

WEDNESDAY 5/25

Welcome Concert & Opening Ceremonies

230-2:55 pm Voertman Hall

Welcome and Opening Remarks

Dr. Natalie Mannix, IWBC co-host
 Dr. John Richmond, Dean, UNT College of Music
 Susan Slaughter, Founder, IWBC

Tribute to IWBC Volunteer, Joan Fann

A Time to Mourn (2022)* Faye-Ellen Silverman
 Amy Gilreath, trumpet

2022 IWBC Composition Competition Winner

Mountain Ascent Gina Gillie
 UNT Consortium

Performers: Connor Altagan, Tylar Bullion, Grant Futch, Kyle Husby, Dustin Nguyen, Tim Owner, Stewart Rhodes, Austin Richardson, Ashley Roberts, Kyle Roberts, Dominick Viviano, Chad Wiley, tenor trombones; Collin Ewing, Kenny Ross, Jordan Stone, Clayton Yoshifuku, bass trombones

Dr. Natalie Mannix, director

*The title comes from Ecclesiastes 3:1-8, which states that “for everything there is a season, and a time for every purpose under heaven.” This work is built around the opening motive AFA (written pitch)– the musical representation of Joan Fann’s name. The pitch A becomes central to much of the work.

Barbara York Tribute Concert

3-3:55 pm Voertman Hall

Through the Tunnel Barbara York
 Gretchen Renshaw James, tuba

Three Romances for Susie Barbara York
 Tenderly
 Alexandra Zacharella, trombone

Nautical Myths and Legends Barbara York
 Josh Calkin, tuba

Duo Sonata Barbara York
 Wisdom of our Fathers
 Nicole Gillotti, trumpet
 Sarah Hetrick, saxophone

Nostalgia Barbara York
 Jennifer Brown, trumpet

Sonata for Horn Barbara York
 I .Hills
 Johanna Burian, horn

A Caged Bird Barbara York
 Morgan Skelley, euphonium

Suite for Euphonium and Tuba Barbara York
 Wei-Chein “Sunny” Chou, euphonium
 Austin Crumrine, tuba



Joan Fann

Joan was a steadfast organizer and supporter of Holiday Brass. Her vision for group sales and marketing made the concerts in St. Louis and Baltimore widely successful. As the head volunteer coordinator, Joan always lead with a gentle yet firm hand, making all volunteers feel loved and appreciated. We will miss her terribly but will always remember her dedication and love of music.

Scott Roeder “Higdon Tuba Concerto”

3-3:25 pm Recital Hall

Tuba Concerto Jennifer Higdon

How Beautiful Barbara York

Dr. Scott Roeder is Professor of Tuba and Euphonium at the University of Texas Rio Grande Valley. As a performer and teacher, he has performed at universities and conferences around the world. He recently released his award-winning solo album, Five Muses and is the author of the pedagogical text Tuba Tutor.

Dr. Martha Saywell joined the faculty of A&M-SA in fall of 2016 as the first full-time music instructor on the campus. In demand as a collaborative pianist, she maintains an active performance schedule performing at universities and festivals around the country.

Kate Pritchett “Horn Solos”

3:30-3:55 pm Recital Hall

Nevertheless, She Persisted Edward Knight

Alice Gomez

La Calavera

Kate Pritchett is the principal horn with the OKC Philharmonic and professor of horn at Oklahoma City University. She also plays with Brightmusic Chamber Ensemble and principal horn with the Lawton Philharmonic. Dr. Pritchett has degrees in performance from the University of Northern Colorado and UNT.

Bret Serrin is the chair of the piano department at the Suzuki Music Institute of Dallas, teaches on the faculty at UNT, and is the Artistic Director of the DFW WOW Piano Institute. Dr. Serrin has earned gold medals in various competitions and graduate degrees from UNT.

University of Mary Hardin-Baylor Brass Ensemble “New Music for Brass Ensemble by Women Composers”

4:00-4:25 pm Voertman Hall

Resolute Fanfare	Gail Robertson
Adoration	Florence Price
Transmission II	Florence Anna Maunders

The University of Mary Hardin-Baylor Brass Ensemble consists of music majors, music minors, and non-major musicians. The ensemble consists of the combined brass chamber ensembles and is dedicated to musical service in Central Texas.

Performers: Michael Garasi, Matthew Kundler, directors; Ryan Funderburk, Miguel Rivera, Hunter Rogers, Jeni Schoope (trumpet); Madison Edgar, Hannah Johnson (horn); Meaghan Calloway, Cristina Cruz, Christian Gonzalez, Trenton West (trombone); Caroline Lovelady, Malik Ross, euphonium; Travis Dent, Conner Holbrook (tuba)

Trio Mélange “Works by Women Composers and Poets”

4:30-4:55 pm Recital Hall

The Castle-Builder	Lauren Bernofsky
There is No Music More 1. Daughter of Eve 2. A Frog’s Fate	Roger Jones, text by Christina Rossetti
Huntsman What Quarry? 1. Huntsman, What Quarry?	Simon Sargon, text by Edna St. Vincent Millay
To the Seasons 1. To Summer	Gina Gillie

Trio Mélange is composed of faculty members at the University of Louisiana Monroe, and is dedicated to promoting and performing new music for soprano, horn, and piano. Recent performances include the 2018 New Music on the Bayou Summer Festival and the 48th International Horn Symposium.

Performers: James Boldin (horn), Claire Vangelisti (soprano), Richard Seiler (piano)

Minerva Trio

4:30-4:55 pm Recital Hall

The First Six	Lillian Lee
Brass Therapy	Amparo Edo Biol
Work Songs	Adam Scott Neal

The TWU Brass Faculty Trio (Minerva Trio) (Dr. Candace Neal – horn, Dr. Michelle Flowers – trombone, Keith Packman – tuba) formed in 2021 to bring intimate chamber music to the DFW metroplex. The three are all on faculty at Texas Woman’s University (Denton, TX) teaching applied brass lessons.

NW Brass Perform Music by Eve Beglarian

4:30-4:55 pm Voertman Hall

Ein Horn for Solo Horn and Electronics	Eve Beglarian
From the Same Melancholy Fate for Indeterminate Instrumentalist	Eve Beglarian
Did He Promise You Tomorrow?	Eve Beglarian, arr. Joey Vranas

Lydia Van Dreele’s performing career has encompassed a wide variety of activities as an orchestral, solo, chamber and recording artist. Currently, Van Dreele is a member of the Oregon Bach Festival Orchestra, The IRIS Orchestra (Memphis, TN), Quadre—The Voice of Four Horns, the Eugene Symphony Orchestra, Orchestra Next, the Oregon Wind Quintet, and the Oregon Brass Quintet.

Hailed by the Register-Guard as “Oregon’s own Wonder Woman of the Trumpet”, **Sarah Viens** is Principal Trumpet of the Pacific Northwest Ballet, Eugene Symphony and Orchestra Next. Sarah frequently performs with the Oregon Symphony, Oregon Ballet Theater, Seattle Symphony, and Portland Opera. She is also Second Trumpet with the Sunriver Music Festival

Sydney Hoehl, Alex Shuffield and **Emily Cocking** are all students of Ms. Viens.

FEATURED ARTIST RECITAL Kristy Morrell, horn

5:00-5:55 pm Voertman Hall

Coexistence Anne-Marie Cherry, horn	Guang Yang
Cantilène	Jeanine Rueff
Waking Life	Danielle Fisher
Wilderness/rêve du Canada Jeffrey Peterson, narrator	Veronika Krausas Text: André Alexis
Prelude, Fugue, and Foxtrot	Maria Grenfell
I Come to the Garden Alone	C. Austin Miles arr. Barbara Laronga
Jeffrey Peterson, piano	

Meredith Fuller “Diverse Emergence”

5-5:25 pm

Recital Hall

Sonata No. 1 “Aurora” Chad “Sir Wick” Hughes

Devil’s Waltz Steven Verhelst

Prayer and Response Velvet Brown

Everyday an Alleluia Barbara York

Meredith Fuller (she/her/hers) is an educator and performer based in State College, PA. She is the principal tubist of the Nittany Valley Symphony and is an inaugural member of Chrysalis Orchestra. Fuller has placed in international and national competitions sponsored by IWBC and MTNA. She hopes to be an advocate for marginalized groups in the brass community. **Performers:** Vivi Kung, tuba; Eric Zhunio, euphonium

Aaron K. Campbell, tuba/euphonium

5:30-5:55 pm

Recital Hall

African Sky Andrea Hobson

Tundra Cait Nishimura

Sonata for Euphonium Joel Collier

Aaron Campbell is an active freelance Euphonium, Trombone, and Tuba performer in the Tampa Bay area, and is the adjunct professor of tuba and euphonium at the University of Tampa. Aaron is the founder, president, and solo euphonium of the Tampa Brass Band and serves as principal euphonium and low-brass section leader for the Florida Wind Band.

THURSDAY 5/26

Firefly Brass Duo “Melodies from Near and Far”

9-9:25 am

Voertman Hall

Latina Brass Celebration Allison M. Schweitzer

Unruly Energies Michelle McQuade Dewhirst

Caribbean Duets No. 1 Harry Rios

Saw the Firefly Way-way-taysee Emmy Rozanski

All the Pretty Little Horses David Earll

Gone Fishin’ Hooked One! David Earll

Emmy Rozanski and **Allison M. Schweitzer** have been performing together since they were in the Milwaukee Youth Symphony Orchestra. The first Firefly Brass Duo concert was an outdoor event in July, 2020. Despite COVID-19 constraints, attendees were grateful for something that resembled normalcy: the joy, entertainment and comfort of live [brass] music. fireflybrassduo.com

Ryan Robinson “Alpenglow”

9:30-9:55 am

Voertman Hall

Alpenglow Stacy Garrop

1. First Light
2. Arc of the Sun
3. Radiant Glow

Dr. Ryan Robinson joined the faculty of the Oklahoma State University Michael and Anne Greenwood School of Music in 2018. He is Principal Tuba of the Symphony of Northwest Arkansas and Principal Tuba of the Lawton Philharmonic. Dr. Robinson is the founder and host of the Buffet Crampon USA Tuba Euphonium Academy.

Jake Johnson is an associate professor of musicology at Oklahoma City University. He is the author of two books on popular music and religion: *Mormons, Musical Theater, and Belonging in America* and *Lying in the Middle: Musical Theater and Belief at the Heart of America*.

Dr. Johnny Salinas has been fortunate to perform and teach music on opposite sides of the world. He is currently on faculty at Oklahoma State University's Michael and Anne Greenwood School of Music in Stillwater, Oklahoma, where he teaches applied saxophone and assists with the university's recording department.

Kim Rooney Hagelstein “Recent Solo Works for Horn”

9:30-9:55 am

Recital Hall

Waking-Life Danielle Fisher

Wunlit Shawn Okpebholo

Song Suite in Jazz Style Douglas Hill
“All Alone”

Dr. Kim Hagelstein teaches horn at Tarleton State University and McLennan Community College. She also serves as Principal Horn of the Temple Symphony Orchestra and Second Horn of the Waco Symphony Orchestra.

American pianist **J. Badley Baker** enjoys a versatile career as a soloist, collaborative artist and coach, educator, and music administrator. He currently serves as Assistant Professor of Collaborative Piano at Tarleton State University.

FEATURED ARTIST RECITAL Jasmine Pigott, Tuba

10:00-10:25 am

Recital Hall

Gateways for Tuba and Spoken Word (premiere) Jasmine Pigott

Jazzie’s Tuba Malachi Brown

Breakdown Daijana Wallace

Revolution Keeghan Fountain

Stephanie Ycaza “Soundscapes for Tuba”

10:30-10:55 am

Recital Hall

D’un matin de printemps Lili Boulanger, arr. Ycaza

Sonidos de Ecuador Stephanie Ycaza
1. Guayaquil

Just Breathe for Tuba and Loop Pedal John Sipher
1. Breathe in
2. Monkey Mind
3. Release

Stephanie Ycaza is the Instructor of Tuba and Euphonium at the University of Northern Iowa, where she teaches applied lessons and conducts the UNITUBA ensemble. Stephanie is a founding member of Calypsus Brass as well as an active solo and orchestral performer. She frequently serves as a clinician for middle and high school bands. Stephanie is a Miraphone tuba artist.

FEATURED ARTIST RECITAL

Misa Mead, Euphonium

11-11:55 am

Voertman Hall

Flight of the Bumblebee Rimsky-Korsakov,
arr. Misa Mead

The Green Hill Bert Appermont

**Contest Piece for Euphonium
and Piano** Misa Mead

Mazurka Nicholas D. Falcone

Get Your Funk On! Gail Robertson
Gail Robertson, euphonium

Rhapsody in Blue George Gershwin,
arr. Timofei Dokshitser

Jeannie Little, Sonya Baker “Women and Art”

11-11:25 am

Recital Hall

Eleven Twelve Joanna Ross Hersey

Mary Cassatt Libby Larsen

Jeannie Little is the Low Brass Professor at Montana State University. She has performed with symphony orchestras all over the country, and has also had great success as a soloist, chamber musician and conductor.

