts. Afterwards, we'd get an ice cream cone for our pay. That was fine with us. We were just happy to play."

In high school, the young trumpeter was recruited into the Minnesota Mining and Manufacturing (3M) company band. From 1935 to 1938, Donna-Mae played in the Payne Avenue and Brown & Bigelow Drum & Bugle Corps. Most of the brass players were male, but she performed well on her part and the boys accepted her. She remembers marching in the scorching heat of the Minneapolis Aquatennial Grand Day Parade in July and the frigid St. Paul Winter Carnival Parade in January.

"We held our mouthpieces in our hands so the metal wouldn't stick to our lips in the cold, and we drenched rubbing alcohol on the valves so they wouldn't freeze," she said.

Sugar Blues

Sugar Blues (popularized by Clyde McCoy's wa-wa sound effect) inspired Donna-Mae to buy a wa-wa mute so she could squeeze out her unique rendition of the tune. Today, she keeps that old mute on a shelf in her home as a treasured memento of the happy hours she spent shaping songs with it.

Donna-Mae wasn't aware of any financial difficulties her parents had during the Great Depression. Nevertheless, after she graduated from high school in 1938, they were pleased that their middle daughter won a singing contest and was awarded a scholarship to the Minneapolis College of Music.

When World War II began, she took a job inspecting 30 caliber cartridges at a nearby munitions plant. She didn't like the work and found the noise nerve-racking. She was still playing trumpet, but only at home, "for my own amazement," she joked. Then she saw the newspaper ad that changed everything.

"The United States Army wanted females to play in their Women's Army Auxiliary Corps (WAAC) Band," Donna-Mae said. She sent an application right away and a few days later, the Army sent a telegram advising her to report immediately! When she didn't respond that day, they sent her another one the next day.

A Band of Their Own

"I was excited to report to the Army," she said. "They loaded us onto a train heading for Des Moines, Iowa. There, we were inducted at the old cavalry post, where everything smelled of horses, including our new uniforms!"

"The pay wasn't so good, the food was forgettable and there was absolutely no privacy in the barracks," she said. "But, I didn't care. I was going to get to play my trumpet all day, everyday." Indeed, the Army filled their days with music. Band members didn't have to go through recruit training because they were still just auxiliary and their superior officers were afraid they'd injure themselves."

Male musicians were steadily being shipped to overseas assignments. Some of the remaining men resented the influx of women, but it wasn't long before the entire band was female. The trumpet section had eight players. Donna-Mae was assigned first chair.

"There were two other ladies who were as good as I," Donna-Mae said. Fortunately, for the second and third chairs, whenever the warrant officer was absent, Donna-Mae led the band and they took over first chair.

The WAAC musicians marched a lot of parades and trumpets were always on deck for bugle calls. They played trumpets, rather than bugles, into a megaphone that directed the sound to different areas on base. She knew the soldiers didn't exactly appreciate her daybreak intonations.

"I was not very popular," she said smiling. But she was proud to signal each day's beginning.

The band also traveled throughout the Midwest to march in parades and recruit more women into the Army, which was evolving into the Women's Army Corps (WACs).

366 Reveilles

Donna-Mae married fellow soldier Robert Burr in January 1943. Because the former women's auxiliary was now regular Army, and the Army didn't allow married women at the time, she could no longer serve. She'd been a soldier one year and one day. Those 366 days remain among the best memories of her life.

Robert, on the other hand, didn't have the option to quit. So she followed him to his military assignments and they welcomed a baby boy in March 1944. When Robert left the Army in 1945, they built a home in Minneapolis, Minnesota. Shortly after that, Donna-Mae got a call from Jay Hormel of the Hormel Packing Company in Austin, Minnesota.

Spamettes All-Girl Drum & Bugle Corps

"He invited me down to talk with him about leading Hormel's All-Girl Drum & Bugle Corps for the American Legion Nationals Parade in New York City. I accepted and it was a wild ride! I was a combination band director and house mother to 65 girls." The band achieved an impressive second place against scores of other marching units.

"After I got home, Mr. Hormel called me a second time to ask me to go on the road again with the band, this time to distribute Hormel chili samples during a big advertising push. 'I have a child,' I told him. 'We'll get you a nanny and pay all your expenses,' he replied.

