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Gender Representation of Trumpet Players in the Top Orchestras and Premier Military Bands in
the United States, Interviews Identifying Environmental Influences,
and Strategies to Improve Representation

A dissertation submitted in partial satisfaction of the requirements for the degree

Doctor of Musical Arts

by

Ellen Marie Shinogle

2023

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ABSTRACT OF THE DISSERTATION

Gender Representation of Trumpet Players in the Top Orchestras and Premier Military Bands in the United States, Interviews Identifying Environmental Influences, and Strategies to Improve Representation

by

Ellen Marie Shinogle

Doctor of Musical Arts

University of California, Los Angeles, 2023

Professor Jens H. Lindemann, Co-Chair

Professor Neal H. Stulberg, Co-Chair

The focus of this dissertation is to identify environmental influences that will result in strategies to improve gender representation within the trumpet sections of top orchestras and premier military concert bands in the United States of America. This study began with the collection and analysis of data from these ensembles. In addition, data was collected and analyzed from NASM accredited institutions, which was then used to create an institution pool. This was followed by a research approach centered around gathering environmental influences from selected trumpet professionals, which includes, but is not limited to: early childhood, family music development and support, cultural and subliminal pressures, mentorship, role models, and availability of opportunities. These findings have been organized and analyzed to find overarching themes. Based on these themes, strategies and recommendations are created to improve gender

representation in the trumpet sections of the top orchestras and premier military concert bands.
Recommendations for further studies are also included.

The dissertation of Ellen Marie Shinogle is approved.

Jan Noelle Baker

Carole Dawn Reinhart

Jens H. Lindemann, Committee Co-Chair

Neal H. Stulberg, Committee Co-Chair

University of California, Los Angeles

2023

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VITA

Ellen Shinogle is an international award-winning trumpet performer who has become distinguished in her field as a dynamic entertainer of exceptional artistry. She is the first place winner of both the 2019 National Trumpet Competition Graduate Solo Division and the 2021 Mt. San Antonio College Competition Solo Collegiate Division. Shinogle is also the recipient of the Stanley Wilson Memorial, Mimi Alpert Feldman, and Gluck Fellowship Awards.

She regularly performs as a soloist, chamber musician, jazz musician, and in operas, orchestras, studios, and musical theater productions both internationally and domestically. Shinogle has performed as a guest artist with Seraph Brass, Juneau Symphony's Holiday Brass, Los Angeles Philharmonic, Dream Orchestra, Brighton Symphony Orchestra, New Valley Symphony Orchestra, Downey Symphony Orchestra, Rio Hondo Symphony, Antelope Valley Symphony Orchestra, and Wild Up. She can frequently be heard performing as the principal trumpet in the Santa Monica Symphony, in multiple productions at the Disneyland Resort, SeaWorld, and in films and television shows, such as Jimmy Kimmel Live!

She has contributed her expertise as an adjudicator for the 2021 Women Composing for Trumpet Competition and the 2023 National Trumpet Competition. She has organized and contributed to multiple trumpet composition commissions to further the diversity of trumpet repertoire and has premiered many compositions internationally and domestically. Shinogle is a sought-after instructor and educator who seeks to create educational opportunities for a wide array of audiences.

Shinogle is a graduate of the Eastman School of Music, where she received Bachelor of Music degrees in Trumpet Performance and Music Education and won the Performer's Certificate of Distinction. She earned her Master of Music degree at the University of Southern California Thornton School of Music. Shinogle was a Teaching Assistant of both the Brass Department and Trumpet Studio while pursuing her Doctor of Musical Arts degree at the University of California, Los Angeles Herb Alpert School of Music.

CHAPTER ONE: INTRODUCTION

Background

Music plays an integral role in our society, whether it is heard in a concert, movie, on the radio, amongst the hustle and bustle in cities, or on our personal technology devices. The musicians who make up some of the elite orchestras and premier military concert bands in the United States set the standard of excellence to which fellow musicians aspire. Based on their biographies, the majority of musicians in these ensembles went to an institution for advanced musical training. In these elite ensembles and institutions, there is a lack of non-male identifying musicians within numerous instrument sections. Although some of these musicians have overcome biases to win a position in an elite ensemble, the current gender representation in these ensembles shows that this may still be an obstacle for others. The purpose of this research is to identify strategies to improve non-male representation in the top eight American orchestras and premier military concert bands.

