

# NoteWorthy

OFFICIAL NEWSLETTER OF THE IWBC



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

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## From the President

The IWBC has many reasons to celebrate! This past June, we held our 6th conference and this one was TRULY an international affair to remember. More than fifty guest artists from Canada, the United States, Germany, Austria, England, Japan and Australia converged upon Lake Ontario in Toronto to present recitals, concerts, master classes, jazz clinics and jam sessions alike. We presented over \$25,000 in prizes to the winners of the Susan Slaughter Solo Brass Competition, as well as premiered four new compositions commissioned all or in part by the IWBC. We also had the great pleasure to celebrate the tremendous careers of two trailblazers: Julie Landsman and Susan Slaughter. You can read more about these tributes in the newsletter. There were countless world-class performances and many memorable moments on and off the stage. When I think back to those five days, I smile. I can't help it! The intense energy, support, and tremendous sense of unity were unforgettable.

Such an event does not happen without many individuals. I would like to thank Susan Slaughter, Joan Watson, Denny Christianson, Mary Flynn, Humber College, Jan Owens, Gail Robertson, Sharon Huff, Ginger Turner, Andy Pride, the IWBC Board of Directors, and the St. Louis and Baltimore Holiday Brass Concerts. A big thank you also goes out to our accompanists, competition judges, exhibitors, sponsors, advertisers and donors. IWBC 2010 would have been impossible without each and every one of you!

What's next for the IWBC? As much as I'd like to say we have some down time, that isn't the case. We've already begun planning for the 7th

conference, which will be held June 6-9, 2012, on the campus of Western Michigan University in Kalamazoo, Michigan. Lin Foulk and Deanna Swoboda have graciously agreed to host us and we couldn't be more grateful. I hope you'll be able to join us for IWBC 2012!

As always, the IWBC would love to hear from you. Be sure to visit our Web site, [www.myiwbc.org](http://www.myiwbc.org), and submit your ideas and suggestions for future conferences. If you're interested in volunteering, please email me at [kellylougene@aol.com](mailto:kellylougene@aol.com).

Lastly, I would like to encourage all of you to spread the word of the IWBC. *To educate, develop, support and inspire.* This is the IWBC's mission. I am reminded at the conclusion of each conference, as I leave feeling refreshed, revitalized, and recharged, that it is not only my job to carry out the mission of the IWBC, it is OUR job. So lets get out there and go to it!

Kelly Watkins  
IWBC President

## Next IWBC Conference in 2012!

Mark your calendars! The next International Women's Brass Conference will be held on the campus of Western Michigan University in Kalamazoo, Michigan from June 6-9, 2012. Co-hosts Lin Foulk and Deanna Swoboda are organizing a great event that will feature amazing brass artists, exhibitors, the Susan Slaughter Solo Brass Competition, and a

chance for all participants to PLAY at a venue that has been host to numerous international brass conferences. Continue checking the IWBC Web site at: [www.myiwbc.org](http://www.myiwbc.org) for updated information.

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Lady Brass Series:  
Dr. Raquel Rodriguez

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## 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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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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## A Message from Co-Editor Susan Rider

After 10 years as co-editor of this newsletter, I have decided to step away from this position. It has been my pleasure and honor to serve the IWBC in this capacity and I want to thank the IWBC leadership for their constant support. I also thank three other co-editors I've enjoyed working with to bring you this newsletter—Stacy Baker, Jeanie Lee, and Laurie Penpraze. Additional thanks go to Keith Kavanaugh and Chris Hardin, who separately have been the excellent designers of this newsletter while I have been co-editing. Final thanks go to everyone who voluntarily contributed their articles and news to this publication. We can't do this without you! My hope is that the newsletter you receive twice a year has been (and continues to be) informative, motivating, thought provoking and has positively served the interests of the members of the IWBC. I am pleased to announce that Raquel Rodriguez, Assistant Professor of Trumpet at Northern Kentucky University, will be taking over as the next co-editor. You can read more about Raquel in this issue of the newsletter as she is featured in Tina Cavitt's "Lady Brass Series."

I will be continuing on as the content manager of the IWBC Web site ([www.myiwbc.org](http://www.myiwbc.org)). I look forward to serving the organization in this capacity. Please contact me there ([smrider@verizon.net](mailto:smrider@verizon.net)) if you want to contribute or share any news on the Web site. I hope you'll stay in touch and I look forward to seeing you on the internet!



St. Louis Symphony trumpet section: Susan Slaughter, Joshua MacCluer, Michael Walk, and Thomas Drake

## A Tribute to Susan Slaughter

By Kelly Watkins

*Kind, Tactful, Smart, Encouraging, Leader, Flawless, Gentle, Supportive, Visionary, Harmonious, Competent, Wise, Conscientious, Forward-thinking, Longevity, Generous, Diplomatic, Kindhearted, Ethical, Genuine, Fair, Inspiring.*

All these words describe Susan Slaughter. In 1992, Susan founded the IWBC, an organization dedicated to provide opportunities and recognition for women brass musicians. From her early beginnings in Indiana, girls were not allowed to perform in the high school stage band. In the late 1960s, she sent out 30 letters of inquiries for orchestral jobs and only received 3 invitations to audition. This led her to instead sign her name S.J. Slaughter and it resulted in more invitations!

It wasn't long before Susan landed her first job as principal trumpet of the Toledo Symphony. In 1969, she auditioned for and won fourth trumpet in the St. Louis Symphony. Just prior to the start of the 1972 St. Louis Symphony season, the principal trumpet resigned, leaving Susan as Acting Principal (with no assistant). Some time passed, the orchestra was unsure if she or another gentleman would be better as principal, so they designated them as acting co-principals. At the end of December 1972, they offered Susan the job, ending an audition that lasted four months.