Sonya Baker heralds music by traditionally under-represented s, debuting **SHE SAYS** in 2004, a recording featuring American Women’s art songs and trombonist Jeannie Little. She has been heard nationally, as soloist at Carnegie Hall with Michael Tilson Thomas and with the American Spiritual Ensemble.

Corna Cattiva Horn Quartet

1-1:25 pm

Voertman Hall

The Calling Liz Sharma

Horn Quartet Gina Gillie

Corna Cattiva is a horn quartet made up of hornists (Lanette Compton, Mirella Gable, Peggy Moran, and Kate Pritchett) in Oklahoma. The group formed in 2017, with a premiere performance at IWBC that year, followed by recitals in Oklahoma and a performance at IHS 50.

New Works Recital #1

1:30-2:25 pm

Recital Hall

**Coba: An Ancient Mayan City for Solo
Horn** (premiere) Alice Gomez
Mary Garza, horn

Unseen Things: 3 Pieces for Trumpet Dorothy Gates
1. Gates
Ellen Shinogle, trumpet

Shabah Nasim Khorassani
David Aguila, trumpet

Solo Ascent Jenna Veverka
Julia Bell, trumpet

Chomping at the Leaves Kimberly Osberg
Lauren Rudzinkas, trombone

Peak Caleb Taylor
Denton Brass Collective

Alexander Knutrud, Elisabeth Shafer “Songs She Wrote: A Joint Recital of Works by Women”

4-4:25 pm

Voertman Hall

**Concerto for Alto
Trombone and Piano** Elizabeth Raum

Sonata for Trombone Williameta Spencer

Song Cycle Amy Beach, Clara Schumann

Alex Knutrud is a trombonist and based in Boston, MA. He earned two degrees from Ithaca College and an MM from Boston University. Alex has been Acting Trombone in the Bangor Symphony since 2019 and was Acting Trombone in the Southwest Florida Symphony from 2019-2020. He also runs tromboneguide.com.

Dr. Elisabeth Shafer is a dedicated orchestral, chamber, and solo performer. Dr. Shafer has performed with Seraph Brass, Barclay Brass, CityMusic Cleveland Chamber Orchestra, Symphony in C, the Eastern Connecticut Symphony, and the Nittany Valley Symphony. Currently, Dr. Shafer serves as Visiting Assistant Professor of Trombone at The University of Akron.

Trilogy Brass

4:30-4:55 pm

Voertman Hall

Scenes from the Bayou

Gina Gillie

1. Morning on the Bayou
2. Chasing Prey
3. Bayou Boardwalk
4. Cypress Tree
5. Fire in the Sky

Metal Work

Evan Williams

1. Iron
2. Alloys (Passacaglia)
3. Steel

Trilogy Brass was formed in Kansas City, MO in 2017 and is made up of college professors, Dr. Jen Oliverio at Oakland University, Dr. Maddy Tarantelli at Utah Valley University, and Dr. JoDee Davis at the University of Missouri-Kansas City.

Matthew Kundler “New Works for Euphonium by Women Composers”

5-5:25 pm

Voertman Hall

Cinesthesia

Samantha Owens

Inhalation Space

Bracha Bdil

When I Too Long

Niki Harlafti

Sonata for Cello

Henriette Bosmans

Allegro molto e con fuoco

Dr. Matthew Kundler is the instructor of tuba and euphonium and co-director of the brass ensemble at the University of Mary Hardin-Baylor. He has performed as a soloist and chamber musician at concert halls and conferences across the USA. Matthew is a Miraphone Performing Artist, but, most importantly, Matthew and his fiancé, Suzanne, have four incredibly charismatic cats.

FRIDAY 5/27

Jennifer Oliverio “Enigma: New Works for Cornet and Flugelhorn”

9-9:25 am

Voertman Hall

Silver-backed Fox	Andrea Hobson
Elegy for Karyn	Dorothy Gates
In the Cold	Lucy Pankhurst
Enigma	Kevin Day

Dr. Jennifer Fox Oliverio is the Assistant Professor of Trumpet Oakland University. Jen is principal cornet of the Fountain City Brass Band, flugelhorn with the Athena Brass band, and is principal trumpet with the Oakland Symphony Orchestra. Jen also is a member of the Trilogy Brass trio.

FEATURED ARTIST RECITAL Chanell Crichlow, tuba

9:30-9:55 am

Voertman Hall

Elegy	Anthony Barfield
An Unlikely Pair	Benhamin Louis Brody
Untitled	Chanell Crichlow
Mama D’Leau	Chanell Crichlow

Performers: Chanell Crichlow (tuba, flugabone), Steven Harlos (piano), Nadje Noordhuis (trumpet), Shanyse Strickland (horn), Sara Jacovino (trombone), Veronica Christie (bass trombone)

Jesse Orth “New Works for Tuba and Electronics by Female Composers”

10-10:25 am

Voertman Hall

Day of Reckoning When Beauty Fades... Torment Reigns... Lost Souls Pray... For Judgment Day...	Jennifer E. Rose
Lucky Skies (premiere)	Caroline Louise Miller
Don’t Snap Your Cat	Inez S. McComas

Jesse Orth, Assistant Professor of tuba and euphonium at Texas A&M University Kingsville, commissioned Caroline Miller to write *Lucky Skies* for tuba and electronics with assistance from the university’s first year faculty funds. Both *Lucky Skies* and *Day of Reckoning* can be heard on Dr. Orth’s album *Un Día*. Dr. Orth and the tuba/euphonium studio are working diligently to continue increasing the diversity within the tuba and euphonium repertoire.

Moreau | Van Tuinen Duo

10:30-10:55 am

Voertman Hall

Moral Dilemmas for Tuba and Percussion

Barbara York

1. Fear versus
2. Self interest/greed versus
3. Laws/rules versus
4. Compassion versus
5. Denial versus
6. Outrage versus

Diminutives for Euphonium and Percussion (premiere)

Nathan Daughtrey

1. The Heroes Around You
2. Dance Like Nobody’s Watching
3. In the Deep Solitude
4. Where Angels Fear to Tread
5. Graveyard of Buried Hopes
6. Run with the Stars
7. House of Mirrors
8. Are You My Shadow?
9. Surrender
10. Moon Dancer

The Moreau | VanTuinen Duo is one of the only all-female percussion+low brass duos in the world. Formed in 2014, the group is comprised of Dr. Danielle Moreau and Dr. Danielle VanTuinen. They regularly present across North America discussing career development for 21st-century musicians and chamber playing.

Bobcat Brass Trio

11-11:25 am

Voertman Hall

Hungarian Dance No. 6	Johannes Brahms, arr. Wall
Sonics for Brass Trio	Henry Wolking
Commission for Brass Trio (premiere)	Alyssa Regent
Trio for Brass	Vaclav Nelhybel
Libertango for Brass Trio	Astor Piazzolla, arr. Stoneback

The Bobcat Brass Trio, (Sarah Stoneback, trumpet, Elizabeth Schmidt, horn, and Jeannie Little, trombone) is the faculty brass trio from Montana State University and brass players of the Bozeman Symphony Orchestra. The trio is active performing concerts and masterclasses throughout the Northwest.

This One's For Melba | Angela Wellman's Tribute to Melba Liston

11:30-12:25 pm Voertman Hall

Program to be Announced from the Stage

A performance honoring legendary jazz trombonist Melba Liston featuring the trombone section and friends of the Dee Dee Bridgewater Big Band with Emily Fredrickson as the arranger and musical director.

Emily Butterfield, Peggy Moran "Heavy Metal: New Music for Horn, Flute, Piano"

12:30-12:55 pm Voertman Hall

Passages	Paul Basler
Once, In Early Spring	Catherine Neville
For Your Love	Shanyse Strickland

Peggy Moran is the Associate Professor of Horn at the University of Central Oklahoma, and Executive Director and faculty member of the Kendall Betts Horn Camp. An advocate for new music, she commissions new music regularly, particularly for her chamber groups Heavy Metal and the Akouo Trio.

Emily J. Butterfield, D.M.A., professor of flute and head of the Winds and Percussion division in the School of Music at UCO, also performs in the Enid Symphony Orchestra, Zephyr Woodwind Quintet and the Edmond Chamber Orchestra.

Hwaju Lee is an Adjunct Instructor of Piano and a Collaborative Pianist at the University of Central Oklahoma, performing for Cantilena Women's Chorus, Concert Chorale, Chamber Singers, University Choir, and Department of Dance ballet classes.

Great Lakes Duo "Contemporary Concert & Ceremonial Music for Trumpet & Organ by Women Composers"

1:30-1:55 pm Organ Hall

Festive Music	Margaret Sandresky
Air	Patricia Van Ness
Time Pieces	Emma Lou Diemer
3. Simple Time	
4. Closing Time	
Canto Sentimentale	Ester Mägi
Fanfare for the Nations	Brenda Portman

Great Lakes Duo began their collaboration in Chicago in 2003. Since then, Brian Reichenbach and Rhonda Sider Edgington have performed in several states as they explore new and unknown works such as those featured on their recent album, Music for Trumpet & Organ in the 21st Century.

FEATURED ARTIST RECITAL Audrey Flores, horn

2-2:25 pm Voertman Hall

Sonata for Horn and Piano	Barbara York
1. Hills	
2. Fields of Heather	
3. Chip Off the Old Mount	
Memorias y Paciones	Various Artists, arr. Audrey Flores

FEATURED ARTIST RECITAL Kathryn Adduci, baroque trumpet

3:30-4:25 pm Voertman Hall

Sinfonia (Battle Fanfare) from "Radamisto"	George Frideric Handel
Sonata for Trumpet in D	Arcangelo Corelli
1. Grave	
2. Allegro	
3. Grave	
4. Allegro	
Sinfonia avanti Il Barcheggio, Part 1	Alessandro Stradella
1. Spiritosa, e staccato	
2. Allegretto-Corrente	
3. Canzone	
4. Allegro	
Sinfonia in D from "Le gare generose tra Cesare, e Pompeo"	Domenico Natale Sarri
1. Presto	
2. Largo, e staccato	
3. Minuet	
Sonata "La Bianchina" Opus 35, No. 11	Maurizio Cazzati
Sonata VII from Sonatae Tam Aris Quan aulis Servientes	Heinrich Ignaz Biber
Sonata in D for 2 Trumpets	Petronio Franceschini
1. Grave	
2. Allegro	
3. Adagio	
4. Allegro	

Performers: Amanda Pepping, Baroque Trumpet; Sydney ZumMallen, Baroque Cello; Brad Bennight, Baroque Organ

Carrie Blosser, Ashley Killam “Winds of Change: 12 Progressive Solos for Trumpet and Piano”

3:30-3:55 pm	Recital Hall
Leopard’s Pursuit	Marcus Grant
A Castle in the Air	HyeKyung Lee
Fancy Free	Karen Amrhein
Evolving Landscapes	Alonso Malik Pirio
A Crab, A Quill	Gala Flagello
Awakening	Rylee Short
Aiguille	Lara Poe
Song for the Lost	Gina Gillie
Summon Light	Devin Clara Fanslow
Golden Trees	Yukiko Nishimura
Largo et Andante et Allegro et Presto et cetera	Zoe Cutler,
Noctilucent	Angela Elizabeth Slater

Founded by **Musician 2nd Class Carrie Blosser, DMA** and **Ashley Killam, Diversify the Stand** began after realizing the lack of diverse repertoire for younger musicians. Diversify the Stand is an organization dedicated to working with diverse musical voices to create accessible educational music by s marginalized by race, ethnicity, nationality, gender, and orientation through commissioning new works.

FEATURED ARTIST RECITAL Chromatic Brass Collective Chamber Recital

4-4:55 pm	Recital Hall
Valley Views	Cait Nishimura
A Folk Story*	Wajdi Abou Diab
Trifecta	Briana Ware
Were You There	Ahmed Alabaca
All Good Things Will be Added Onto You	Lessie Vonner
A B.O.P.	Shanyse Strickland
Resistance*	Jasmine Barnes
The Spanish Horn	Ito Yasuhide
Canadian Fanfare	Elizabeth Raum

*Emerging Composer Competition Winning Piece

Kana Madarame “Project Kana Zen Concert”

4:30-4:55 pm	Voertman Hall
Haikai Suite Matsuri Sakura	Tetsunosuke Kushida

Kana Madarame is active as both performer, teacher. The principal cornet of the Japan Ladies’ Brass and Tokyo Brass Society. Currently she is a member of the faculty at Tokyo Gakugei University, Senzoku Gakuen College of Music, Shobi Music College in Tokyo. She is a board member of IWBC.