The audition for an orchestra or premier military ensemble begins with a vacancy and audition announcement. Within this announcement will be the audition date, a list of musical excerpts to prepare, and often a request for a resume and audio recording to be submitted for the preliminary round. Depending on the results of the submitted materials, the candidate may receive an invitation to attend the live audition round. There may be upwards of a hundred candidates auditioning for the one vacant spot through multiple rounds of auditions.

When Herbert Wechselblatt, tubist of The Metropolitan Opera for 35 seasons (1961-1996), first auditioned for The Met, they canceled the audition halfway through and selected a tubist that was

not scheduled to audition. Wekselblatt “thought that was terrible because it was a morally inexcusable way to treat musicians.”¹ Years later, when Wekselblatt was in The Met, he discussed with his colleagues what would constitute a “fair” audition. He then conceptualized, proposed, and led a series of steps to ensure that future auditions for The Met were unbiased. This included a screen that separated the auditionee from the judges during the preliminary audition through the final round. If the applicant spoke or gave any hint as to their sexual or racial identity, their audition was rescheduled. Each judge had one vote and was not allowed to discuss his or her thoughts until the votes were handed in. Once the votes were tallied, the applicant who had the most votes was invited to join the orchestra.² ““The very first time the new rules for auditions were used, we were looking for four new violinists. And all of the winners were women. That would simply never have happened before. Up until that point, we had maybe three women in the whole orchestra.”³ These screened auditions later became standardized and are promoted by The International Conference of Symphony and Opera Musicians (ICSOM).⁴

As these are very competitive positions, many musicians go through this audition process multiple times in order to win a position. Only a select number of musicians ultimately win a position. Many of those who win these coveted positions become role models for the next generation. As the music industry is one that thrives on both talent and connections, the quote, “If you can see it, you can be it” bears enormous weight. When attending one of the top orchestra performances, seeing a non-male identifying trumpet, trombone, or tuba player is a rarity. There is better representation in the premier military ensembles, but one gender far outweighs the

¹ Wekselblatt, Herbert. *Memoir*. (unpublished) Used with permission from his wife, Barbara Wekselblatt.

² Ibid.

³ Gladwell, Malcolm. *Blink: The Power of Thinking Without Thinking*. Little, Brown and Company, New York, 2005. 250.

⁴ https://www.icsom.org/history/docs/Audition_Code_of_Ethics.pdf

others. If screened auditions aid in the diminution of biases, what other factors contribute to the current non-male representation in these ensembles? What environmental influences have played a role in the musician's ultimate success in joining these professional ensembles?

Throughout my dissertation, I have strived to be inclusive of all gender-diverse people. I understand the terminology expressing gender is both personal and evolving. I have done my best to respect gender diversity with my language usage.

This paper begins with the collection and analysis of gender distribution data of trumpet performers from the top eight orchestras and premier military concert bands in the United States.

This is followed by the identification, collection, and analysis of the gender distribution data in the institutional pool. This institutional pool data is then compared with that of the identified professional ensembles.

Next, professional trumpet players, who met a set of criteria that have been developed by the author, are identified and interviewed. These criteria include: making major contributions in their field, performed in a major orchestra or premier military band in the United States, and providing mentorship individually and in group settings. These interviews discuss a series of questions that aim to identify environmental influences throughout these musicians' lives. The interview responses are then used to develop strategies for improved gender representation in professional ensembles.

Definitions:

The following terms used in this study are defined here:

Bias: a result that is distorted due to an influence from an environmental factor(s) or a prejudice

Confidence interval: the range of upper and lower limits around a specific measurement

Confidence level: the percentage value that the actual population falls within the confidence interval

Institution pool: a subset of trumpet performance National Association of Schools of Music-accredited graduates selected to represent the total population of trumpet players that may audition for the top eight orchestras or premier military concert bands in the United States

Instrument gender stereotyping: labeling musical instruments with gendered characteristics

Premier military ensemble: A military music ensemble whose members are selected through multiple rounds of screened auditions and are assigned to that particular ensemble for the duration of their service. This differs from other military ensembles where the musician's ultimate duty station (location) is determined later while also having the possibility of moving from station to station after a certain number of years.