To put this into perspective, let's go back to 1972—38 years ago. Richard Nixon was President; the last man walked on the moon; email was invented; the last U.S. ground troops left Vietnam; and the first video game 'Pong' was introduced. It was also the year Title IX was signed into law stating that no person in the United States shall, on the basis of sex, be excluded from participation in, be denied the benefits of, or be subjected to discrimination under any education program or activity. This same year Susan Slaughter became the first woman to be named principal trumpet of a major symphony orchestra.

She paved the way for women brass players that followed. I was negative 6 in 1972! Little did I know that one day I'd become a professional trumpet player, and be sharing the stage with such an iconic figure. How do you pay proper tribute to such a revolutionary figure in the brass world who has dedicated her life's work to the betterment of others through music, volunteering, and complete unselfish acts of kindness? This IS Susan Slaughter. She is not just the first woman to be named principal trumpet of a major symphony orchestra, but a woman who founded an organization that in its 18th year is still thriving. The IWBC offers thousands of dollars in prize monies, holds international conferences, and brings us together every few years to recharge, revitalize and remember why it is we do what we do.

Merriam and Webster's Dictionary defines the word *tribute* as "an act or statement to show gratitude, respect and admiration." I think we can all agree that Susan's accomplishments warrant all three.

Thank you, Susan for being a friend, colleague, musician and person who has so richly blessed our lives. Congratulations on your tremendous career and best of luck in your retirement.

## IWBC 2010 Toronto: Impressions

By Joan Watson, Conference Co-host

*“What an utterly amazing experience”*

*“Everyone I talked to had an amazing time. You certainly made it interesting, informative, inspirational and a lot of fun. I’m so proud to be part of the world of women brass musicians—truly remarkable and incredibly talented group.”*

*“The IWBC was fantastic!”*

*“I had such a blast at the IWBC. What an incredible five days.”*

These are four excerpts from pages of emails and thank you notes we received after the conference. In accepting the offer from the IWBC Board to allow us to host the first truly “international” IWBC conference, I decided I would approach creating the conference the same way I approach performing; I knew the experience I wanted to have and create for participants and guest artists. I was surrounded by an astounding group of women who spent countless hours preparing for the conference. Most of these women were not brass players, but wanted to create an international event in Toronto. We had 2½ years of preparation, negotiations, phone calls, conference calls, meetings, brain storming, business planning, budget meetings, marketing meetings, excel spreadsheets, emails in the “terabyte” (I just learned about that term! Apparently it is the newest “byte” available on computers. I assume it’s bigger than gigabytes by some stretch), and emotional ups and downs. Everyone tried their best to do something they had never done before, and was determined to succeed. Was the conference a success? We felt we accomplished what we set out to do and that was to create a fun, interesting, interactive and engaging week of the best brass playing in the world.

No one succeeds alone. I held the vision, **Mary Flynn** executed it. Mary’s background is in corporate sales and real estate. As conference coordinator, Mary brought all her strengths and worked without a break for months. Her interest and business skills made many of our goals into simple daily tasks. She dealt with the loss of her mother and two brothers in this same time frame. Women never cease to amaze me!

**Susan Nagy**, President of Lakeshore Arts, fully embraced our vision. She offered her relationships with local businesses in the area; through this we received endless discounts and important connections. Even the accountant for Lakeshore Arts was part of our team to keep us on track financially. **Denny Christianson**, our co-host and Head of Humber College Music Department, gave us incredible financial support and physical space on the campus. He used his position to support the conference, despite the fact that none of us worked at Humber College. **Alastair Kay**, Head of the Brass Department at Humber College and a phenomenal jazz trombone player, gave his time, his musical arrangements and his brilliance to create opportunities for everyone to play every day of the conference.

**Liz McCullough** helped out on the strength that her son and mine were friends. Her mistake was telling me she was a conference planner by profession! Liz and her team took care of the Exhibit Room and gave a professional air to this aspect of the conference. It saved us a huge learning curve. **Val Cowie**, a co-worker in the Canadian Opera Company and a

wonderful trumpeter, gave her time and money for the creation of the **World’s Biggest Brass Band** event on June 13, 2010. She also organized the **Viceroy Brass Ensemble**, a group of Canada’s finest women brass and percussion players. **Viceroy** could not have existed a few years ago; there weren’t a lot of professional women brass players in our country. Recently, a new crop of young, talented and brilliant players has emerged, and brought a fabulous energy to the music scene in Canada. Many of us hadn’t really connected before due to distance in geography, professional duties and family commitments. This was a perfect event to assemble the women whom I had admired and heard about for so many years. I hope we can continue performing together.

**Mary Feenstra** was in charge of merchandise. Her organization and ability to make research fun brought a huge element of enthusiasm to the conference meetings. Mary is an amateur tuba player and acted with the utmost dedication and professionalism. The conference’s official logo was designed by **Leah McCreight**. It was the result of a competition at the Humber College marketing school. We received 14 amazing designs. We chose Leah’s because her designs embraced fun and femininity with brass playing. See more of her designs at: <http://leahmccreight.com>.

**Rachel Thomas** and her partner **Tal Hebdon** created the *Keepsake Journal*. Rachel also put together a trombone ensemble for the conference, and played in numerous other groups and solo events. **Karen Reeves** spent every day of the conference shooting photographs. She shot a total of 2800 photos. She delivered the results to my door with a thank you to me! We couldn’t pay her nearly what she is worth, but she still managed to look at the entire week as a gift. You can see the photos Karen took in the newsletter and on the IWBC Web site ([www.myiwbc.org](http://www.myiwbc.org)). There is an array of interactions quite artistically captured by Karen in her wonderful photographs.