Professors Recital #1

5-5:55 pm	Voertman Hall
Eliza’s Tune	Lydia Lowery Busler
Bells in the Air	Cecilia McDowell
Ready Katy Ambrose, horn, Amy Schendel, horn	Alyssa Reit
Amber Waves Caroline Steiger, horn	Evan Williams
Collective Consciousness Movements 1-6 Balaton Chamber Brass: Amy Cherry, Dan Cherry	Zoe Cutler
Tuba Songs Kenneth Heinlein, tuba	Jennifer Higdon
Trumpet Songs Movements 1-6 Jennifer Brown, trumpet	Jennifer Higdon
Sherwood Legend 3. The Unabashed Scoundrel Katey J. Halbert, horn	Elizabeth Raum

FEATURED ARTIST RECITAL Hana Beloglavec, trombone

5-5:55 pm	Recital Hall
Sinfonia 1. Comodo 2. Allegro (moderato) 3. Adagio 4. Presto	Giovanni Battista Pergolesi arr. Ralph Sauer
Servant of Peace 1. The Road 2. The Cup 3. The Truth	Dorothy Gates
Fantastic Polka	Arthur Pryor
Bayou Home	William Grant Still
Chemical Reaction for Trombone and Loop Pedal	Marc Mellits

SATURDAY 5/28

Monica Martinez, horn

9-9:25 am

Recital Hall

La Calavera Alice Gomez

Romance in C from The New Lady Radnor Suite Fiona Bennett

Poeme Boris Anisimov

Dr. Monica C. Martinez is Assistant Professor of Horn at the University of Texas Rio Grande Valley. She currently holds the third Horn position with the Victoria Symphony Orchestra, third/utility Horn position with the Laredo Philharmonic Orchestra, and is the Hornist for Hill Country Brass.

TAMUK Tuba/Euphonium Ensemble "A Celebration of Diverse Composers for Tuba and Euphonium Ensemble"

9:30-9:55 am

Voertman Hall

Skyline Katahji Copley

All the Skies Above Nicole Piunno

Journey Through Space Anthony O'Toole

The Battle at Daylight Wan-Yun Liang

The TAMUK Tuba and Euphonium Studio has recently started a diversity initiative. The first phase of the project was a studio research project, from the results of that project came this program which celebrates many fantastic new compositions by diverse composers for tuba euphonium ensemble.

Performers: Yasmin Cantu, Leslie Garza, Anthony Gonzalez, Maritza Gonzalez, Tiffany Martinez, Abraham Mireles, Damien Ramirez, Mark Tovar, Arnulfo Vargas, and Aden Ybarra (euphonium); Juan Hinojosa, Ricki Garza, Ricardo Gonzalez, Nocona Lindquist, Armando Merida, Carlos Ramos, Alex Renteria, Dawidh Reyes, Olga Salazar, Victor Waldestrand, and Bryson Ward (tuba)

Calypsus Brass

10-10:25 am

Voertman Hall

Fanfare for Some Bad Bitches Zoe Cutler

Hydra Alice Gomez

Episodes Katahji Copley
2. Monday
7. Saturday

Raise the Roof Gwyneth Walker

Calypsus Brass is a groundbreaking ensemble founded by five women with doctoral degrees in music. Calypsus performs new works recitals, creates high-level professional recordings for composers, and works with chamber musicians at all levels. The five founding members are avid performers and educators who tour and give masterclasses and recitals.

Performers: Musician 2nd Class Carrie Blosser, DMA, Dr. Jacquelyn Lankford (trumpet); Dr. Jessica Pearce (horn); Dr. Lauren Rudzinkas (trombone); Dr. Stephanie Ycaza (tuba)

Professors Recital #2

10-10:55 am

Recital Hall

Élégie in Eb Minor, Op. 3, No. 1 Sergei Rachmaninoff,
arr. Miriam Hickman
Brienne Borden, trumpet
Buddy Deshler, trumpet

Larghetto Emmanuel Chabrier
Lanette Compton, horn

Totem Voices Catherine McMichael
1. Snowy Wolf
2. Beluga
4. Whale/Thunderbird
Eric Millard, trumpet

Ages Susan Mutter
Six
Fifteen
Thirty-Four
Sixty-Six
Ninety-Two
Sarah Schouten, horn

Love While You May Ashley Kraft
1. Be for Me
2. Wild Joy
3. Let Down
4. Broken
5. Never Fear
Megan Boutin, trombone
Dana Zenobi, voice

Texas Woman's University Trombone Choir

10:30-10:55 am

Voertman Hall

Fanfare for Eight (premiere) Haley Woodrow

This Magnificent Earth Amy Dunker

Sonata IX Daniela Candillari

TBD Paul David Thomas

Great Gates of Kiev Mussorgsky, arr. Karen Marston

Texas Woman's University prides itself on its diversity and championship of women's academic achievement. Though co-ed, TWU remains one of the largest universities primarily for women in the United States. To honor that heritage, the **TWU trombone choir** will perform works that are either composed or arranged by women, or that honor women and their achievements.

Performers: Fahim Alam, Shae Cherry, Jacob Cole, Christiana Fuka, Lissette Guardiola, Daniel Sirney, Justen Williams, tenor; Eric Lawson, Alex McDonald, Ryan McIntyre, bass; Dr. Michelle Flowers, director

Judith Saxton, Trumpet and Organ

11-11:25 am

MU 253

Suite Giovanni Buonaventura Viviani

Two Arias George Frederick Handel
Vouchsafe, O Lord
Here Amid the Shady Woods

Jesus Christus, Gottes Sohn Johann Sebastian Bach

Landfall Judith Saxton
Turtle Grande
Airlie Gardens
Caretta caretta

Saxton/Olsen Duo has been performing together across the nation for over a decade. Their first duo CD, (2017) *The American and French Muses*, was issued on the Raven label. Their second recording (2020) from which this program is drawn features Baroque standards, unrecorded works, liturgical improvisation, and Saxton's composition, *Landfall*.

Meagan Conley, trumpet "Character Pieces : The Visual & Aural Connection, for Trumpet and Piano by Living Women Composers"

12-12:25 pm

Voertman Hall

Trumpet Songs Jennifer Higdon

Framed Cecilia McDowall

Postcards (and Memories) Amy Dunker

Dr. Meagan Conley received a DMA from the University of Missouri Conservatory of Music and Dance in 2019. Meagan is a classical and electronic musician who has produced many works for trumpet and midi. Her albums *Big Nostalgia* and *Control* are available on all streaming platforms.

Dr. Kwoon Lee debuted as a concerto soloist at age 16, and has since performed internationally. A strong advocate of new music and music by women and underrepresented s, she now teaches at Cottey College, and serves as a committee member for the Puerto Rico Center for Collaborative Piano.

Danielle VanTuinen "De-Cypher: New Works for Tuba and Euphonium"

12-12:25 pm

Recital Hall

Cypher for Euphonium and Electronics Kevin Day

Sweet Dances for Solo Tuba Elizabeth Raum

Alone Again for Euphonium Florence Anna Maunders

Inferno for Tuba and Piano Jose Flores

Danielle VanTuinen is a performer, educator, and entrepreneur based in Gainesville, Florida. She currently serves as Assistant Professor of Tuba and Euphonium and Director of the University of Florida Brass Band at the University of Florida. Dr. VanTuinen proudly endorses S.E. Shires and the Eastman Music Company.

FEATURED ARTIST RECITAL Steph Frye-Clark, tuba

12:30-1:25 pm

Voertman Hall

Crescent Line Jennifer Higdon

Twenty Tricky Tunes Zoe Cutler
Impulse
Sunny
Klezmer
Gallop
Hana Beloglavec, trombone

Dances & Interludes Florence Anna Maunders
Noah Myers, guitar

Considerations on a Moonlit Lake Hope Salmonson
Intrada: In Deep Waters
Dance: The Rising Moon
Lullaby: Sleeping Forest
Promenade: Forest Life
Reflection: Pond Skaters

New Works Recital #2

1-1:55 pm

Recital Hall

A Nation Unfinished Jessica Meyer
Christopher Scanlon, trumpet

Looking for a Window Alyssa Weinberg
Lanta Horn Duo: Lauren Hunt, Katy Ambrose, horn

Sonatina Anthony Plog
Megan Bailey, trumpet

Passages Alexandre David
Émilie Fortin, trumpet

Three Miniatures: mvmts 1-3 Tara Islas
1. Flowing
2. Haunting
3. Cheerful
Benjamin Lieser, horn

Music for Brokenness Akshaya Avril Tucker
Megan Boutin, trombone
Andrea Vos-Rochefort, clarinet

Song for Ursa Katahji Copley
Pacific Brass Society

Capriccio Lauren Bernofsky
Mary Thornton, trumpet

Nikki Abissi, Andrea Neumann, trombone

1:30-1:55 pm Voertman Hall

Sonatina para trombón y piano Fátima Abramo Acuña

From a Mother's Journal Lauren Bernofsky

Italian Madrigal Suite Orazio Vecchi,
1. A Shepherd the Other Day arr. Amy Dunker
2. Gentle Peace
Lauren Rudzinskas, trombone

Nikki Abissi is Second Trombone of the historic American Symphony Orchestra and Principal Trombone/Mentor of the Apex Ensemble. S performs chamber music, on Broadway and with professional orchestras around the world. Nicole is on faculty at Montclair State University and the inventor of the trombone slide extension handle, Extendabone.

Andrea Neumann enjoys a varied freelancing career based in New York City. She can be seen performing any of the low brass instruments in venues such as Carnegie Hall, Lincoln Center, Radio City Music Hall, and Broadway, just to name a few. She's an avid clinician and educator in Europe, the Caribbean, and throughout the United States. Current credits include recording and performing with Ana Gasteyer, Adele, Frank Ocean, Il Divo, Lisa Loeb, and several other independent recording artists.

U.S. Army Band Women's Brass Quintet

2-2:25 pm Voertman Hall

Escape Kevin McKee

A Legend's Tale (premiere) SFC Brooke Stevens

Napoli Herman Bellstedt, arr. SFC
(ret) Adrian L. Hernandez

Since the founding of our nation, military musicians have served the vital role of serving as musical ambassadors of our nation, connecting the Army with the American people, and entertaining our Soldiers. These musicians were specially selected to represent the high standards and diverse careers of Army musicians.

Performers: SSG Katherine Stephen, U.S. Military Academy Band Hellcats; West Point, NY, SGT Shannon Walsh-Chargualaf, 1st Cavalry Division Band; Fort Hood, TX (trumpet); SPC Raini Polk, 282nd Army Band; Fort Jackson, SC (horn); SPC Stephanie Rasch-Chaves, 1st Cavalry Division Band; Fort Hood TX (trombone); SPC Abigail Weaver Burnett, 1st Armored Division Band; Fort Bliss, TX (tuba); SSG Brianna Williams, U.S. Army School of Music; Joint Base Little Creek Fort Story, VA (euphonium)

Hint of Lime Brass "In the Limelight: Contemporary Brass Trio Repertoire"

2:30-2:55 pm Voertman Hall

Our Future Histories in Real Time (premiere) Annie Nikunen

From Tripoli to Morocco (premiere) Gillian Orwoll

Comprised of **Sarah Ford** (Second Horn, Colorado Springs Philharmonic and Horn Professor, Colorado College), **Nicole Gillotti** (Assistant Professor of Trumpet, Texas A&M International University), and **Morgan Fite** (NYC low brass specialist) Hint of Lime Brass trio performs diverse musical programs while advocating for the creation and performance of new music.

Dan Burdick, Sean Kennedy "More Tales from the Gay Tuba Songbook"

3-3:25 pm Recital Hall

It Gets Better Gabe Newvine

Prisma Aliyah Danielle

It's a Gift Leah Mullen

Surrender Sean Kennedy

All Hail the Queen Nathan Reid

Pioneering Queer artist, **Dr. Dan Burdick** has given solo concerts in Italy, Scotland, Germany, Canada, and throughout the United States. He created the LGBTQ brass genre with his Tuba Voce: Songs from the Gay Tuba Songbook multimedia recital in 2004. Today's concert features five world premieres by LGBTQ composers.

Peacock, Goddess of Tuba (Dr. Sean Kennedy), is a tuba player and performance artist. Focusing on collaborative efforts, performance art, and improvisation, Peacock has collaborated with dancers and filmmakers to create new performance environments. Centering around tuba and drag, Peacock performs at the world-famous art experience, Meow Wolf.