Professional ensemble: an audition-based premier military ensemble or an audition-based professional orchestra

Audition screen: an opaque physical barrier that is placed between the audition candidate and judging panel to maintain anonymity

CHAPTER TWO: LITERATURE REVIEW

Review of Current Studies

Gender representation in professional ensembles has been an increased focus of research over the past several decades. Topics have included instrument stereotyping, screened auditions, influences of women's brass conferences, and tracing the historical representation of women trumpet players. These studies have provided a foundation for the research conducted in this paper and its subsequent applications.

Leslie Ellen Aboud's "Playing Like a Girl: An Analysis of the Role of Gender in Trumpet Performance" examines if gender affects musical expression, technique, and playing ability. Aboud interviewed twenty-two prominent classically-trained female trumpet players and discussed their approach to music and playing the trumpet. The result was that "there is no such thing as playing like a girl, only playing like an individual."⁵ This study indicates that gender does not affect the musician's ability to play the trumpet.

The following two articles examine gender and instrument selection.

The first article, published in 1978, is by Harold F. Abeles and Susan Yank Porter, who conducted four different studies to "investigate the parameters of instrumental sex-stereotyping in adults and children, as well as attempt to identify possible causes for musical instrument sex-stereotyping behavior."⁶

⁵ Aboud, Ellen Leslie. "Playing Like A Girl: An Analysis of the Role of Gender in Trumpet Performance." *Honors Program Theses*. <https://scholarworks.uni.edu/hpt/28>. *Dissertation*. 2010. 27.

⁶ Abeles, Harold F., and Susan Yank Porter. "The Sex-Stereotyping of Musical Instruments." *Journal of Research in Music Education*, vol. 26, no. 2, 1978, 66.

In the first study, 149 adults between the ages of 19-52 were given survey forms that asked the respondent to indicate their “age, sex, and any instrumental music training.”⁷ The forms then asked the adults to write the top three instruments, out of the eight listed, that the respondee would encourage their hypothetical fifth grade son or daughter to play. Both trumpet and trombone resulted in higher encouragement for sons than for daughters.

The second study surveyed college students’ opinions of masculine versus feminine instruments. “32 music majors and 26 nonmusic majors participated in this ranking.”⁸ The results were very similar to the first study in that both trumpet and trombone were rated as more masculine than feminine.

The third study sampled 598 kindergarten through fifth grade children in a survey about instrumental preferences. This study focused on the question, “At what age does sex-stereotyping of instruments begin?”⁹ The children in the study did not see a performer playing the instrument, but were shown a picture of what the instrument looked like while an audio recording was played. At the end of all the recordings, the children were instructed to circle the name of the instrument they would like to play if given a chance. The results “indicated that the sex-stereotyping behavior in musical instrument preference is not very strong in young children (kindergarten) but is more pronounced in children beyond grade 3.”¹⁰

⁷ Abeles, Harold F., and Susan Yank Porter. “The Sex-Stereotyping of Musical Instruments.” *Journal of Research in Music Education*, vol. 26, no. 2, 1978, 66.

⁸ Ibid, 68.

⁹ Ibid, 74.

¹⁰ Ibid, 72.

The final study by Abeles and Porter involved forty-seven children ages three to five. The children were split into three groups. The first group was shown pictures of the musical instruments. The second group heard audio of the instruments and saw a picture of the instrument. Group three saw pictures of the instruments with children playing the instruments. The results of the study “suggest that sex-stereotyping of instruments may be diminished if care is taken when initially presenting the instruments.”¹¹

The second article that examines gender and instrument selection was published in 2001 by Samantha Pickering and Betty Repacholi. The study aimed to see if students’ preferences change when the students are exposed to instruments being played by musicians whose genders are not usually identified with those instruments. In one study, there were three groups of students. One group was shown videos of high school-aged students playing gender-stereotyped instruments while another group was shown videos of counter-gender-stereotyped instruments. The third group was the control group and was shown a video of the instrument that was being heard in the video, but without the musicians present. They found that “children exposed to counter-examples were less likely to choose gender-consistent instruments than those in the stereotyped group. In contrast, the proportion of children selecting gender-consistent instruments was virtually identical in the stereotyped and control groups.”¹² The study “revealed that even a brief exposure of musicians performing on gender-inconsistent instruments can directly impact instrument preference.”¹³

¹¹ Abeles, Harold F., and Susan Yank Porter. “The Sex-Stereotyping of Musical Instruments.” *Journal of Research in Music Education*, vol. 26, no. 2, 1978, 74.