**Rima Puteris**, our volunteer coordinator, was stellar. She worked around the clock taking care of everyone. Each time I passed her, she expressed how much fun she was having. Her goal

was to get experience in this field (and that was definitely accomplished!). **Teresa Adams**, Mary Flynn's niece, was unexpectedly submerged in conference spreadsheets when she mentioned to Mary that she was thinking about becoming an event planner. Ok, the universe does respond to requests we make—sometimes rather abruptly. Great job Teresa!

**Anita McAllister** probably deserves the award for playing in the most groups (possibly tied with Rachel Thomas). She organized a very impressive trumpet ensemble of beautiful accomplished young women. **Janet Anderson** took care of our Facebook page. Janet was not able to attend the conference due to last minute health issues in her family. We missed her! At the last minute, **Emma Richards** who was visiting from New Zealand,

filled in for Janet and did an enthusiastic and professional job. Emma is one of my all time favourite people: vivacious, talented, a free spirit and a wonderful hornist. That brings me to **Fergus McWilliam**, a member of the horn section of the Berlin Philharmonic. He was a non-stop contributor to the conference almost 24 hours a day. He moved equipment, set up tables, drove people around, presented lectures, and wrote his book in time for the conference. The book will be launched in the spring of 2011.

I had planned on staying rested throughout the conference. However, each concert went past midnight, and the Kalamata restaurant stayed open late. Then I went home to what had become a dormitory of guests who continued the party until about 5am each night (or morning!). I felt like I was in university again. There were non-stop discussions and stories about music, brass techniques, equipment, teachers, etc. It was enormous fun!

The list of generous people is endless. My teacher, **Christopher Leuba**, drove from Seattle for the conference. It was great fun having some “legends” around to share their stories and legacies. What an absolute honour to meet **Carole Dawn Reinhart**. She has been on my radar my whole career as a shining light of excellence and determination. I got to play with and spend time with **Susan Slaughter** and **Marie Speziale**—two more legends. **Julie Landsman** spoke about her closure with the Metropolitan Opera Orchestra and the opening of a whole new life in music. She shared her amazing teach-

ing techniques and her huge generous personality! This kindness of spirit is what I took away with me.

**Andy Pryde** deserves a medal for his non-stop professionalism and devotion to doing what everyone requested from the stage. He recorded every event and has most of it on DVD.

All the **exhibitors** were great people; generous, flexible, relationship driven and true to their values throughout the entire conference.

I must mention the **members of my family: Scott Irvine, and Joel and Max Abramson**. They took the whole event in stride and make family truly meaningful.

To conclude, the world is full of generous, happy, devoted and friendly people; the music we create keeps the world that way; and the quality of brass playing continues to rise. Women are a big part of that. Women's dedication, determination, devotion to community and ability to move forward is evident despite the turbulence of life. From my deepest being, I want to thank the women of the IWBC for this opportunity.

There is a saying “you get what you want in life by helping others get what they want.” That was obviously and generously adhered to at the IWBC Toronto 2010 event. Thank you to everyone who attended and to everyone who holds the spirit of music in their hearts.

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Karen E. Reeves, photographer,  
Dragonfly Imagery  
karenereeves@ogers.com*



Conference co-host Joan Watson, Canadian Opera Company

Photo by Karen E. Reeves

## IWBC 2010 Toronto: An Overview from an Attendee

By Christina Cavitt, freelance writer and biographer

Ann Brashares' novel, *The Sisterhood of the Traveling Pants*, is about an enchanted pair of jeans that fits four best friends of varied sizes, and solidifies the lasting bond the women share. IWBC 2010 was kind of like those pants. From my perspective as a serious amateur trumpet player—and a seeker of the perfect jeans—Toronto's celebration of brass was exciting, humbling, inspiring, and entirely magical. It had something for everybody.

By the time my companion, hornist Tami Wood, and I motorcycled in to the Humber College Campus from St. Paul, Minnesota late Wednesday afternoon (June 16th), we were drenched from the deluge that sheeted across the freeway during the last hour of our journey. Conference Coordinator Mary Flynn and her team of top-notch volunteers warmly greeted us, handed over two canvas bags containing a beautiful *Keepsake Journal* and other conference goodies, and guided us toward a smooth check-in. The solo competition was over and the formal program on deck. There was enough time to find our room, shower, grab an alarmingly large slab of pizza from a little joint across the street and head to the auditorium.

### Wednesday's Wonders

The Canadian Celebration Opening Concert featured a moving rendition of "O Canada" and the sonority of The Viceroy Brass Ensemble and True North Brass. Conference co-hosts Denny Christianson (Humber College Head of Music) and Joan Watson (Canadian Opera Orchestra Principal Horn) welcomed the assembly to IWBC Toronto 2010.

Master of Ceremonies Yulia Petrauskas kept the show running with energy and humor while several performers took the stage including: Anita McAlister and Merrie Klazek (trumpets); Karen Bulmer (tuba) and Vanessa May-Lok Leev (piano); Patricia Evans (horn); Trombonistas (Megan Hodge, Vivian Lee, Rachel Thomas and Julia McIntyre); The Weston Silver Band (Larry Shields, conductor) Viceroy Brass Ensemble (Dr. Gillian McKay, conductor); and the Trombone Summit (led by Al McKay, Humber College Head of Brass).

Every performance was outstanding; the solos were rife with virtuosity. Yet after a day of being a "road-warrior" and listening to music, I was more than ready for the final chords. I think I slept-walked to my room.

### Thursday's Thrills

When it comes to shopping for music material like books, CDs, shirts and memorabilia, I'm like a kid in a candy store. Thursday at the vendors' exhibits, I emptied my wallet and filled my shopping bags.