Breast Cancer and the Brass Player: Courage and Hope

3:30-3:55 pm Choir Room

Courage and Hope (premiere) Val Sherman (for IWBC 2022)

Three Sonatinas Johann Pezel
Sonatina No. 65
Sonatina No. 65
Sonatina No. 66

Centennial Horizon Kevin McKee
1. Aspen Grove

Maggie and Lucy with Stick James Bicigo

Hallelujah Leonard Cohen, arr. James Bicigo

Performers: Dr. Karen Gustafson, Dr. Joan Paddock, trumpet; Dr. Caroline Steiger, horn

Trio di Velluto

4:30-4:55 Voertman Hall

Fanfare Riley Brule

La Mia Storia Anna Segal

P.R.I.D.E. Marie Antionette Douglas

The **Trio di Velluto** was formed in 2015 as a subgroup of the Henderson State University Faculty Brass Quintet. Members **Dr. Todd Cranson** (tuba), **Dr. Amy Laursen** (horn), and **Dr. Jamie Lipton** (euphonium) commissioned Corrado Maria Saglietti. Drs. Cranson and Laursen, are currently faculty members at the University of South Dakota, while Dr. Lipton remains on the faculty of Henderson State University.

FEATURED ARTIST RECITAL Theresa May, trumpet

5-5:25 pm

Voertman Hall

Miles Per Hour

Regina Harris Biaocchi

Night

Ahmed Alabaca

Chant + Vocalise

Ahmed Alabaca

Afrofuturism

Shanyse Strickland

Performers: Shanyse Strickland, horn; Navilla Burns, euphonium

Recital with Members of the U.S. Army Band “Pershing’s Own”

5-5:25 pm

Choir Room

Program to be announced from the stage

SFC Christy Klenke attended Duquesne University, where she earned her bachelor’s degree in music therapy. She studied horn performance at Yale University and the Peabody Conservatory. Klenke began her Army career with The United States Army Field Band. She joined The U.S. Army Band “Pershing’s Own” in 2014 as a member of the Ceremonial Band.

SSG Adrienne Doctor joined The U.S. Army Band “Pershing’s Own” in 2014. An active freelance musician and teacher, she has performed with Monarch Brass, Seraph Brass, the Virginia Symphony Orchestra, the Cincinnati Chamber Orchestra, and the Dayton Philharmonic.

SSG Alicia Eisenstadt attended St. Cloud State University for her Bachelor’s Degree and Roosevelt University for her Master’s Degree. Eisenstadt performed with the Chicago Civic Orchestra, Evanston Symphony, and freelanced regularly in the area.

SSG Chelsea Orr joined “Pershing’s Own” in July 2020. A native Texan, Orr holds degrees from Baylor University and Southern Methodist University and is currently finishing a DMA at the University of Texas at Austin. As an active performer and freelancer, she has played with the Dallas, Fort Worth, Colorado, and Austin Symphony Orchestras.

Originally from Seoul, South Korea, **SFC Janice Kim** is an oboist with the U.S. Army Band “Pershing’s Own” since 2011. She holds a Master of Music degree from the Manhattan School of Music and a Bachelor of Music degree from George Mason University.

Amy Schendel “The Trumpet Trajectories of Elizabeth Raum”

5-5:25 pm

Recital Hall

Lines and Trajectories for
Trumpet and Piano

Elizabeth Raum

Amy Schendel currently serves as Associate Professor of Trumpet at the University of Iowa. As a featured guest soloist, Schendel has performed with the Oregon Symphonic Band, Indiana University Orchestra, University of Iowa Orchestra and Band, and Texas Woman’s University Wind Ensemble. Schendel has two solo and chamber music recordings.

Trompettes Soniques

5:30-5:55 pm

Voertman Hall

The Canterbury Flourish

Gordon Jacob

O Frondens Virga

Hildegard von Bingen

The Awakening of Mother
Earth

Amy Dunker

Hestia Climbs Down off her
Pedestal

Zae Munn

Michael, Row the Boat
Ashore

Trad. Arr. Gary Slechta

Jubilance

Rodney S. Miller

Trompettes Soniques was formed in 2020 and is a collective of female artists from around the USA. The members of the group have performed and taught on five continents. The mission of Trompettes Soniques is to encourage and empower female musicians and trumpeters to strive for their life goals by experiencing the highest levels of performance, education, composition, and commissions.

TexiCali Trio

5:30-5:55 pm

Recital Hall

Adagio and Allegro for Two
Trombones

Bruce Stark

1. Adagio
2. Allegro

Spectrums for Deb Scott
and Karen Marston

Justin Writer

- Purple-Green-Violet
Yellow-Red

Libertango

Astor Piazzolla,
arr. Karen Marston

The TexiCali Trio was formed by Dr. Deb Scott (Stephen F Austin State University) and Dr. Karen Marston (Mount San Antonio College) in 2020. Together with pianist Dr. Thomas Nixon, the trio tours regularly, performing new works, and innovative repertoire.

WEDNESDAY 5/25

Panel Discussion on Female Military Experiences

3-3:25 pm

Choir Room

Members of the United States Army Band “Pershing’s Own” will share their career experiences as women in the Army.

Panelists: SSG(P) Adrienne Doctor, SSG Alicia Eisenstadt, SSG Chelsea Orr, trumpet; SFC Christy Klenke, horn; SFC Janice Kim, oboe

Anne McNamara | The History of Women Trumpet Professors

3:30-3:55 pm

Choir Room

Today it is widely accepted that people of any gender can play the trumpet. However, in previous generations, the majority of trumpet players were men. When Marie Speziale and Susan Slaughter won their orchestral positions in the 1960s, it was hugely impactful on the trumpet community and helped prove that a person’s gender has no impact on their ability to perform trumpet professionally. The presence of women in university teaching positions is a similarly important influence and yet it is a lesser-known entity. Anecdotally, there has been a steady increase in women trumpet players over the past several decades, and one contributing factor may be the steady increase in women trumpet players performing professionally and holding university teaching positions. Since the first woman trumpet professor obtained her position in 1942, there has been an exponential increase in women trumpet professors. This presentation will cover this influential history, focusing on pioneers such as Mabel Leick, Mary Kelly Squire, Fay Hanson, Ruth Still, Betty Scott, and Marilyn Gibson and leading up to those currently in full time positions. It will also examine gender diversity in the field of trumpet education, complete with data on the percentage of women trumpet professors currently teaching in the United States.

Anne McNamara is the Assistant Professor of Trumpet at Illinois State University where she teaches applied trumpet and performs in the faculty brass quintet. Dr. McNamara performs regularly as a freelancer including recent performances with the Heartland Festival Orchestra and Champaign-Urbana Symphony. For more info, please visit her website www.annemcnamaratrumpet.com.

Austin Pancner | Injury Prevention Movement Workshop

4-4:25 pm

Choir Room

International workshops and events are an incredible experience, but can also wreak havoc on your body! The intensive traveling, periods of prolonged sitting, and lack of movement can often leave us feeling drained, tight, or compressed. In this workshop, Austin will guide participants through an integrative and holistic approach to movement, alignment, and breathing. This routine is designed to help counter these physical factors and restore your body’s function and alignment. Come join Austin and learn how this approach can make you feel great in a short amount of time while releasing tension, tightness, and alleviating pain.

Austin Pancner is the CEO and founder of The Functional Musician, an online health and wellness company that helps musicians holistically perform without pain. He is also the bass trombonist of The Orchestra Now, a doctoral music student at Indiana University, and holds several accredited health and wellness certifications.

Preparing for a Premiere Military Band Audition

4:30-4:55 pm

Choir Room

This session will begin with a trumpet quartet performing Joan Tower’s Fanfare for the Uncommon Woman No. 5. After the performance, each representative will discuss the audition process for their service band and individual advice on audition preparation. The session will conclude with a question/answer session on military band opportunities, experiences, and auditions.

Adrienne Doctor, US Army Band Pershing’s Own, trumpet

Amy McCabe, President’s Own Marine Band, trumpet

Caeley Jackson, US Navy Band, trumpet

Kristin Cazenave, US Air Force Band, trumpet

Brooke Stevens, US Army Old Guard Fife and Drum Corps, trumpet

Allison McSwain | The Practice Cycle: A Learning Based Approach to Effective Practice

5-5:25 pm

Choir Room

Based in learning theory, this session offers an approach to practice that is flexible for musicians and teachers of all levels. The Study Cycle establishes a practical study pattern for students to apply towards academics and bridges the gap between what to do and how to do it by breaking down the steps involved in true learning and subject mastery. I have adapted The Study Cycle specifically for musicians--whose “study” is individual practice--as The Practice Cycle. This presentation is designed to be interactive and prompt attendees to brainstorm and plan their own Practice Cycles. The ultimate goal is for attendees to leave with some learning strategies along with a method to apply these strategies to their own practice (or to share with their students), regardless of age, experience, or level of musicianship.

Allison McSwain is a current DMA student at the University of Nevada, Las Vegas, where she is also an academic advisor and first-year seminar instructor. She has been principal trumpet of the Henderson (Nevada) Symphony Orchestra since 2012.

Jacquelyn Lankford | Language Learning and the Trumpet

5:30-5:55 pm

Choir Room

A presentation and examination of the effects of learning music similarly to the way humans learn language to answer the following questions: 1. What are the correlations between language learning and music learning? 2. How can the ideals of language learning be used to maximize the effectiveness of the music learning process? The stages of language acquisition will be examined alongside Edwin Gordon’s Skill Learning Sequence to draw comparisons between the music and language learning processes. The solutions presented will be concepts inspired by the language learning process that can be utilized to maximize the learning at both the beginning and advanced stages of playing.

Dr. Jacquelyn Lankford is Assistant Professor of Trumpet at McNeese State University, acting principal/second trumpet with the Monroe Symphony, and third trumpet in the Lake Charles Symphony. Doctorate in Performance from UNT, Master’s in Performance from Eastman, and Bachelor’s in Music Education from NMSU.

THURSDAY 5/26

Jena Gardner | Overuse Injury Prevention

9-9:25 am

Recital Hall

The injury of delicate lip and facial muscles from overwork or overuse is common among brass players, much like athletes. Despite the frequent disruption to, or even destruction of professional careers, relatively little research has been done. Because brass performance study is largely done through applied lesson instruction, one-one-one apprentice-style learning, there is an exciting opportunity to incorporate more guidance and conversation on this topic into the lesson environment. This lecture will address pedagogical tools brass teaching artists can use when working with developing brass performers and educators to approach injury prevention/rehabilitation.

Jena Gardner, DMA, is the Assistant Professor of Horn at Western Illinois University. In addition to teaching, she is an active soloist, chamber musician and orchestral player throughout the state of Illinois and the United States. Dr. Gardner has performed extensively around the world including tours in Europe, Mexico, Japan, and the United States.

Tiffany Cox | Poverty and Gender in the Brass Section

10-10:25 am

Choir Room

Women and girls in instrumental music experience gender-based oppression in school band programs. This session will feature a virtual student

and delve deeply into the systematic marginalization of low income girls in school band programs. Attendees will learn about cultural obstacles to participation in music education and leave with suggested resources for helping girls to overcome barriers that serve to perpetuate their marginalization.

Panelists (virtual): Maria Miguel, Serena Delva, Keandra Mentor, Valdine Perou, Aziah McKinney

Tiffany Cox is the director of bands at Lake Worth High School in Lake Worth, Florida. She attended Florida State University for her bachelor of arts in jazz and has completed both her MEd and PhD at Florida Atlantic University. Her dissertation research focused on the experiences of female high school band directors in the state of Florida. Her principal instrument is bass trombone.

Coal Hill Quartet | Big Ideas, Small Ensembles: Using Chamber Music to Expand Students' Worldview

10:30-10:55 am

Choir Room

The Coal Hill Quartet will discuss how to approach music from other cultures in a sensitive and relevant way for students. They will provide ideas about how to connect this repertoire with current social issues and historical events to provide a deeper and more personal learning experience for the students.

The Coal Hill Quartet was formed in 2018 and have performed throughout the country. The ensemble's current project is finding ways to use small ensembles to diversify curriculum, and developing innovative ways to promote new and under-represented trombone quartet music at the highest possible artistic levels.

Eric J. Millard | Stop Recruiting, Start Building Community

11-11:25 am

Choir Room

In this presentation, I will discuss how to develop a community building approach to recruitment that can simultaneously help to strengthen music education in your region, excite and engage young students, build deeper relationships with local music directors, enhance diversity and access for young students, and create professional opportunities for your university students to grow their resumes. From the initial concept and startup, to getting student participation and accomplishing the program's mission, I will detail how applied teachers can successfully create and grow their own unique programs to build and enhance their local communities.