¹² Pickering, Samantha and Betty Repacholi. “Modifying Children's Gender-Typed Musical Instrument Preferences: The Effects of Gender and Age.” *Sex Roles*, vol. 45, nos. 9/10, 2001, 631.

¹³ *Ibid*, 632.

Claudia Goldin and Cecilia Rouse's 2000 study, "Orchestrating Impartiality: The Impact of 'Blind' Auditions on Female Musicians," examined a "sample of audition records from eight major orchestras which included the names of all candidates, those who advanced to the next round, and the winner of the audition."¹⁴ They found that "the screen increases by 50 percent the probability that a woman will be advanced from certain preliminary rounds and increases the likelihood that a woman will be selected in the final round."¹⁵ "The switch to screened auditions can explain about one-third of the increase in the proportion of females among new hires."¹⁶

In Amy Louise Phelps' 2010 DMA dissertation, "Beyond Auditions: Gender Discrimination in America's Top Orchestras," along with tracing historical gender constructions in music and discussing audition practices, the author collected rosters in the 2009-2010 season of major orchestras and found that "women comprise 35% of America's top orchestra personnel [all instruments were included]. This is lower than Allmendinger's and Hackman's 40% threshold necessary for women to fully integrate into their workplace."¹⁷

In Phelps' data, there were only two trumpet women performers throughout the fifteen orchestras surveyed. Why does Phelps' data not show improvement that would have been predicted based on the study by Goldin and Rouse? Additionally, through a survey, Phelps contacted eleven music conservatories and collected the data on the number of women undergraduates in B.A. or

¹⁴ Goldin, Claudia, and Cecilia Rouse. "Orchestrating Impartiality: The Impact of 'Blind' Auditions on Female Musicians." *American Economic Review*, vol 90, no.4, 2000, 737.

¹⁵ *Ibid*, 738.

¹⁶ *Ibid*, 716.

¹⁷ Phelps, Amy. "Beyond Auditions: Gender Discrimination in America's Top Orchestras. <https://ir.uiowa.edu/etd/874>. *Dissertation*. 2010. 58-59.

B.M. degrees distinguished by musical instrument for the 2007-2008 school year. Seven responses were received and showed about five trumpet females and over 15 trumpet males.

Dr. Carole Dawn Reinhart's "Women Brass Musicians: Historical Documentation and the Influence of the International Women's Brass Conference on their Profession" examines women brass players historically, from antiquity through the twentieth century. In particular, the dissertation focuses on the beginnings and influences of the International Women's Brass Conference on women brass players, presents an in-depth chronological list of women's orchestras and ladies bands, and discusses a specific questionnaire the author generated to gather data from female musicians about their musical training.

The questionnaire was handed out to 300 female attendees of the 2006 International Women's Brass Conference and 33 responded. Among the questions were many relevant to my study, including the gender of their first role model, influences on their choice of instrument, encouragement or discouragement offered in their decision to pursue a career in music, and whether brass organizations have enough women representation.¹⁸ Only 21% had a female role model while 67% of women felt encouraged by teachers, family, and friends to pursue music.¹⁹ Of the women who responded, 36% felt that women are well-represented in the brass organizations: ITG (International Trumpet Guild), IHS (International Horn Society), ITA (International Trombone Association), and ITEC (International Tuba/Euphonium Conference);

¹⁸ Reinhart, Carole Dawn. "Women Brass Musicians: Historical Documentation and the Influence of the International Women's Brass Conference on their Profession." *Dissertation*. 2009. 198.

¹⁹ *Ibid*, 200.