Lacking the gift of omnipresence, I knew I couldn't participate in every educational opportunity, even though I wanted to do so. Additionally, I had to keep my chops in shape for gigs back home. My Thursday started with a little personal practice time, followed by Carole Dawn Reinhart's compelling "History of Women Brass Players." Next, I sampled trumpeter Lina Allemanno's performance before slipping over to catch the end of "Trumpet Tete-a-Tete" with Merrie Klazek, Susan Rider, Marie Speziale, and Kelly Watkins, who offered sage insights into their professional worlds.

Because the room wasn't ready on time for Bella Tromba's "Creating Your Own Path," the members pulled out some tunes and invited onlookers to play along. I jumped at the chance and doubled a stand. Bella Tromba

members were most gracious and supportive, offering only the gentlest of coaching.

At the end of the afternoon, I joined the Adult Amateur (or "AA") ensemble, under the direction of Linda Brown of the Calgary Philharmonic Orchestra. I was lucky enough to sit next to Barb Hunter, a professional trumpeter and teacher. She helped me play better than I can. Also among the trumpets was Sandra, a lady who picked up the trumpet only two years ago. She's nearly 60 years old. Talk about *chutzpa!*

After all that, there was just enough time to eat and get a seat for Thursday night's "Making Music Rocks!" From Bella Tromba's opening "Fanfare for the Uncommon Woman" by Joan Tower, through performances by Natalie Manix (trombone) and Alex Thio (piano); Lynn Steeves (horn); and a tuba quartet with Gail Robertson, Carolyn Johns, Alastair McKay and Scott Irvine, the first quarter of the concert rocked! But we were far from finished. After a brief intermission, the Japanese Ladies Brass Band took the stage by storm, followed by Maureen Horgan (trombone), and Mirror Image's Lisa Bontrager (horn), Michelle Stebleton (horn), and Stella NG (piano).

Another intermission ensued before concert-goers were treated to Carol Jantsch (tuba) with Stella NG (piano); Symbiosis Duo's Gail Robertson (euphonium), Stacy Baker (tuba) and Alex Thio (piano); and Julia McIntyre (bass trombone) and Stella NG. There was one last brief break before "Cazzbo" (Carolyn Johns) was joined by Alastair McKay, Andrea Rowlinson and Sara Jacovino. Oh, what a night! It was after midnight before the auditorium darkened.

### Friday's Fun

By Friday morning, I'd been away from home a week and needed to do some laundry. I grabbed my Silent Brass mute to play a few scales between loads. I rolled my last pair of socks and dashed downstairs just in time for "Jazz Improv Bootcamp," with Carolyn Johns, Alastair Kay, Sara Jacovino and Andrea Rowlinson.

A quick bite for lunch and it was back to the auditorium for performances by True North Brass and 417Five. Later that afternoon was the final "AA" rehearsal before Sunday's performance.



Photo by Karen E. Reeves

**Master of Ceremonies Yulia Petrauskas**

Photo by Karen E. Reeves

**Conference co-host Denny Christianson,  
Head of Music, Humber College**

Friday night, under the baton of Captain Michelle A. Rakers USMC, the Monarch Brass Ensemble commandeered the stage to pay musical homage to Julie Landsman (presentation by Lin Foulk, IWBC board member) and Susan Slaughter (presentation by Kelly Watkins, IWBC president). Both tributes were warm, funny, serious, and altogether moving. Monarch Brass' dazzling selections and impressive roster are too many to name here. Needless to say, I returned to my room that night musically inspired and spent.

### **Saturday Sizzles**

First thing Saturday morning, I made my way to iVasi: The Video Conductor ([www.ivasi.net](http://www.ivasi.net)) for a play-along hosted by Susan Slaughter. I was a little star-struck playing in a virtual orchestra with Ms. Slaughter, but her comfortable demeanor put all of us at ease. She made the hour fun and enriching.

Next, I sat in on hornist Julie Landsman's "A Career at the Top." She offered insights into her professional and riotous anecdotes, but what I remember best were her meditation suggestions and philosophical notes, especially concerning self-love. She shared that somebody once told her to look in the mirror daily to reflect, "What can I do for you today, sweetheart?"

Sadly, I missed the first half of Saturday afternoon's performances by Merrie Klazek, Anita's Trumpet Heroes! and Amy Horvey. But, I did make Shirley Hofmann's one-woman accompaniment to the classic silent film *Nanook of the North*. In a word—astounding!

Before the evening concert, many conference-goers worked up an appetite by tossing assorted brass instruments in the "Brass Olympics." Then everybody was treated to culinary delights prepared by Emcee Yulia Petrauskas' mom's catering company at nearby St. Demetrius Church.

Tami and I were honored to enjoy the company of Christopher Leuba, educator and former principal horn with the Chicago Symphony. He's still learning, he says. He's now 80 and just took up Tai Chi. He teaches, too. I learned much just listening to him over the dinner hour.

Saturday night's lineup included Abbie Conant, Symbiosis Duo, TubaCor, Rachel Thomas & Erika Raum, a trombone choir, Alene Hackleman, Mirror Image, Bella Tromba and the Japanese Ladies Brass Band.

### **Sunday's Sensations**

Sunday was pretty much a day of packing up and farewells, short performances by the Adult Amateur Ensembles and The Hannaford Street Silver Band at the Jane Mallett Theatre in downtown Toronto. The concert featured "Brass Belles" soloists Bonnie Denton (euphonium), Carol Jantsch (tuba), Susan Rider (cornet), Gail Robertson (euphonium), and Joan Watson (horn). When I loaded up my motorcycle that afternoon, I came away with much more than I brought. Of course, I stuffed my saddlebags with requisite conference souvenir shirts, books, and CDs. But the most important takeaways took no room at all; just great memories and an indelible impression on my heart.