Eric Millard is the Assistant Professor of Trumpet at UNC Charlotte and director of the Charlotte Youth Trumpet Ensemble. Millard is member of the Palisade Trumpet Collective and North Carolina Brass Band. Millard has performed with the Charlotte Symphony, Charlotte Ballet, Boise Philharmonic, Tallahassee Symphony among others.

Samantha Lake | Multiphonics and Me

11:30-11:55 am

Recital Hall

Many students like myself have had discouraging first encounters with multiphonics. Historically, high voices have been excluded from the repertoire notation and pedagogical research only codified the practice. In this presentation I will show the history and new inclusive developments in brass multiphonic repertoire. I will also give recommendations for multiphonic notation and education that I believe will help all brass musicians feel welcome and capable to experiment with this unique form of musical expression.

Samantha Lake earned her DMA from Rutgers University, MM from the Juilliard School and BM from the University of Connecticut. Her principal teachers are Alan Baer and Gary Sienkiewicz. Performance highlights include touring with Seraph Brass and winning concerto competitions at the University of Connecticut and Rutgers University.

Alyssa Grey, Kelsey Shields | Optimal Arranging: Tools for Successful Musical Adaptations

11:30-11:55 am

Choir Room

Developing the ability and skill to create unique music with flexible instrumentation has never been as critical as in recent times. During this session, performer-educators Shields and Grey will provide strategies, techniques, and considerations for arranging, transcribing, and adapting music for small chamber and jazz groups. Our goal is to help brass players from all walks of life to create music for personal, professional, and educational ensembles. The presentation will be divided into three sections: repertoire selection, musical considerations and compositional techniques, and notation software and publication options. Shields and Grey will explore musical selection criteria including identifying source material, public domain and copyrighted works, and permissions. They will discuss both creating new arrangements and adapting preexisting pieces. Shields and Grey will also share public domain resources, discuss copyright restrictions, and explore licensing information. Shields and Grey will provide descriptions and examples of appropriate scoring, stylistic choices, instrumentation, and compositional devices as demonstrated in musical literature. All ensemble leaders can take advantage of custom arranging opportunities to write music that highlights the strengths of their performing groups. The clinicians will share arranging suggestions and tips for groups of diverse ability levels, from beginner through advanced ensembles. Numerous types of music notation software can aid musicians when composing, arranging, and transcribing literature. Using several notation software programs, Shields and Grey will demonstrate tips for arranging, transposing, using MIDI and synthesized sounds, and creating professional-looking scores and parts. This final section of the presentation will culminate in a discussion about possible avenues for publication.

Dr. Kelsey Shields is a trumpet educator, music publisher, and researcher in Los Angeles. She was previously a community college music instructor and jazz band director.

Dr. Alyssa Grey is Director of Bands and Assistant Professor of Music Education at Berry College. She has given clinics regionally and nationally.

Featured Composer Panel Discussion

12-12:55 pm

Choir Room

Faye-Ellen Silverman will lead a discussion with composers including the competition winning and commissioned composers of the 2022 Conference.

Presentation: Ashley Killam | Expanding Repertoire & Building an Inclusive Practice

1-1:25 pm

Recital Hall

Expanding Repertoire & Building an Inclusive Program showcases a variety of incredible s, their music, and is a conversation centered around building an inclusive practice. Learn about how to build sustainable inclusion in your recitals, classroom spaces, and private lessons, as well as how to go about establishing relationships with s and creating new music to diversify our repertoire. Reflect on larger concepts on how you want to build your own program, space, or studio. Audience members will learn about invaluable resources, groups, and organizations that are active in the DEI fields and how to best implement them in daily practices. Killam has presented versions of her lecture series to over 100 high schools and colleges across the United States and Canada.

Ashley Killam (she/her) is an international speaker, researcher, and educator based in Radford, Virginia. Killam is Associate Director of Diversity the Stand and Director of Research with Boulanger Initiative. Killam's work centers around educating musicians on the importance of making ethical and sustainable changes in performing and teaching music.

Johanna L. Burian | The Third Path: Building a Music Career Outside the Orchestra CR and University, While Raising Twins!

2-2:25

Choir Room

Music students are often told that there are two paths to being a musician: performing with an orchestra or military band, and/or teaching at the university level. Johanna L Burian, a freelance horn player from the Denver Metro area, will talk about the viability of a third path--how to build a freelance career from scratch while raising twins. Eleven years ago, Johanna uprooted her life and moved 1,300 miles across the United States without having a single musical connection on the other end. In this session, Johanna will share how she went about establishing a robust network of musician contacts that provides a constant feedback loop of gigs and how she built her private lesson studio from scratch--all while raising two fiercely independent twin girls. Johanna will delve into why she keeps 2 resumes up to date, how she built her band director database, how she manages work/life balance and more. From dinner at 4 o'clock in the afternoon to concerts at the Denver Zoo that require a sound check for the rhinoceros, the life of a freelance musician is hardly ever predictable. If you are someone who is seeking your own 'third path' in the musical world, check out this session for inspiration.

Johanna L Burian is an active freelance horn player and private lesson instructor in the Denver metro area. As a freelance musician, she plays in orchestras, chamber ensembles, musical and opera pits, and even a 3-piece indie-folk band where her horn always catches the crowd's attention. Johanna earned a Master of Music in Horn Performance from the Indiana University Jacobs School of Music and also holds a Bachelor of Music from DePauw University, in Greencastle, Indiana. When she isn't making music, Johanna enjoys hiking and exploring Colorado and the desert Southwest with her musician husband and twin daughters.

Musician 2nd Class Carrie Blosser, DMA, Musician 2nd Class Kristen Gale | Multifaceted Musician: Trumpet Instrumentalists in the U.S. Navy Fleet Band

3:30-3:55 pm

Voertman Hall

Join Musician 2nd Class Kristen Gale and Musician 2nd Class Carrie Blosser, DMA for a masterclass involving the eclectic musical styles required as a trumpet performer in the Navy Fleet Band program. Gale and Blosser are both trumpet instrumentalists in the U.S. Navy Fleet Band program currently serving with Navy Band Great Lakes. Military Bands are attractive employment options for trumpet players interested in serving their country and playing their instrument. Each branch of the military is different in terms of the missions and ensembles they utilize. In a U.S. Navy Fleet Band, a trumpet instrumentalist performs in Wind Ensembles, Ceremonial Bands, Parade Bands, New Orleans Style Brass Bands, Popular Music Groups (rock/pop), Jazz Combos, and Brass Quintets. Gale and Blosser will perform standard works, give audition advice, and detail day-to-day work as a Navy Fleet Band trumpet player.

Musician 2nd Class Kristen Gale is a Trumpet Instrumentalist in the U. S. Navy and has performed throughout the U.S., Europe, and Africa. Prior to serving, Gale earned degrees from the University of North Texas and the Royal Northern College of Music in Manchester, England.

Musician 2nd Class Carrie Blosser, DMA is a trumpet instrumentalist with U.S. Navy Band Great Lakes in North Chicago, Illinois. Before moving to Chicago, Dr. Blosser was a member of the U.S. Fleet Forces Band in Norfolk, VA. Equally comfortable in various genres, she plays over 100 concerts for military, community, and diplomatic ceremonies per year in various groups such as the Brass Quintet, Rock Band, and Wind Ensemble.

Queer Brass: Panel Discussion

3:30-3:55 pm Recital Hall

This panel discussion presented by Queer Brass will focus on current LGBTQ issues in brass playing including the changing spectrum of identity, homophobia and transphobia within an ensemble or institution, navigating a professional career in a journey to be an out LGBTQ artist, and concrete ideas and strategies to create a more inclusive environment for professionals, students, and community members.

Queer Brass is the newest professional brass organization. Formed in 2021, its mission is to educate, develop, support, and promote LGBTQIA+ brass musicians through uplifting Queer brass communities.

Panelists: Dr. Dan Burdick, Dr. Steph Frye-Clark, Dr. Sean Kennedy (Peacock, Goddess of Tuba), Dr. Jamie Lipton, MUSC Kelly Watkins

Brianne Borden | Mindfulness for Performance Anxiety

3:30-3:55 pm Choir Room

Performance anxiety is a common experience among musicians. It is the marked and persistent apprehension related to musical performance that has arisen through specific anxiety conditioning experiences. It is manifested through combinations of affective, cognitive, somatic, and behavioral symptoms. Performance anxiety affects musicians across the lifespan and is at least partially independent of years of training, practice, and level of musical accomplishment. These experiences can make musicians feel out of control in a performance and prevent them from playing to the best of their capabilities. Through mindfulness techniques, musicians can regain power over the symptoms of their anxiety and possibly even the experience of it altogether. Join Brianne Borden to explore why performance anxiety exists and how we can learn to tame it.

Dr. Brianne Borden teaches trumpet at SUNY Potsdam. Alongside her solo career, she is a member of the Potsdam Brass Quintet and the Orchestra of Northern New York. Borden is an advocate for wellness and co-owns Yoga for All Musicians, a yoga studio specifically designed for musicians.

Nikolette LaBonte | Edith Borroff: Musicologist and Composer Combined in her Sonata for Horn and Piano

4-4:25 pm Choir Room

In my presentation I will discuss the Sonata for Horn and Piano by Edith Borroff, examining the work through the lens of Borroff's own musicological writings. During her lifetime, Edith Borroff was both a prolific and musicologist who received 68 commissions, wrote six music history textbooks, and taught at multiple institutions. I will use Borroff's own textbooks to illustrate how her Sonata for Horn and Piano directly reveals the connection between her musicology career and her compositional one. The movement titles of this work reveal how Borroff composes this work to move backwards in time using forms characteristic of different artistic periods throughout history and how she interjects her modern style within the parameters of these forms.

Nikolette LaBonte is the Associate/Assistant/Utility Horn of the Rochester Philharmonic Orchestra and was Acting Principal Horn of the Fort Worth Symphony from 2019-2021. She received her Bachelor and Master of Music degrees from the Eastman School of Music and is currently pursuing her doctoral studies at the same institution.

Cobalt Quartet | Explore our Horn Quartet Library

4:30-4:55 pm Choir Room

The Cobalt Quartet is a United States based horn quartet comprised of performers and educators who are all deeply dedicated to expanding our repertoire, stylistic understanding and broadening our educational abilities through varied music. With input from all four members of the Cobalt Quartet, Jena Gardner, Katie Johnson, Caroline Steiger and Rose MacKenzie, discussion and interviews with s and pre-recorded performance, we are proposing a lecture that will explore up to 8 new-to-us works for horn quartet. These are pieces that we have discovered as a result of our commitment to thoughtful programming. We hope to shine a light on repertoire that would be musically fulfilling, stylistically varied and is deserving of programming.

Founded in 2017, **Cobalt Quartet** is a professional horn quartet comprised of four female hornists and educators, Jena Gardner, Katie Johnson-Webb, Caroline Steiger, and Rose MacKenzie. Through their performances and master classes, the Cobalt Quartet is dedicated to educating, engaging, and entertaining audiences of all ages and backgrounds.

Wendy Matthews | "I met a Girl" Carole Dawn Reinhart

5:00-5:55 pm Recital Hall

This session explores the career and teaching contributions of Carole Dawn Reinhart (b. 1941), one of the most prominent solo trumpet players of our time. This multi-media presentation and live interview will trace Ms. Reinhart's life, from her foray into music at just two and a half years old under the tutelage of her mother; to her studies at Juilliard School of Music, the University of Miami, and with Helmut Wobisch in Vienna, Austria at the Academy of Music. The presentation culminates with examples of her solo performances, multiple recordings, and concert performances with symphony and chamber orchestras throughout the world.

Wendy K. Matthews, Associate Professor of Music Education and Director of Bands at Kent State University, holds degrees from Peabody Conservatory of Music, University of Maryland, and George Mason University. She publishes research on pioneering women brass players, group dynamics in large ensembles, and co-authored the Basic Conducting Techniques textbook.

Meet the Pioneers

5:00-5:55 pm Lobby

Join us in the registration lobby for a meet and greet and panel discussion with the IWBC Awardees.

Buddy Deshler | The Entrepreneurial Student

5:00-5:25 pm Choir Room

Have you ever been presented with the question "So what are you going to do once you graduate?". Consider the possibility that your professional success has already begun. The Entrepreneurial Student embodies the idea that the time to start building and having your career isn't after school, it's during. Being a student is the optimal time to form relationships, establish your work ethic, create something that's your own, practice your craft, and be recognized for who you are, what you do, and how you do it. The Entrepreneurial Student is not about becoming like one particular person, but about adapting an entrepreneurial mindset, attitude, and lifestyle. Each chapter of TES focuses on a particular attribute, characteristic, or trait designed to build a thriving career while you're in school. This presentation is designed for anyone looking to take initiative and expand the possibilities of what it means to be a 21st Century musician. TES has been proudly presented at over 25 colleges/universities across the United States. Your Career Begins Now.