27% of the respondents were not satisfied with the representation of women and 36% of the women had no experience in these organizations.²⁰

Robyn Dewey Card also takes a historical perspective in “Women as Classically-Trained Trumpet Players in the United States.” She begins with chronicling women trumpet players throughout the last 125 years, from family bands through professional orchestras and bands. Additionally, she interviews selected women trumpet professionals and discusses topics such as the role of gender in their careers, experiences auditioning for orchestras, and insights to their success. When Barbara Butler [current Professor of Trumpet at Rice University’s Shepherd School of Music] was asked about the role of gender in her professional development, she responded, “Those of us who paved the way, paved it hard. I think that when you are a little girl, and if you are lucky and have a family structure around you, and musicians, teachers, and mentors like I did, then they just tell you that you are great...and they mean it, and you believe it.”²¹ When Joyce Johnson-Hamilton [former trumpeter of the San Francisco Symphony, Oregon Symphony, Oakland Symphony, and San Jose Symphony, conductor, and retired Professor of Trumpet at Stanford University as well as the “first woman trumpeter to win a ‘blind’ audition in a major orchestra²² (San Francisco Symphony)] was asked, “Do you feel that you were a role model for other female trumpet players? She responded, “Their [women trumpet players] sense of empowerment derives directly from the experiences of those of us who have gone before

²⁰ Reinhart, Carole Dawn. “Women Brass Musicians: Historical Documentation and the Influence of the International Women’s Brass Conference on their Profession.” *Dissertation*. 2009. 202.

²¹ Quote from Card, Robyn Dewey. “Women as Classically-Trained Trumpet Players in the United States.” *Graduate Theses, Dissertations, and Problem Reports*. <https://researchrepository.evu.edu/etd/2891>. 2009. 93.

²² *Ibid*, 56.

them.”²³ Susan Slaughter [former principal trumpet of the St. Louis Symphony and first female trumpet player to win the principal trumpet position in a major symphony orchestra²⁴] was asked about her audition experiences and replied, “We didn’t have Title IX [in 1967]. We didn’t have any way to prove that we were being discriminated against.”²⁵ Marie Speziale [the former associate principal trumpet of the Cincinnati Symphony and the first female trumpet player to win a permanent position in a major orchestra²⁶] was asked if she knew of Susan Slaughter who won the principal trumpet position in the St. Louis Symphony Orchestra. Marie replied, “No. What happened was that her [Susan’s] teacher...encouraged her to start taking auditions. He told her [Susan], ‘Look, there is a gal sitting in the Cincinnati Symphony [Marie Speziale]. If she can do it, you can too.’”²⁷ This quote is an example of the importance of gender representation in the trumpet section of professional ensembles inspiring others to pursue a similar career path. Card also compiled a list of all the female trumpeters in symphony orchestras from 1929 to the time of publication. This list, as well as the interviews, helped inform my study.

In her master thesis, “Are All Things Equal in the Back Row?: Issues of Bias and the Female Percussionist,” Pamela Rae Riggles also interviewed musicians. Her survey of percussionists from three major universities in Virginia aimed to understand if there were gender biases within percussion sections and, if so, the challenges that have been overcome to continue performing. Among the results of the survey were that “the male percussionists in the survey responded that

²³ Quote from Card, Robyn Dewey. “Women as Classically-Trained Trumpet Players in the United States.” *Graduate Theses, Dissertations, and Problem Reports*. <https://researchrepository.evu.edu/etd/2891>. 2009. 110.

²⁴ *Ibid*, 56.

²⁵ *Ibid*, 115.

²⁶ *Ibid*, 56.

²⁷ *Ibid*, 130.

they did not believe there were biases against women in the field of percussion.”²⁸ Specific comments from the female percussionists were “that they felt singled out, had to prove their abilities due to gender, and others’ assumptions that they could not play as well as their male colleagues.”²⁹ “The results of this study serve as a reminder about the importance of overlooking the gender of musicians and accepting individuals’ talent regardless of their gender.”³⁰