# 2010 IWBC HUMBER COLLEGE



Horn pioneer Julie Landsman



IWBC President Kelly Watkins



Viceroy Brass Ensemble

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Karen E. Reeves, photographer, Dragonfly Imagery  
karenereeves@rogers.com*

# TORONTO, ONTARIO CANADA



Lisa Bontrager and Michelle Stebleton



Amy Horvey, soloist



Rachel Thomas,  
Kitchener-Waterloo Symphony Orchestra



Gail Robertson, soloist

# 2010 IWBC HUMBER COLLEGE



**Carol Jantsch, Philadelphia Orchestra**



**Dr. Gillian McKay, Viceroy Brass Ensemble conductor**



**Japanese Ladies Brass Band**

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# TORONTO, ONTARIO CANADA



Allene Hackleman, Edmonton Symphony Orchestra



Dan Burdick and Carole Dawn Reinhart



Bonnie Denton, United States Coast Guard Band



Abbie Conant, soloist

## NOTE- WORTHY NEWS

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

**In Memoriam: Donna-Mae Smith**, who was portrayed in the Lady Brass series in the winter 2009 issue of the IWBC Newsletter, passed away on Saturday, April 3, 2010 in Sutherlin, Oregon. She was 90 years old. She was the first female bugler in the United States Army and was inducted into the Bugler's Hall of Fame in June 2009.

Composer, writer, producer, and music historian **Jeannie Pool** wrote to inform us of her Web blog featuring news on many facets of the music field including women in jazz. Her blog can be found at: <http://jeannieonjazz.blogspot.com>. In June 2010, Jeannie featured jazz trombonist Fern Spaulding Jaros and drummer Jerrie Thill. Both passed away this year.

**Kirsten Lies-Warfield** presented a recital of music for trombone and electronic media at the Lyceum in Alexandria, Virginia in July 2010. This was part of the Summer Chamber Music Series presented by the Washington Metropolitan Philharmonic Association. She performed a mixture of her own original compositions, as well as other established works for this musical combination. Kirsten is a member of the United States Army Band "Pershing's Own" at Ft. Myer, Virginia.



Trumpet pioneer Susan Slaughter  
2010 IWBC

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Vanessa Fralick, soloist  
2010 IWBC

# 2010 IWBC Susan Slaughter Solo Brass Competition Winners

The IWBC would like to thank everyone who participated in the 2010 Susan Slaughter Solo Brass Competition. The competition was held from June 14-16 at Humber College in Toronto, Ontario, Canada. Thank you to everyone who participated and congratulations to our winners! There were three categories in the competition.

*Category 1: Age 18 and under*

*Category 2: Age 19-28*

*Category 3: Age 29 and over*

## Grand Prize Final Round Winners

### *Category 1*

1st Prize: Austin Oprean, trombone

### *Category 2*

1st Prize: Vanessa Fralick, trombone

2nd Prize: Karin Bliznik, trumpet

No 3rd Prize winner

### *Category 3*

1st Prize: William Hess, euphonium

2nd Prize: George Palton, tuba

3rd Prize: Ericka Tyner, horn  
& Carly Johnson, trumpet (tie)

## Preliminary Round Winners

### **Trumpet**

#### *Category 1*

No contestants

#### *Category 2*

1st) Karin Bliznik

2nd) Kristin Cazenave & Katrina Krol (tie)

3rd) Miranda Canonico

Honorable mention) Daniel Cross

#### *Category 3*

1st) Carly Johnson

2nd) Raquel Rodriguez

3rd) JoAnn Lamolino

### **Tuba**

#### *Category 1*

No contestants

#### *Category 2*

1st) Tiffany Bayly

2nd) Karianne Cloutier

3rd) Chanell Crichlow

#### *Category 3*

1st) George Palton

2nd) Justin Benavidez

3rd) Blaine Cunningham

Honorable mention: Beth Mitchell

### **Horn**

#### *Category 1*

No contestants

#### *Category 2*

1st) Sally Podrebarac

2nd) Michael Hill

3rd) Christine Shapero

#### *Category 3*

1st) Ericka Tyner

2nd) Marcia Spence

3rd) Renee Menkhous

Honorable mention: Katherine McBain

### **Euphonium**

#### *Category 1*

No contestants

#### *Category 2*

1st) Gretchen Renshaw

2nd) Albert Miller

3rd) Mario Kee

#### *Category 3*

1st) William Hess

No other contestants

### **Trombone**

#### *Category 1*

1st) Austin Oprean

2nd) Emma Metzger

#### *Category 2*

1st) Vanessa Fralick

2nd) Sarah Paradis

3rd) Stephen Lecic

Honorable mention: Laura Antonius

#### *Category 3*

1st) No prize awarded

2nd) William Hess & Christine Hayes (tie)