As a member of Dallas Brass and President of Brass Institutes of America, **Buddy Deshler** has created a flourishing career by merging the worlds of music performance, music education, music business, and entrepreneurship. Buddy presently resides in Potsdam, NY where he serves as Visiting Assistant Professor of Trumpet at SUNY Potsdam, Crane School of Music.

Betty Scott | Emotional Freedom Techniques

4:30-4:55 pm

Choir Room

Emotional Freedom Technique - or simple tapping - is a healing tool used to treat emotional, physical, and performance issues. The philosophy behind tapping can be summed up with the statement, "the cause of all negative emotions is the disruption of the body's energy system." The Center for Disease Control and Prevention estimates that 85% of all disease is caused by negative emotions. The interesting thing about EFT is that it is a holistic approach - no pills, no surgery - and it's highly effective as self-therapy.

Dr. Betty Scott holds BM, MM, and PHD degrees from the University of Arizona, Florida State University. Betty taught at the University of Missouri-Columbia from 1975-2001 and became full professor at a time when only a handful of women were accorded the highest rank available. She has given workshops internationally and taught at multiple summer institutes including the Classical Music Seminar in Austria and Brevard Music Center. In addition to her teaching, performing, and lecturing, Dr. Scott has training and certification in many forms of alternate healing modalities.

Candace Neal | Brass Playing and Pregnancy

5:30-5:55 pm

Choir Room

The shape we take as we hold and play an instrument affects our posture, breathing, and physical health. So does pregnancy. How does pregnancy affect one's playing? In this presentation on pregnancy and brass playing, we will look at what happens to a woman's body as the baby grows, how the pregnancy can alter breathing patterns and posture, how support and control can shift, and how it affects playing your instrument. This is the start of a large research project, questions and feedback on the topic are welcome and appreciated. Please be ready with your experiences and questions.

Dr. Candace Neal teaches horn at Texas Woman's University and Dallas area school districts. She is an active performer throughout DFW. She is also a yoga instructor working on certifications in 300-hour yoga teacher training and Postpartum and Pregnancy Corrective Exercise Specialist (PCES).

FRIDAY 5/27

Megan Bailey | Hearing Aids for Musicians: A Guide to the Process

9-9:25 am

Choir Room

According to the Cleveland Clinic, one in five adults suffers from some degree of hearing loss. After age 60, hearing ability typically begins to decline. On average, a third of adults between the ages of 65 and 74 suffers from age-related hearing loss. Nearly half of adults over the age of 75 struggle to hear. Until 2019, the generation known as Baby Boomers was the largest generation in the United States. Born between 1946-1964, Baby Boomers comprise the majority of nearing-retirement or recently-retired individuals. This preponderance of Baby Boomers in the late career stage exists in all industries, including the performing arts. Now ages 57-75, many Baby Boomers are beginning to face the challenges of age-related hearing loss -- a professional liability for performers. Several corrective options exist, including cochlear implants, assistive listening devices, and the most popular solution: hearing aids. Hearing aids have undergone massive improvement since they first became commercially available in 1913. Today, a vast selection of hearing aid styles, levels of technology, and functional capability are available from countless providers, ranging from big box stores to private practice audiologists. The choices and process can be overwhelming -- especially for a first-time hearing aid wearer. Furthermore, most devices are designed for the average 65+ individual, not actively performing musicians. As a professional musician and veteran hearing aid wearer, I aim to, through my presentation, address problems encountered, suggest solutions, and provide guidance to facilitate a smooth transition for Baby Boomer musicians as they find the need for hearing aids to achieve continued success in their performing careers.

Dr. Megan Bailey serves as Assistant Professor of High Brass at Delta State University in Cleveland, Mississippi. Megan completed a Bachelor of Music degree at DePaul University, Master of Music degree at the University of Illinois at Urbana-Champaign, and Doctor of Musical Arts degree at the University of North Texas.

Stephanie Ycaza | Mindfulness in Practice

10:30-10:55 am

Choir Room

This presentation introduces strategies for incorporating mindfulness concepts into the practice room and the applied studio. It will focus on elements native to the practice of mindfulness that have direct relevance in the daily practice and performance of music. I will discuss the foundational concepts of Observation, Description, Nonjudgement, One-Mindfulness, Participation, and Effectiveness, along with how each one can apply in the practice room. More information on this topic can be found on my blog at www.stephanieycaza.com/blog.

Stephanie Ycaza is the Instructor of Tuba and Euphonium at the University of Northern Iowa, where she teaches applied lessons and conducts the UNITUBA ensemble. Stephanie is a founding member of Calypsus Brass as well as an active solo and orchestral performer. She frequently serves as a clinician for middle and high school bands. Stephanie is a Miraphone tuba artist.

Emelie Pfaff | Culturally Responsive Pedagogy in Music Education

12-12:25 pm

Choir Room

The anthropological definition of education is centrally concerned around the transfer of cultural knowledge. School curricula tend to reinforce and support the macro-culture. When the culture of a student's education does not match the culture of the student's home, a gap is formed between the two, causing a barrier to knowledge. This gap is too often perceived as the fault of the student. As the world becomes smaller and students become more diverse, how do we bridge the gap between education, student, and teacher, especially in a subject as culturally charged as music? One answer is culturally responsive pedagogy (CRP). In this lecture I aim to bring mindfulness to CRP by discussing the principles of CRP and examining the six dimensions of culturally responsive teachers according to Dr. Gloria Ladson-Billings and Geneva Gay, the two pioneers of CRP. CRP is not a prescribed method, but more of an attitude that I hope to encourage teachers in any facet of music education to adopt.

Originally from Sweden, **Emelie Pfaff** holds a MM in French horn from Colorado State University but also plays tenor horn and is an avid brass bander. She works as a Programs Manager for the Harmony Project in Los Angeles, a non-profit after-school music program serving low income youth.

Sean Kennedy | Interdisciplinary Collaborations: An Introduction and How To

12:30-12:55 pm

Choir Room

This presentation aims to show musicians the methods to add interdisciplinary performance practice to their repertoire. From the “novice” to the “expert,” I aim to give everyone ideas that will usher a deeper sense of interdisciplinary collaborative efforts. This presentation is built off of my years of collaborative practice with 2d artists, 3d artists, dancers, circus artists, magicians, actors, writers, aerialists, performance artists, immersive artistic experiences, festivals, and filmmakers. I want to show musicians the necessary practices to make them successful in the world of interdisciplinary collaborative performance practice.

Tuba player, performance artist, and **Dr. Sean Kennedy** is at the forefront of collaborative efforts, performance art, improvisation, and new works for tuba.

Diversify the Stand | Diversifying the Brass Player's Stand: Resources for Educational Brass Music

1-1:25 pm

Choir Room

As educators, we are always trying to engage our students and audiences with our musical performances. But, most well-known brass repertoire is written by cisgender, white, often dead, male s. Last time we checked, none of us are dead white men, so why not program music that looks like society as a whole? Together, we will learn where to start the journey of programming works to diversify our musical stands. Additionally, we will discuss the ethics of mass databases and some thoughts on programming and connecting with s, your audience, and students. We will look at resources that showcase works by s marginalized by race, ethnicity, nationality, gender, and orientation from solos to large ensembles where brass instruments perform.

Founded by **Musician 2nd Class Carrie Blosser, DMA** and **Ashley Killam**, **Diversify the Stand** began after realizing the lack of diverse repertoire for younger musicians. Diversify the Stand is an organization dedicated to working with diverse musical voices to create accessible educational music by s marginalized by race, ethnicity, nationality, gender, and orientation through commissioning new works.

James P. Gregory Jr. | The Story of Cora Youngblood Corson

3-3:25 pm

Voertman Hall

Cora Youngblood Corson was born in Republic, Missouri, on January 19, 1886. Her father purchased a plot in Anadarko, Oklahoma Territory, on August 6, 1901. There Corson formed the first band in the town with her sisters and friends. From this humble beginning, she became one of the most famous women in vaudeville. However, her career has been largely forgotten. Corson became a woman of first including being the first woman to professionally solo the tuba and euphonium. She created the Cora Youngblood Corson Sextette, which performed extravagant shows and garnered national acclaim. During her illustrious career, she picketed against the trusts that ran the theaters, was arrested, and subsequently blacklisted. She traveled overseas in World War I. She performed for three sitting presidents. Yet, despite the many accomplishments, Cora has been forgotten. This presentation will illuminate this extraordinary woman's career and legacy.

James P. Gregory Jr. is currently a Ph.D. Candidate at the University of Oklahoma studying Native American history. He is the author of *The Story of One Marine: The World War I Letters and Photos of Pvt. Thomas L. Stewart* (Hellgate Press, 2017), *A Poet At War: The Story of a World War I Marine* (Hellgate Press, 2018), and *C'est La Guerre: The Memoir of Capt. James McBrayer Sellers, USMC* (Storied Publishing, 2020). Gregory's focus is World War I, the Cold War, American Indian history, and digital humanities.

Juli Buxbaum | Get Up and Move: Practice Techniques for the ADHD Musician

3:30-3:55 pm

Choir Room

In this session, the goal is simply to help musicians, specifically women, with ADHD to better understand what specific practice techniques may better work for them. Those with ADHD are equipped with a brain uniquely suited to juggling the multitude of physical tasks and simultaneous input of aural information that musicians must coordinate and balance in every performance and practice session. This session will go over practice techniques specifically geared for ADHD musicians, such as: Utilizing body motion throughout practice to counteract symptoms in hyperactive types; Learning to use interleaved practice and “gamification” to increase interest and novelty for inattentive types; creating routines to combat deficits in working memory and object permanence; replacing the classic (but overwhelming) practice journal with a more streamlined checklist and reflection approach; and sing mindfulness and controlled distractions alternatively to engage in both conscious and subconscious learning. Many of these techniques are helpful for ANY musician, regardless of whether they are neurotypical or neurodivergent. In the end, we all just want to take the tools we have and use them as best we can.

Dr. Juli Buxbaum is the Assistant Professor of Horn at Arkansas State University in Jonesboro, Arkansas. As an orchestral musician, she has performed with the Memphis Symphony, Arkansas Symphony, Delta Symphony, and Tucson Symphony. An avid chamber musician, Dr. Buxbaum commissions music and performs as a member of both Bantam Winds and Nordestrio.

Lucy Nesbitt | Integrating a Trauma Informed Approach to Music Education

4-4:25 pm

Choir Room

This lecture is intended to bring mental, emotional, physical and spiritual wellness into music pedagogy. Approaching teaching from a trauma informed lens is a necessary shift to properly adjust to the ever increasing mental health crisis we are facing in the music industry, as well as for the young people we are teaching. This lecture will cover the basics of what trauma is, what it means to be a trauma informed educator and why we need to approach lessons with a trauma informed lens for the success of our students. Participants will be introduced to tools taken directly from mental health helping professions such as active listening, empathic reflections, the functioning of the nervous system and an introduction to how trauma disrupts it, how trauma affects our ability to learn and more. We will provide attendees with information on actionable ways to integrate this approach into their studio, as well as the importance of their own self care. This is a crucial step towards safety and effective education in music pedagogy to better support our students given more up to date science, as well as to provide teachers with the support they need to stay well and look after themselves in this industry.

Lucy Nesbitt is a Wellness Counsellor, Certified Holistic Life Coach, Life Skills Facilitator, and is continuing her education towards becoming a fully licenced Counsellor through Rhodes Wellness College. Lucy frequently hosts workshops and clinics bringing awareness to mental health matters in the arts community.

Austin Pancner | Injury Prevention for Brass Musicians

4:30-4:55 pm

Choir Room

Over the past 20 years, hundreds of studies have been published that consistently show how common, severe, and debilitating performance related injuries can be for students and professionals alike. Among the resources available, there are many rehabilitative care options, but it can be difficult to find preventative measures that are efficient, safe, and musician friendly. Likewise, it can be difficult to identify tension, tightness, or causes of pain. As musicians, there are certain habits and concepts we can apply into our life to help counter physical symptoms and help facilitate sustainable performance. During this presentation, Austin Pancner will be discussing four important pillars that can help musicians sustainability and holistically perform without pain over the course of their life.

Austin Pancner is the CEO and founder of The Functional Musician, an online health and wellness company that helps musicians holistically perform without pain. He is also the bass trombonist of The Orchestra Now, a doctoral music student at Indiana University, and holds several accredited health and wellness certifications.