Ksenija Komljenović’s research in “The Female Percussionist: Social and Cultural Perspectives” also focuses on percussionists. However, in order to identify gender biases, Komljenović compares quantitative data of women and men percussionists in both orchestras and academic positions in the United States and in Europe. Komljenović also explores possible gender-stereotyping of instruments and the influence on gender in the profession. The “main findings in this study show a disparity between female and male percussionists in selected institutions in the United States and in Europe. The fact that female percussionists comprise 1.9 percent of employees in selected esteemed institutions is not an anomaly.”³¹ Additionally, some respondents in Komljenović’s survey “experienced issues related to gender inequality in the form of their professional environment’s disapproval of certain life steps being taken (e.g. pregnancy or being in a romantic relationship).”³² Komljenović concluded that “art and society will take greater strides forward if all members of the society are given equal opportunity to participate.”³³

²⁸ Riggles, Pamela Rae. “Are All Things Equal in the Back Row?: Issues of Bias and the Female Percussionist.” *Masters Thesis*. <https://commons.lib.jmu.edu/master201019/302>. 2012. 43.

²⁹ *Ibid*, 43-44.

³⁰ *Ibid*, 44.

³¹ Komljenović, Ksenija. “The Female Percussionist: Social and Cultural Perspectives.” *Dissertation*. <https://scholarship.miami.edu/esploro/outputs/991031447693802976>. 2017. 75.

³² *Ibid*, 76.

³³ *Ibid*, 78.

The Environmental Influences chapter from the book, “The Science & Psychology of Music Performance,” by Richard Parncutt and Gary E. McPherson investigates various environmental influences with musical development throughout stages of the musician’s early life. Some of the environmental influences discussed include the home environment, family, role of the music teacher, as well as societal influences.

CHAPTER THREE: METHODS AND PROCEDURES

Overview

Multiple steps were taken to gather data for this study. First, a search to identify a database containing trumpet performance graduates' gender information was conducted. The results of this search led to the NASM (National Association of Schools of Music) organization. "Founded in 1924, the National Association of Schools of Music is an organization of schools, conservatories, colleges, and universities with approximately 637 accredited institutional members. It establishes national standards for undergraduate and graduate degrees and other credentials for music and music-related disciplines, and provides assistance to institutions and individuals engaged in artistic, scholarly, educational, and other music-related endeavors."³⁴ An email was then sent to 349 NASM-accredited institutions that met the criteria defined in this study, with the goal of determining the number of each gender of trumpet graduates for the years investigated in this study. In addition, orchestras and premier military concert bands were contacted by email or phone call to gather musician rosters, which would be utilized to determine the gender representation of trumpet players in these ensembles within the targeted years of this study. In order to better understand the environmental influences on selected trumpet players, a series of questions was constructed and approved by the UCLA's Institutional Review Board (IRB). A list of selected trumpet players was then created. These players were invited by email to participate in this study. Interviews were conducted for those who agreed to participate.

³⁴ <https://nasm.arts-accredit.org>

Institution Pool

The first part of this study explores gender representation within orchestras and premier military bands in the United States of America. These are two major organizations in which professional musicians pursue employment. Both of these organizations generally conduct a similar audition process which consists of:

1. a notice of the audition posted with an excerpt list
2. a resume or recorded first round
3. an audition open to all or an audition by invitation

Since premier military bands have multiple ensembles, such as concert band, ceremonial band, chamber ensembles, and jazz band, the distinction was made to focus on concert bands for two reasons: this ensemble is the wind-instrument equivalent to an orchestra and it performs in comparable venues to an orchestra.

During the initial investigation, characteristics of the musicians from the premier military concert bands and the top eight orchestras were reviewed from their biographies listed on their respected organizations' websites. One of the common denominators was that an overwhelming majority of performers had either undergraduate or graduate-level music degrees.

This common denominator led this study to identify the population pool that feeds into the top eight orchestras and premier military concert bands, which consists primarily of college-educated trumpet professionals. Gender percentages from this pool can be estimated by aggregating the trumpet-performance graduates in three separate years over a twenty-year span and then

documenting those changes.

According to the Pew Research Center's 2015 Report, "An age cohort spanning 15-20 years will necessarily include a diverse assortment of people—and often there are meaningful smaller cohorts within these generations. Changes in political circumstances, societal norms, and economic conditions over a period of 15-20 years can lead people within a cohort to have different formative experiences."³⁵ Using this Pew Research Center information, it was determined that three specific years covering a twenty-year span were required for this study to verify any potential changes. Therefore, the years selected to study were 2001, 2011, and 2021.