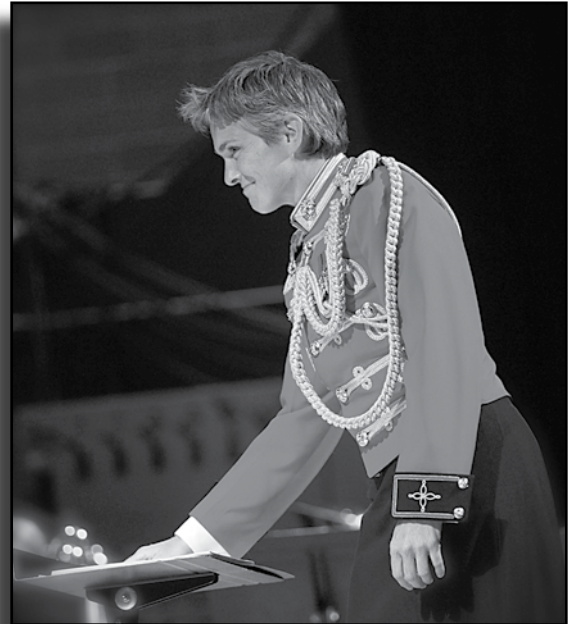
3rd) Sondra Bell

*Congratulations!*

# 2010 IWBC HUMBER COLLEGE



Australian tubist, Carolyn "Cazzbo" Johns



Capt. Michelle A. Rakers, USMC,  
Monarch Brass conductor



Monarch Brass Ensemble

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# TORONTO, ONTARIO CANADA



**Merrie Klazek, Thunder Bay Symphony**



**Lin Foulk and Deanna Swoboda, Western Michigan University**



**Al Kay, Head of Brass Dept., Humber College**



**Shirley Ann Hofmann performing "Nanook of the North"**

# 2010 IWBC HUMBER COLLEGE



Hannaford Street Silver Band with "The Brass Belles"



Lina Allemanno, jazz soloist



Mary Flynn, Conference Coordinator  
and Teresa Adams, volunteer

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# TORONTO, ONTARIO CANADA



**Fergus McWilliam, Berlin Philharmonic Orchestra**



**Jan Owens and Julia McIntyre**



**Brass Olympics!**

# 2010 IWBC HUMBER COLLEGE



417FIVE



Bella Tromba



Adult Amateur Ensemble

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## A Tribute to Hornist Julie Landsman

By Lin Foulk

For 25 years, Metropolitan Opera audiences have enjoyed the warm, lyrical sound of Principal Hornist Julie Landsman, heard from beneath the stage of the Metropolitan Opera House both live and in numerous radio and television broadcasts. After a stellar career performing opera, Landsman will move on to the next chapter of her life, focusing her energies towards teaching and mentoring the next generation of horn virtuosos.

From the time she was 13, Landsman's dream was to play with the Metropolitan Opera orchestra. She says "I was at the opera probably five nights a week throughout all of my high school years—in standing room with opera glasses—and I stared at the horn section and the brass section. I got to know all of these people through opera glasses..."

Her experience in auditioning for the Metropolitan Opera Orchestra in 1985 is well-documented. In Malcolm Gladwell's book *Blink*, written in 2005, Landsman says: "I knew in my last round that I had won before they told me. It was because of the way I performed the last piece [the "Long Call" from Siegfried]. I held on to the last high C for a very long time, just to leave no doubt in their minds. And they started to laugh, because it was above and beyond the call of duty." In this ground-breaking, highly-acclaimed book, Gladwell discusses the use of intuition in decision-making. In the last chapter he describes how the use of a screen in orchestral auditions dramatically changed the outcomes of the auditions. Landsman's willingness to openly discuss her audition experience in numerous venues has most certainly encouraged more fairness in hiring practices in musical ensembles across the U. S. She says: "There was a gasp from the committee when I, a woman, stepped from behind the screen. I'm absolutely convinced that if it hadn't been for the screen, I would not have won the position." To Landsman's delight, the Met horn section currently includes four additional women, all former students of hers, who won their positions from behind the screen, anonymously.

Numerous students and colleagues sent tributes to share at a ceremony presented in her honor during the 2010 IWBC Conference in Toronto. Former student Jen Montone, who is principal hornist of the Philadelphia Orchestra, says, "Julie is one of the most incredible women I've ever met. A soulful, powerful musician; wise, insightful teacher; and really wonderful friend. She is an absolute daily inspiration to me. The number of times I think about what she would do in my situation, be it professional or personal, is a little embarrassing, honestly..."



Landsman played more than 2,700 performances as principal hornist with the Met. Her first opera with the orchestra was Puccini's *Tosca* and after her last operatic performance on May 14, 2010 (which was Wagner's *The Flying Dutchman*), she was honored with a standing ovation from both the audience and the orchestra. Her beautiful sound, which has touched the lives of millions of listeners across the world from beneath the stage of the Metropolitan Opera, will surely be missed.

**“If it hadn't been for the screen, I would not have won the position.”**

”

## Lady Brass Series

### Dr. Raquel Rodriquez

Assistant Professor of Trumpet, Northern Kentucky University

Eleven-year-old Raquel entered the din that was her school's first day of band. It was the autumn of 1983, and every Kermit Elementary (Texas) sixth-grader was jammed into the music room. One day, little Raquel would grow up to become world-class soloist and educator Dr. Raquel Rodriquez. That day, however, she was just another kid with her heart set on flashy drums.

"Raquel, so many want to play percussion," said the harried band director. "Won't you please go over and try the wind instruments?" The little girl was disappointed, but obediently made her way to the other side of the room where reed and brass instruments lay scattered across big tables.

Rather than join the gaggle of giggling girls jostling for a try at the pretty silver flute, she went to the reeds and picked up a clarinet. She blew into it, producing a few unsatisfying squawks. Her luck wasn't much better with the other winds until she spied an old cornet that nobody else seemed interested in. She picked it up and blew an even tone. Her sound was that of a beginner, but she clearly had an affinity for the instrument. Perhaps she'd inherited her penchant for high brass from her maternal grandfather, a Mexican Mariachi trumpeter. In any case, that day her musical destiny was set.

#### Roots

"Grandpa gave me two trumpet lessons early on," she said, recalling her mother's father. "He was a patient and caring man who played from memory, although one time he brought me *Mariachi Standards* sheet music. That was great fun and he enjoyed hearing me play. He only came to visit twice a year, but he taught me that how I took a breath was important. 'Always take huge breaths!' he said."

Raquel's other early influences included recordings of the Canadian Brass (*Greatest Hits*), Arban's "Carnival of Venice" performed by Winton Marsalis and Maurice Andre's rendition of Haydn's "Concerto" and Bach's "Brandenburg Concerto no. 2."