Heather Thayer | Helen Kotas: A Female Pioneer

5-5:25 pm

Choir Room

In 1941 the Chicago Symphony hired its first female brass musician, principal hornist Helen Kotas. Despite her many contributions to the musical community, Kotas's life had not been researched and documented. This presentation will look at Helen Kotas's career as well as get a glimpse at her life and personality. In addition to documenting her life, this presentation will attempt to show at least a portion of Kotas's philosophy of teaching and horn playing. Her contribution to the field of horn playing was not limited to being the first female principal hornist. She was an accomplished horn soloist and studied the literature extensively. Helen Kotas was an accomplished musician and teacher who helped open the door for women in major US orchestras.

Dr. Heather Thayer, Associate Professor of Horn and Aural Skills at Henderson State University in Arkansas has performed for International Music Festivals, Conferences, and Solo Recitals. She has performed with professional bands and orchestras including The Arkansas Symphony Orchestra, The Sherman Symphony, The Lone Star Wind Orchestra, and DFW BRASS.

Casidy Reed | Gender Equity in Band: Creating a New Culture in Your Classroom

5:30-5:55 pm

Choir Room

This session will focus on gender inequity in band, from beginners through high school and beyond. Using her experiences as an educator, trumpet player, and current research, the presenter will provide participants with strategies as to how we can solve inequity issues regarding gender, sexuality, and instrumentation.

Casidy Reed, (she/her/hers), is a musician, educator, and advocate. She is currently a 5-12 Band Director in Cleveland, OH, creator and host of her own podcast, "Music HERstory", and Music Director of the New Horizons Band program at Baldwin Wallace. Reed holds a MM from Eastman and a Bachelor in Music Education from Baldwin Wallace.

Participant Ensemble Conductors

Wendy K. Matthews, Associate Professor of Music Education and Director of Bands at Kent State University, holds degrees from Peabody Conservatory of Music, University of Maryland, and George Mason University. She publishes research on pioneering women brass players, group dynamics in large ensembles, and co-authored the Basic Conducting Techniques textbook.

Christine Carrillo is Director of Instrumental Music and Chair of the Music Department at Bridgewater College. She enjoys an active career as an educator, conductor, chamber musician, and clinician throughout the country. She holds degrees from The University of Texas at Austin and the University of Illinois at Urbana-Champaign. Christine is an artist for Conn-Selmer and performs on Bach trumpets.

Lanette Compton is the Associate Professor of Horn at Oklahoma State University and is 4th horn of the Tulsa Symphony Orchestra. Her students have placed in regional and international competitions. OSU horn graduates of have won professional orchestral positions throughout the United States including the Philadelphia Orchestra and Rochester Philharmonic.

Katy Ambrose (she/her) is the Visiting Assistant Professor of Horn at the University of Iowa, and on faculty at the Kendall Betts Horn Camp and NOW SummerFest. She is also Fourth Horn in the Delaware Symphony Orchestra, and Solo Horn of Victory Hall Opera and of the New Orchestra of Washington.

Alexandra Zacharella is Director of Bands and Associate Professor of Low Brass at the University of Arkansas-Fort Smith. Zacharella holds degrees from the University of Southern California, The University of Michigan and The Hartt School. Zacharella is a Bach Artist and a Signature Artist for Warburton.

Jeannie Little is the Low Brass Professor at Montana State University. She has performed with symphony orchestras all over the country, and has also had great success as a soloist, chamber musician and conductor.

Gretchen Renshaw James enjoys a multifaceted career as a conductor, tuba and euphonium performer, and arranger. She is the Nancy and Craig Wood Odyssey Associate Professor of Music at Hendrix College in Conway, Arkansas and a published arranger with Potenza Music and Tuba-Euphonium Press. Gretchen is a Yamaha Performing Artist.

Dr. Deanna Swoboda is Associate Professor of tuba, euphonium, and entrepreneurship at Arizona State University and serves as Assistant Director of Graduate Studies in Music. Dr. Swoboda is a former tubist of Dallas Brass, is a Past-President for the International Tuba Euphonium Association and is an Eastman tuba artist.

SATURDAY 5/28

Dasa Silhova | The Importance of Music Business Education: Leaning into Musical Climate Change

9-9:25 am

Voertman Hall

With the landscape of our musical world changing more rapidly than ever before, there has never been a more critical time to discuss the business skills musicians need to adapt and thrive in this new climate. This presentation shares a quantitative review of the programs, courses, and services in music business offered by post-secondary institutions across the United States. It also addresses the challenges schools face in formally incorporating music business into their student's studies and suggests potential solutions which music educators can offer where an established music business curriculum is not available.

Dasa Silhova is a conductor, trumpet performer, and arts administrator in Albuquerque, NM. She holds Masters of Management and Bachelor of Music Performance degrees from the University of British Columbia as well as a Masters of Music Performance with a minor in Arts Leadership from the University of New Mexico.

Kenny Ross | Integrating Imagery into Students' Practice Habits

9-9:25 am

Choir Room

This session will focus on imagery, and the scientific and neurological understanding as to why imagery practices at increasing motor and aural skills on brass instruments. Multiple studies have proven the efficacy of imagery practices on motor skill learning, yet imagery integration in music schools is rarely taught. While scientific research is necessary for evidence of these approaches, I will also be demonstrating and giving materials that help build musical skills through imagery and important practices to adopt in an everyday routine.

Kenny Ross is a current Brass Methods Teaching Fellow at the University of North Texas, where he is pursuing his doctorate. He has performed with the Glenn Miller Orchestra, the One O'Clock Lab Band, and the Eugene Ballet, and teaches students across the country.

SFC Christy Klenke | "Feel the Music": Music Therapy Concepts to Connect Your Music and Emotions

9:25-9:55 am

Choir Room

This presentation will provide an overview of the field of music therapy, explore the connection of music and emotions, and demonstrate how music therapy concepts can be integrated into music performance to benefit audiences and performers.

SFC Christy Klenke attended Duquesne University in Pittsburgh, PA, where she earned her bachelor's degree in music therapy. She studied horn performance at Yale University and the Peabody Conservatory, and her teachers include Zachary Smith, William Caballero, William Purvis and Denise Tryon. Klenke began her Army career with The United States Army Field Band, where she spent four years performing throughout the country. She joined The U.S. Army Band "Pershing's Own" in 2014 as a member of the Ceremonial Band. Klenke is a Board Certified Music Therapist and enjoys integrating these skills with her work at "Pershing's Own."

Dr. Jared Wallis | Playing with Electronics: Approaching the Electroacoustic Repertoire

9:25-9:55 am

Recital Hall

Performing with interactive electronic sound is one of the most exciting developments in live performance of the last half century. The immanent artistic value of electroacoustic music may be forgotten or even ignored due to the daunting technological and musical demands. This presentation will demonstrate the importance of performing with electronic sound and offer a practical starting point for approaching this growing repertoire. We will explore the different types of electronic sound, survey the technology and devices involved, outline what makes electroacoustic music so valuable, and discuss strategies for getting started with this exciting medium.

Program:

The Fifth Dimension - by Amanda McCullough (b. 1989)

I The Landing

November Twilight - by Elaine Lillios (b. 1968)

Dr. Jared Wallis is a trumpeter and teaching artist with eclectic interests. He might be found playing a natural trumpet or renaissance cornetto one day, and the next experimenting with electronic sounds. Originally from Oklahoma, Jared is a citizen of Cherokee Nation. A graduate of the University of Kentucky (BM) and the Eastman School of Music (MM, DMA), Jared is currently based in Rochester, NY where he lives with his partner and their plant family.

Ashley Hall, Nathan Tighe | Understanding Breathing : The Science of Respiratory Mechanics

10-10:25 am

Choir Room

The culture around brass playing has long perpetuated the notion that good brass playing is an unnatural and effortful endeavor, requiring substantial physical strength and stamina. At the same time, there is much admiration for players who execute complex passages effortlessly. By combining some of the latest thoughts in human factors research, respiratory physiology and musical acoustics, the husband and wife team of trumpeter Ashley Hall and physician-trumpeter Nathaniel Tighe will present an approach to brass pedagogy that is grounded in the language of science. They will provide a review of crucial concepts from the musical acoustics literature and will discuss the fundamental anatomy and physiology of breathing to provide a framework for a common scientific language of understanding and teaching efficient brass playing. This presentation will have elements of lecture and masterclass formats with the opportunity for attendees to work directly with the presenters.

Ashley Hall is a trumpeter, educator, speaker and certified life coach. She is on Faculty at the Longy School of Music and serves as the Director of the school's innovative Career Coaching Program. She combines her passion for whole-person development with a strategic approach to growth and improvement.

Nathaniel Tighe is a musician and pediatric anesthesiologist. He holds performance degrees from the Eastman School of Music and Boston University and a medical degree from Mayo Medical School. He is active in research within music and medicine and is a pediatric anesthesiologist at Boston Children's Hospital.

Rising Tide Music Press Big Band Reading Session

10:00-12:00 pm

Lab West

Join us for a jazz reading session that is open to all to participate and/or watch. Conducted by IWBC Awardee, Melissa Hatheway Lewis, and organized by Rising Tide Music Press Founder, Allyssa Jones, the session will feature fun, jazz music by a diverse array of composers.

Brianne Borden | Integrating Wellness into your Pedagogy

10:30-10:55 am

Choir Room

It's no exaggeration to say that teachers serve an important role in their students' lives. Often, music pedagogy explores the many ways to play the instrument and interpret music, but teachers do so much more than that. Now more than ever, students seek guidance from their mentors on maintaining their mental health and wellness. Join Brianne Borden for a conversation on implementing tactics into your teaching to support your students' success on and off of the instrument.

Dr. Brianne Borden teaches trumpet at SUNY Potsdam. Alongside her solo career, she is a member of the Potsdam Brass Quintet and the Orchestra of Northern New York. Borden is an advocate for wellness and co-owns Yoga for All Musicians, a yoga studio specifically designed for musicians.

Stephanie Smith | The Valsalva Maneuver Reflex: Does Old-School Pedagogy Trigger Dysfunctional Articulation?

11-11:25 am

Choir Room

The goal of this presentation is to bring awareness to the Valsalva maneuver and how antiquated pedagogy may be triggering this reflex. This involuntary response can cause a host of performance issues for brass players, including hesitation before playing, delayed response, stuttering, double articulation, blocked tongue, and trapped air. The Valsalva maneuver is a reflex that the body performs when it senses an overabundance of air pressure in the lungs. This contraction of the muscles serves several important functions, including providing support while lifting heavy objects, using the bathroom, and giving birth. Musicians who trigger the reflex lock up at the beginning of entrances and are unable to start notes in time or with the required level of subtlety. These issues can be further exacerbated by the stress of performance anxiety, causing performers to fear playing exposed notes and passages. Although the Valsalva maneuver is part of the autonomic nervous system over which we have no conscious control, there are ways to avoid triggering it. In this presentation, I will describe the Valsalva maneuver mechanism using anatomical descriptions and interactive exercises. I will also share the various strategies I applied during my five-year personal journey to overcome the debilitating effects of the Valsalva maneuver reflex. The presentation will conclude with my recommendations regarding specific antiquated pedagogy in the hopes of preventing new students from ever having to struggle with Valsalva maneuver complications. This information may also aid in speeding the recovery of brass players who are currently experiencing dysfunctional articulation.

Steph Smith, a Boston Conservatory graduate, is a French hornist in the Chicago area. Through personal experience, she discovered a means to bypass the Valsalva maneuver, a reflex that can wreak havoc for brass players. People worldwide have sought her assistance, from amateur players to prominent professionals.

GROUP WARMUP

Dr. Brianne Borden teaches trumpet at SUNY Potsdam. Alongside her solo career, she is a member of the Potsdam Brass Quintet and the Orchestra of Northern New York. Borden is an advocate for wellness and co-owns Yoga for All Musicians, a yoga studio specifically designed for musicians.

Buddy Deshler, a member of Dallas Brass and President of Brass Institutes of America, has created a flourishing career by merging the worlds of music performance, music education, music business, and entrepreneurship. Buddy presently resides in Potsdam, NY where he serves as Visiting Assistant Professor of Trumpet at SUNY Potsdam, Crane School of Music.

Dr. Nancy Taylor currently teaches at the University of Texas at El Paso and holds the distinction of breaking the brass ceiling and becoming the first woman in the trumpet section of "The President's Own" United States Marine Band. Taylor serves as principal trumpet of the El Paso Symphony Orchestra and is a board-certified Occupational Therapist.

Dr. Mary Thornton is Professor of Trumpet at Texas A&M-Corpus Christi. She holds degrees from the Shepherd School of Music at Rice University, the Cleveland Institute of Music, and the University of Wisconsin at Madison. Active as an orchestral musician, Dr. Thornton holds positions with the Corpus Christi Symphony, the Mid-Texas Symphony, and the Victoria Symphony.