Communication was made by both telephone and email with the Assistant Director for Accreditation and Research for the National Association of Schools of Music. The Assistant Director provided Higher Education Arts Data Services (HEADS) Data Summaries for use in this study. The years 2001, 2011, and 2021 were initially requested. However, prior to 2003, all brass instrument data was grouped together and thus would not provide the data needed for this study. Therefore, the Data Summary from the year 2003 was provided instead of 2001. The 2020 Data Summary was used instead of the 2021 Data Summary as the 2021 data had not been compiled into a Data Summary at the time of request. As such, the HEADS Data Summaries for the years 2003, 2011, and 2020 were used in this study.

These summaries provided some demographics of students and faculty, but only provided gender information for doctoral degree students, which was subdivided by instrument. Since the

³⁵ Pew Research Center. September, 2015, "The Whys and Hows of Generations Research." <https://www.pewresearch.org/politics/2015/09/03/the-whys-and-hows-of-generations-research/#fnref-20058600-1>

HEADS data summaries only collected data on gender for doctoral students, contacting the institutions themselves to collect data concerning Bachelor of Music in Trumpet Performance and Master of Music in Trumpet Performance students was necessary.

Prior to contacting the institutions, a meeting was held with a representative from the Institutional Review Board at the University of California, Los Angeles to ensure that no IRB study approval was needed for the collection of trumpet performance graduate gender data from the identified institutions. Since no personal identifying information (PII) would be received during this data collection, IRB approval was not needed.

The NASM database was used to identify the targeted accredited institutions from which the data would be compiled. Out of the 637 institutions accredited by NASM, contact information was collected from the institutions that met the following criteria:

1. They were accredited continuously since 2001 to ensure that the program maintained the standards for accreditation.
2. They offered Bachelor of Music in Trumpet Performance and/or Master of Music in Trumpet Performance degrees (or equivalent degree titles).

Bachelor of Science and Bachelor of Arts degree titles were excluded due to the smaller percentage of music classes required in the degree than the Bachelor of Music degree. Out of the 637 NASM accredited institutions, 360 offered BM and/or MM degrees (or equivalent degree titles) and were accredited continuously since 2001.

This study used Creative Research System's Sample Size Calculator to determine the sample size. Using a 95% confidence level with a confidence interval of 10 and a population of 360 accredited institutions, the sample size needed is 76. By using a normal response rate of 20% for studies of this kind, this study would need to contact all of the targeted accredited institutions to get the 76 sample size (20% of 360 equals 72). Therefore all 360 institutions were included to determine the number of each gender of trumpet graduates for the years investigated in this study. This institution pool is a representation of the population of trumpet players.

Multiple attempts were made to contact these institutions. First, by one of the following contacts listed on the institutions' website: Institutional Research, Data Analytics, Registrar Representative, or Records Management Analyst. Since this attempt resulted in minimal responses, a different approach was needed. Next, under the "Accredited Institutions Search" on the NASM website, the contact's name and title for each institution was collected. This was followed by a search on the institution's website for the email address for that contact.

The following email was sent to the contacts listed on the National Association of Schools of Music's website:

Greetings,

My name is Ellen Shinogle and I am a Doctoral Candidate at the University of California, Los Angeles. I am requesting information from [REDACTED] for a study within my doctoral research. I received your contact information from the National Association of Schools of Music.

My study involves the pipeline of classical trumpet performance graduates into the trumpet sections of orchestras and premier military concert bands. The information from your school will be aggregated with all of the other NASM accredited schools that offer Bachelor of Music in Trumpet Performance and/or Master of Music in Trumpet Performance degrees (or equivalent degree titles).

The information that I am requesting is:

The number of each gender of student graduates in the BM in Trumpet Performance and/or the MM in Trumpet Performance degrees (both undergraduate and graduate levels either separated or combined) for each of the following years specified:

- a.) Graduating class of 2001
- b.) Graduating class of 2011
- c.) Graduating class of 2021

I am requesting this information by _____.

If acquiring this information would be better facilitated through another contact, please let me know. Additionally, if you have any questions or are not able to access this data, feel free to contact me at: [REDACTED] or [REDACTED].