"What virtuosity!" she exclaimed. "I must have listened to my 'Carnival' tape every day in high school." She found Andre's piccolo work extraordinary. "He became my hero instantly." And she was a huge fan of Canadian Brass, noting, "It was an incredible experience to have performed with them when I was in Brass Theater in 1995-96."

There were times when her listening preferences clashed with that of her friends, who liked rock and hip hop. She was isolated in her room listening to Bach. Nevertheless, she wasn't about to give up the sounds that spoke to her heart.

Raquel was born in Kermit, Texas in June of 1972. Her father, Gabriel Rodriquez, was native to Texas. His family had been in America for generations. Her mother, Tomasa, came to the United States from Mexico with her big brother. Gabriel and Tomasa were young when they married. He was 19, she only 16. A year later, Raquel was born and a year after that, baby Gabriel came along.



"I felt a little cheated that he got to be named after my dad and the arch angel," she joked. "They should have called me Gabriella. After all, I was the older one AND I became a trumpet player." But she was baptized Raquel. Spanish was the child's first language. She learned English in kindergarten, where her teacher called her "Rachel." Figuring this was some anglicized version of her name, the little girl accepted the moniker and it stuck. By the time she was in 1st-grade, everybody called her Rachel. Tomasa was none too happy about that at first, but eventually got used to her daughter's new name.

"My first day at school, I couldn't understand what the teacher was saying. But half of the class was in the same boat, so it didn't really bother me. For part of the day, we'd go to another room where they used flash cards to teach us English. We learned quickly and pretty soon, we were mainstreamed in with the rest of the class."

Lady Brass is a series of articles featuring women who have made a positive impact on the brass world. This edition spotlights Dr. Raquel Rodriquez, a prize-winner at the IWBC 2010 Susan Slaughter Solo Brass Competition.

“There was no animosity between kids who spoke Spanish and English,” Raquel remembered. “The majority of us were Hispanic. It wasn’t at all like other parts of the country where different races clashed. I didn’t really experience racism. I’ve been lucky that way my whole life.”

### **Friday Night Lights**

“Kermit is a small, isolated town in the heart of West Texas Oil Country,” Raquel said. “Sports were important—especially football.” She noted that her hometown culture was a lot like the fictional town of Dillon, Texas depicted in the television series, *Friday Night Lights* (the original book *Friday Night Lights* by H.G. Bissinger tells the true story of the Permian High School Panther football team in Odessa, 30 miles from Kermit).

“Football was [and is] such a force in my hometown, so there was money for the band,” she explained. “When football’s strong, the music program is strong. That’s why marching bands do so well in Texas.”

When Raquel was in 7th-grade, her parents divorced. The breakup devastated the 13-year-old. Raquel acted out her hurt and frustration through anger and rebelliousness. Luckily, she found a way to be happy in music. It became her shelter from the storm. Besides, “music was fun,” she said. “It also taught me discipline—how to work hard and get along with people—all the things you get from band.”

By 9th-grade, “I was totally engrossed in band and pretty much obsessed with practicing. Scales, exercises, concert music...whatever I could get my hands on, I practiced over and over again, constantly striving for perfection so I could make it into the All State Band.” By this point, her mother—an outstanding supporter of Raquel’s musical endeavors—had stashed away enough money to buy her daughter a brand new instrument. She consulted with her daughter’s band director to find the perfect trumpet. They presented her with a silver Bach Stradivarius model 37 with a reverse lead pipe.

Raquel’s Bach inspired her to spend even more time in her practice nook, a corner of her bedroom. She’d play until 9 p.m., “Or when the family couldn’t take it anymore!” she said laughingly. Despite her efforts, however, she didn’t win a chair in the sharply competitive All-State High School as a freshman. The following year, however, she surpassed everybody’s expectations, steadily moving up through prelims to place third among the finalists.

Raquel’s band director was Bill Dyer. He recognized Raquel’s remarkable talent and took interest in her musical development.

“Every week, he drove me to a lesson with David Fortenberry, the Monahans Middle School band director, and coached me the best he could. We remained close through my college years. I’m very indebted to Mr. Dyer, but I lost contact with him when he left Texas for a teaching job in New Mexico.” Another important teacher was G. T. Gilligan, a retired band director from Kermit.

“He was pretty well known throughout the state,” she said. “Today, his name can be found in the Texas Bandmasters Hall of Fame. He passed away when I was in college, but he was the one who picked out my college.” Raquel had tremendous respect for both Dyer and GT Gilligan. With the absence of her own dad, who dropped out of their lives after the divorce, her music teachers became her father figures.

### **How About Some Hoops?**

Throughout high school, Raquel’s friends asked, “Why do you practice so much? C’mon, let’s go shoot some hoops.” “Nah,” she’d respond. “I need to work on this really tough piece for band.” Her close friends accepted that she was musically driven, but they never fully understood it. For her part, Raquel, who has the grace and powerful build of an athlete, now recognizes what she gave up by quitting organized basketball and track. Sometimes, she regrets dropping out of school sports. On the other hand, with her focus on practice and performance, she became a genuinely great musician.

Raquel’s mother remarried when Raquel was in high school. Soon, the girl had two more siblings whom she says have always positively impacted her life. Tomasa gave birth to Rodney in 1987 and Jesse in 1991. Raquel was devoted to Rodney, spending untold hours babysitting. She loved Jesse equally, but the baby was only six months old when Raquel had to leave home for college, so she didn’t have much time to get to know the littlest one. Raquel graduated from high school in 1991. The following September, she headed for West Texas A & M University in Canyon, Texas to major in music.