Katie Johnson-Webb is the Associate Professor of Horn at the University of Tennessee. Katie can be heard on her award-winning solo recording, *La Loba*, released on the Summit Records label, and performing with the Cobalt Quartet. She has given recitals, masterclasses, and lectures across the United States and Canada.

Nikolette LaBonte is the Associate/Assistant/Utility Horn of the Rochester Philharmonic Orchestra and was Acting Principal Horn of the Fort Worth Symphony from 2019-2021. She received her Bachelor and Master of Music degrees from the Eastman School of Music and is currently pursuing her doctoral studies at the same institution.

Kristy Morrell is Associate Professor of Horn at Baylor University. She has been a member of Los Angeles Chamber Orchestra for nearly two decades and performed frequently with the Los Angeles Philharmonic, Los Angeles Opera, Pasadena Symphony, Pacific Symphony, and the Los Angeles Bach Festival.

Dr. Megan Boutin is the Assistant Professor of Music in Trombone at Murray State University. She received her bachelor's degree in Music Education from Ithaca College, Master of Music degree in Trombone Performance and Literature from the Eastman School of Music, and her Doctor of Musical Arts degree from the University of Texas at Austin.

Andrea Neumann enjoys a varied freelancing career based in New York City. She can be seen performing any of the low brass instruments in venues such as Carnegie Hall, Lincoln Center, Radio City Music Hall, and Broadway, just to name a few. She's an avid clinician and educator in Europe, the Caribbean, and throughout the United States.

Dr. Deb Scott, Professor of Trombone at Stephen F. Austin State University, is a performing artist for Rath Trombones and recently became a member of Monarch Brass. She is active world-wide as a soloist and clinician and serves as the Director of the Composers Workshop for the International Trombone Festival.

Jan Duga is principal tubist with Manassas Ballet Theatre Orchestra, Brass Band of Northern Virginia, Capital Wind Symphony, and Virginia Grand Military Band. Jan was the first female tubist in The United States Air Force Band, Washington, D.C. and holds degrees from The Ohio State University and Arizona State University. She serves on the IWBC Board of Directors.

Dr. Gail Robertson serves as Associate Professor of Tuba and Euphonium at the University of Central Arkansas. Dr. Robertson has taught on the faculties of Eastern Michigan University, the University of Central Florida, Bethune-Cookman University, the University of Florida, and remains active as a teacher, adjudicator, jazz clinician, composer, arranger and free-lance artist, both nationally and internationally.

Danielle VanTuinen is a performer, educator, and entrepreneur based in Gainesville, Florida. She currently serves as Assistant Professor of Tuba and Euphonium at the University of Florida. As a co-founder of the internationally acclaimed Moreau | VanTuinen Duo she has been invited to perform at conferences around the world and has contributed over 80 new works for the instrumentation.

Yuval Tessman-Bar-On | Nevertheless, She Played the Trumpet: The De-gendering of Brass Instruments

11:30-11:55 am

Choir Room

Why are gender norms ascribed to instruments? Why are brass instruments so often masculinized? I will discuss how the gendering of brass instruments came to be so prominent in the Western classical orchestral sphere and trace a history of feminist brass women in orchestral brass sections who collectively go against the entrenched gendering of brass instruments as masculine. I will also discuss the intricately gendered dynamics of orchestral brass section culture, which force brass players to find ways of navigating gender in the orchestra. I will identify feminist brass women in brass history as an interconnected and collaborative community, and then trace this collective to the present and discuss IWBC's function as a community of women and gender marginalized brass players, as well as my initiative, the Future in Music Program, that aims to continue this work with a specific focus on access to higher education for young people who are marginalized on the basis of gender in the brass community (this includes but is not limited to women, non-binary people, transgender people, and others). The Future in Music Mentorship Program pairs these high school juniors and seniors with gender-marginalized mentors at music schools, with the aim of providing support for young people who may want to study music in college but might not have the support to do so without this sort of encouragement and mentoring. Concluding by discussing this initiative provides a look into the future of this community by focusing on uplifting young musicians and working against gendered marginalization.

Yuval Tessman-Bar-On is an undergraduate double major in trumpet performance and musicology at McGill University. She is passionate about addressing issues of social justice and education in her musical research and performance. Yuval is the founder of the Future in Music Program, and volunteers with the IWBC, doing historical research.

Alexandra Zacharella | The Incomparable Helen May Butler and Her Ladies Military Brass Band

12-12:25 pm

Choir Room

Helen May Butler (1867-1957) was born on a farm in New Hampshire and began the study of violin at an early age. She studied with the principal violinist of the Boston Symphony and later became an accomplished cornetist. Butler billed herself as Directress of her Ladies Military Bands and directed an all-women traveling military band from 1898 to 1913. Her first band was named the U.S. Talma Ladies' Military Band and performed in many public venues. There were no all-female concert bands in this era, making Butler's band revolutionary. The band performed from coast to coast and achieved a high level of success that rivaled the best bands of the day. Butler became known as the "Female Sousa" and one of the band's mottoes was "Music for the American people, by American composers, played by American girls". This presentation will explore and delve into the life of Helen May Butler as an artist, pioneer, and band leader.

Alexandra Zacharella is Director of Bands and Associate Professor of Low Brass at the University of Arkansas-Fort Smith. Zacharella holds degrees from the University of Southern California, The University of Michigan and The Hartt School. Zacharella is a Bach Artist and a Signature Artist for Warburton.

Ryan Gardner | Creating a Career in Music

1-1:25 pm

Choir Room

Life in the arts is constantly evolving and we must adapt with the times. The music industry is vast, and finding your niche can be a challenge. This presentation will discuss a variety of career opportunities that will include free-lancing, orchestras, military bands, chamber and solo careers, teaching, higher education, and more. The ability to identify your goals and then knowing how to prepare yourself for these opportunities will be an integral part of your success.

Ryan Gardner is the Associate Professor of Trumpet at the University of Colorado at Boulder. He is an active orchestral, chamber, and solo musician, and his studio successes include competitions and job placement. He is Artist Manager for Music for Autism and Vice President of the International Trumpet Guild.

Panel Discussion | Chromatic Brass Collective

1-1:25 pm

Choir Room

Join the Chromatic Brass Collective for a Panel Discussion on inclusive community building, founding a new organization, and working to improve the diversity and equity of BIPOC musicians in the brass community.

Panelists: Alexis Dill, Jasmine Pigott, Leila Rasas, Yasmeen Richards, Raquel Samayoa; Madison Dorsett, moderator

Jena Vangjel | Authentic Community Engagement: Using Music as a Tool for Connection with Non-Traditional Audiences

1:30-1:55 pm

Choir Room

Too often, marginalized communities are forgotten when it comes to artistic opportunities. Music can be a powerful tool for creating relationships and rebuilding community in some of these under-resourced, oft-forgotten places. Something as simple as a 30 minute concert in one's community can heal the wounds of an audience and of the performers, and from this place of healing comes a restoring of our humanity. Music is the tool that brings us together and allows this work to happen. This presentation will focus on why we as musicians are called to take our music out of the concert hall and into the community, and how to actually DO it in a way that is authentic and effective. We will cover ideas about what kind of difference this work makes (for both audience members and for those performing), and we will cover the logistical aspects of how to actually start a community-centered organization--how to find the place in the community that you feel most passionate about working in, how to make connections there, how to access funding, and how to craft a project or program that feels both attainable and meaningful.

Jena Vangjel is a freelance trumpeter and teaching artist in Baton Rouge, Louisiana. In the fall of 2018, Vangjel founded Community of Note--an organization committed to fostering authentic community and relationship through music, focused on reaching the city's most underserved citizens.

Karen Gustafson, Joan Paddock | Breast Cancer and the Brass Player: The Perks and the Problems

3-3:25 pm

Choir Room

Joan and Karen will present a session focused on the 'not-so-apparent' realities a brass player negotiates after a diagnosis of breast cancer. There are physical, psychological, spiritual, and some other 'nasty' bits that are specific to our careers. Many brass playing women will be diagnosed with this disease and, like us, have no idea what the challenges may be and how these may affect their career. We hope to provide insight, encouragement and hope. The session will include a brief question/response period.

Dr. Karen Gustafson, professional trumpeter and professor of trumpet, brass pedagogy, and wind ensemble director at Burman University in Lacombe, Alberta, Canada. She is a breast cancer survivor, diagnosed in 2017 with stage 3B cancer. Two mastectomies, 8 months of hellish chemo, radiation, tamoxifen, and recipient of all the ongoing effects those caused, **Dr. Gustafson** felt propelled to perform a faculty recital mid-chemo and swears that music saved her life!

Jennifer Brown | Improving Student Progress through Practical Practice Techniques

3:30-3:55 pm

Choir Room

Targeted to an audience of music educators of all abilities, this presentation guides attendees through various techniques to address common issues in brass performance. All techniques modify an element of the task to make practice more effective and enjoyable. Attendees will have a hands-on experience, working on their instrument. Through employing specific practice techniques, we can teach all our students to be their own best teacher.

Dr. Jennifer Brown joined the faculty at Eastern Illinois University as the Assistant Professor of Trumpet in 2018 and enjoys an active career balancing her love of performing and teaching. She is the principal trumpet of the Champaign-Urbana Symphony Orchestra and performs regularly throughout central Illinois.

Brianne Borden | Musculoskeletal Health and Alignment

4:30-4:55 pm

Voertman Hall

Due to the demanding, competitive, and repetitive nature of the profession, musicians experience musculoskeletal injuries at an alarming rate. This presentation will offer information about basic human anatomy, the importance of injury prevention, and tools to maintain efficient musculoskeletal alignment within your body while you play.

Dr. Brianne Borden teaches trumpet at SUNY Potsdam. Alongside her solo career, she is a member of the Potsdam Brass Quintet and the Orchestra of Northern New York. Borden is an advocate for wellness and co-owns Yoga for All Musicians, a yoga studio specifically designed for musicians.

Ashley Hall | Helping Students Find Their Why: Coaching Tools for the Music Educator

4-4:25

Choir Room

Music educators are always trying to think about creative ways to motivate their students. We know that external motivation works to some extent: competitions, upcoming concerts, grades, fear of failure; and yet, the research shows that if individuals are being led by intrinsic motivation, they will exhibit enhanced flexibility, resilience, and creative problem solving. In this workshop, Professional Trumpeter and Certified Life Coach, Ashley Hall, will share several coaching tools that she uses with music students to help them define their own sense of purpose and personal agency. Coaching is founded on the belief that everyone is whole and capable and has the answers to the most important questions within themselves. Rather than offering advice, proscribing an experience, or authoring a narrative that isn't authentic to our students, we can use coaching tools to draw out their innate answers and tap into their intrinsic motivation in the process. Through values visualizations and powerful questioning, you'll leave this interactive session feeling connected to your own why and with coaching tools that will help you listen more deeply for the innate values in your students.

Ashley Hall is a trumpeter, music educator, speaker and certified life coach. She is on Faculty at the Longy School of Music and serves as the Director of the school's innovative Career Coaching Program. She combines her passion for whole-person development with a strategic approach to growth and improvement.

Joseph Jefferson | Shout Bands: An African American Musical Tradition

4:30-4:55 pm

Choir Room

This presentation will discuss the cultural and historical significance of the use of the trombone in the shout band of the United House of Prayer for All People the Church on the Rock of the Apostolic Faith, a predominately African-American religious institution founded by Marcelino da Graca (also referred to as Bishop Charles M. Grace). An exploration of the shout band and its history will be discussed, outlining its hierarchy, specific roles, and pedagogical practices throughout the ensemble. A portion of this research will discuss trombonists who were "made" in the shout band and who utilized this particular tradition as a platform to pursue musical endeavors in both sacred and secular musical arenas professionally. The purpose of this presentation is to advance the study of this under-researched topic because of its importance to American music culture as well as the trombone community at large. It is my hope that research will serve as a worthy addition to the current research on this topic by providing historical background, first-hand accounts, and use of the trombone in the shout band tradition.

Dr. Joseph L. Jefferson currently serves as the Asst. Professor of Trombone/Euphonium and Director of Jazz at Southeast Missouri State University.

Melissa Ewing | The Underrepresentation of Female Euphonium Players in the USA

5:30-5:55 pm

Choir Room

Professional female euphonium players continue to be the minority in their field. This research begins with why women in the band world have been underrepresented historically and dives into data collected from surveys completed by today's professional female euphonium players.

Melissa Ewing, hailing from Northern California, recently completed her DMA in music Performance at University of North Texas under Dr. Brian Bowman and Dr. David Childs. Presently, she maintains a private studio in the Dallas Fort-Worth Metroplex.