"Robert and I decided this was a great opportunity. I took the job and we toured with the Spamettes (as the group became known) throughout the southern states"

Donna-Mae, Robert, and little Craig stayed at hotels (all expenses paid), plus she was bringing home \$50 a week. In 1946, that was good money. According to Donna-Mae their time on the road was "a blast!" By Thanksgiving, Donna-Mae was pregnant again. They decided to settle down back in Minneapolis. The couple welcomed another son in 1948, Kevin, who died of leukemia when he was seven. By 1951, the Burrs made a fresh start in Southern California, settling in the San Fernando Valley.

Trumpet Comfort

In 1961, Donna-Mae landed a job as a financial manager with the Los Angeles Board of Education. A couple of years later, Robert came down with inoperable cancer. After a long illness, he died in January 1964. Donna-

“I’m always absolutely connected with the trumpet.”

”

Mae, though extremely saddened by this, was a survivor and kept moving forward. Every once in a while she pulled out her trumpet. The familiarity of grasping the case with her left hand, oiling the valves, warming up with a few scales and reading through her sheet music was as comforting as visiting with an old friend. Playing always made her feel better. "I think a lady should play as long as her lip holds out," she said.

As time passed, Donna-Mae met Edgar Smith in Los Angeles, California. "I guess we caught one another's eye," she remarked, smiling wryly. They married in December 1964. She became the mother to four stepchildren.

In 1970, the family moved to Northern California and then to Nevada in 1973. That's where Donna-Mae's artistic nature found a new outlet. Until then, she'd always expressed her creativity through music. In Nevada, she discovered her talent for porcelain painting. Nevertheless, she still kept up her playing and occasionally played at memorials.

In 1992, the Smiths retired to Oregon. Donna-Mae taught trumpet lessons to local children and continued painting. Later on, she attended a funeral and heard "Taps." She decided to volunteer as a bugler for military memorials. "After that, I played many funerals until about two years ago," she said. "I had to stop because I could no longer stand erect and I didn't want to play my trumpet into the ground. It's been very difficult to give up these last couple of years."

Donna-Mae was widowed in 1996. She was inducted into the Bugler's Hall of Fame in June 2009. Her musical legacy continued in her grandson, who played bugle in the United States Air Force.

"I'm a mother first and foremost, but I'm always absolutely connected with the trumpet," she said.

Please visit www.buglershalloffame.com for more information on the organization.

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From the IWBC: We would like to gratefully acknowledge and thank all of you for your continued support of this important organization.

Spotlight on...Maureen Horgan



Professional Positions:

Associate Professor of Music at Georgia College & State University in Milledgeville, GA.
Trombonist with Monarch Brass, New Hampshire Music Festival, Palmetto Posaunen, and Oasis Brass

Hometown: Chelmsford, Massachusetts

Education: B.M. and B.M.E. New England Conservatory; M.M. Yale University; D.M.A. SUNY Stony Brook

Biggest Influences: My Mother—she was an outstanding pianist who could not perform in public because of performance anxiety, but was a great teacher. John Swallow was the biggest influence on me profes-

sionally. Also, my undergraduate trombone buddies. They taught me to change the oil in my car and stand up for myself.

Most Memorable Musical Moment: Performing Bernstein's "Mass" with the Opera Company of Boston. Bernstein came to one of the performances—I guess it was a great performance though I didn't get to see most of it due to my crawling around on the catwalks in the dark, in costume, and with my trombone! However, I do remember the 15 minute standing ovation.

Favorite Pieces of Music: "Mozart Requiem," Barenreiter parts. It's heavenly music, a lot of playing, and the trombones are trusted to be good musicians; Beethoven's "Seventh Symphony"; Ewald's "Third Brass Quintet"; Lutoslawski's "Mini Overture"; Robert Suderberg's "Chamber Music III Night Set for Trombone and Piano";

and one of my commissions "Moe's Bit o' Blues" by Doug O'Grady.

Self Portrait: Some would say I'm a little crazy! I am definitely an atypical chooser, which is how I ended up on a "boy's instrument." I like challenges. I like to work hard, play hard and enjoy life. I have lots of great friends all over the globe, so I guess I am a good friend.

Greatest Accomplishments: Helping others to succeed, especially when they have a hard time believing in themselves. I think I am best as a teacher, and can often get students to achieve far beyond what most of the folks around them are achieving.

Words of Wisdom: Act with integrity, work hard, ask questions, hang in there, and don't give up on your dreams.

Web Site Address: www.moehorgan.com or www.maureenhorgan.com

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