“Sometimes, families don’t approve of their children majoring in music. They want them to study ‘more practical’ things. But my mother wanted me to be happy. Since music made me happy, she was all for it.”

### **When You Wish Upon a Star**

In her freshman year, she met students who’d

just returned to school from a season with the Star of Indiana Drum & Bugle Corps. She signed on for the next season and her music took a new direction.

“Marching that summer was the hardest thing I’d ever done,” she noted. “I think I cried every morning in June—getting up at the crack of dawn and going into marching rehearsal was very difficult. It felt like military boot camp. But by July, it became the most wonderful experience of my life.”

Drum corps appeals to her because, “There’s nothing else like it in the world,” she explained. “The venue is outdoors, usually at night and under blazing football stadium lights. You’re playing full-bore, but in tune. You’re moving. Audiences are huge and the roar is almost overwhelming. It must be how rock stars and big sports heroes feel.”

In 1992, The Star of Indiana presented a patriotic show to packed houses and, “It could be very emotional. One time, we were doing a slow ballad piece—a big front line solid wall of sound. I saw one man wearing a sweater. Nobody else was standing, but he stood up, he put his hand on his heart.” That man and that moment deeply touched Raquel and remains one of her drum corps highlights. “That’s when I fully realized the power of music. It’s a universal language.”

### Family First

In 1999, Raquel joined the theatrical phenomenon *Blast!* for its first run in London. In the midst of the group’s European tour, her mother was killed in a car accident. The young rising star left the show immediately and returned home, where she and her brother Gabriel took on the enormous responsibility of parenting Rodney and Jesse. Her littler brother was in middle school and baby sister was in third grade. Caring for them became Raquel’s life for the next four years.

“I was raised to believe family comes first, so there was no question—I guess it turned out pretty well,” she continued, her voice a curious mixture of seriousness and amusement. “I took them to school in the mornings and then drove on to college to finish my coursework. Then I’d pick them up, we’d go home for dinner, homework, laundry—all those kinds of things. The next day, we’d do it all over again.”

Raquel was awarded her Bachelor of Education degree in the spring of 2000. She stayed at Texas A&M to finish a Master’s. From there, it was on to University of North Texas in Denton. She completed doctoral course work in 2004 and earned a DMA (Doctorate of Musical Arts) in 2008.

“When Jess started high school, Gabe and I decided she should go live with him back in Kermit. My work and studies were moving me around too much and we felt she needed more stability.” So Jesse went with Gabe and Raquel took an adjunct teaching assignment in Oklahoma and later, taught at a college in Dallas. Then she taught middle school in Alvin, Texas—a gig with the dubious distinction of “my toughest job. Most days, I worked from 7 a.m. to 6 p.m. or later.” Today, she is the Assistant Professor of Trumpet at Northern Kentucky University. Furthermore, she holds a brass staff position with the Blue Stars Drum and Bugle Corps.

### Mentoring

“I feel I can help guide my students down a good path because of my own experiences,” Raquel said. “I had a lot of fun in college. I started off well, had a period where I stumbled a bit, but then finished strong again. Yet ev-

erything shaped who I’ve become. Luckily, I had professors at West Texas A&M and in drum corps who never lost faith in me. Just as they guided me, I can help others find their way.”

In addition to teaching, she’s also a world-class performer. In 2008, Raquel auditioned for and won a position with the Synergy Brass Quintet.

Raquel asserts there is a powerful commonality among women who have the courage to attempt brass mastery. Their traits include strength, commitment and passion. Undeniably, Raquel has passion for the trumpet.

“Trumpet is extremely rewarding, but it’s a very tough instrument and has the potential to be frustrating,” she explained. “There are some days when things just don’t sound the way you want them to. The answer is to practice the fundamental stuff every day. For me, that’s two to three hours a day.” “Another key,” she said, “is goals.”

“I always want to get better,” she said. “That’s what I love about trumpet. There’s always something else to get better at; another piece to learn—another big challenge.”



*About the author: Christina Cavitt is a freelance writer and trumpeter from St. Paul, Minnesota. She specializes in biographies.*

*Visit her Web site for more information:  
[www.CavittBiographies.com](http://www.CavittBiographies.com).*

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vice to our organization.*

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## Spotlight on...Carol Jantsch



**Professional Positions:**  
Principal Tuba,  
Philadelphia  
Orchestra;  
faculty member  
at the Curtis  
Institute of Mu-  
sic and Temple  
University

**Hometown:** Elyria, Ohio

### Education:

Interlochen Arts Academy; Univer-  
sity of Michigan

### Biggest Influences:

Each for their own reasons: Roger  
Bobo, Jacqueline DuPre, Eugene  
Pokony, and Gail Williams

### Most Memorable Musical Moment:

I'm lucky to have many to choose  
from, but playing Anton Bruckner's  
"Symphony No. 7" in 2006 with the  
Philadelphia Orchestra and Simon  
Rattle really stands out. That week  
was inspiring, challenging, and fun  
all at the same time (with some extra  
excitement because it was just weeks  
before I won my audition!).

### Favorite Pieces of Music:

It's hard to choose; although I just  
spent a summer performing Igor  
Stravinsky's "The Rite of Spring"  
over a dozen times. I still liked it by  
the end, so that must be pretty high  
up on my priority list.

### Greatest Accomplishments:

Winning my job with the Philadel-  
phia Orchestra must top this list. But,  
I am also proud of my solo CD (*Cas-  
cades*); winning first prize in the In-  
ternational Instrumental Competition  
Markneukirchen in Germany; going  
to the national championships with  
my college ultimate Frisbee team;  
and finding my awesome husband.

### Words of Wisdom:

The experiences I've learned the  
most from in my career have been  
the ones that haven't gone my way.  
Never let something trivial like de-  
feat keep you down.

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