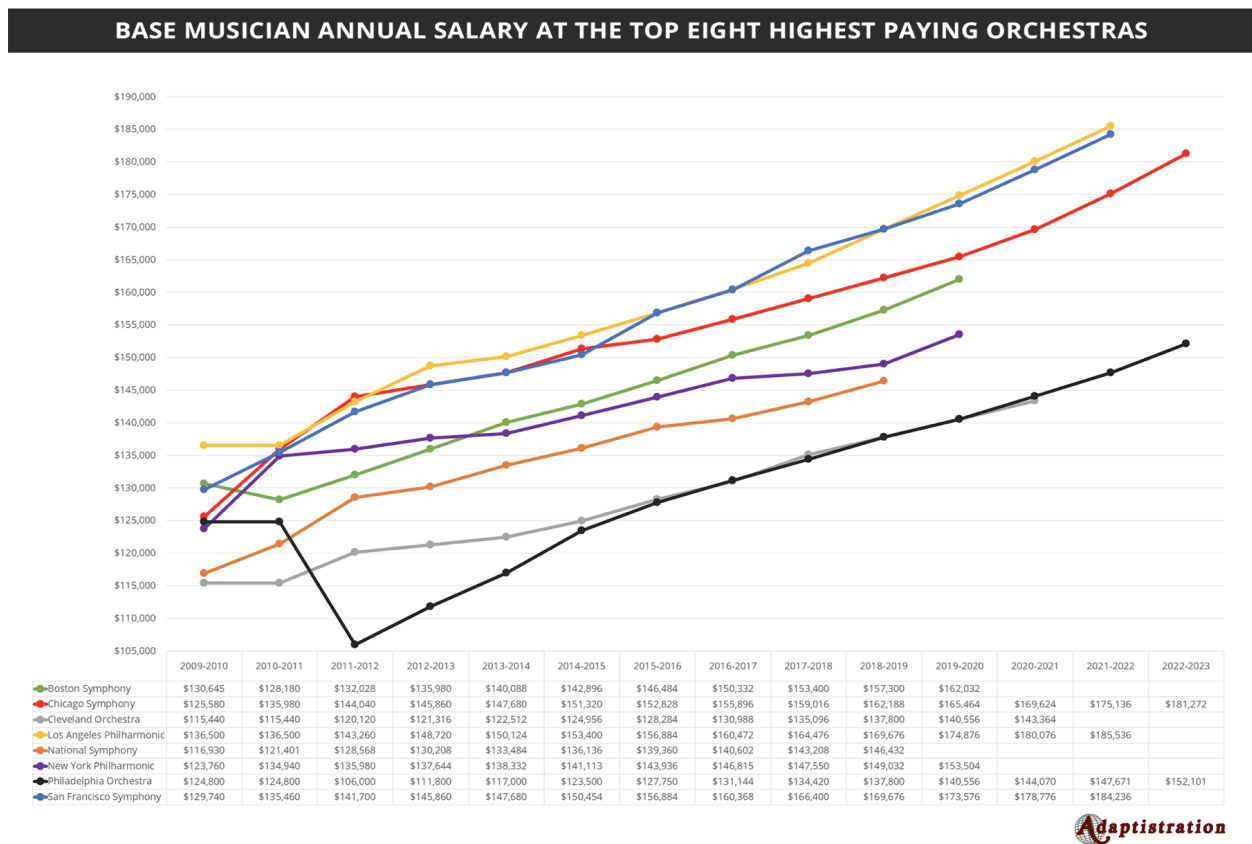
Thank you,

Ellen Shinogle
Doctoral Candidate, UCLA

Orchestras

Since there are numerous full-time orchestras in the United States, a smaller sample of the top orchestras was needed to more directly align with the number of premier military concert bands being studied. The criterion used to determine which orchestras would be included in this study was the highest base annual salary of its musicians. This salary information was collected in May 2019 by Drew McManus at Adaptistration from each orchestra’s respective collective bargaining agreement and/or their Settlement Bulletin.

Figure 3.1.³⁶



³⁶ McManus, Drew. May, 2019, “Top Tier Musician Compensation 2019.” <https://adaptistration.com/2019/05/17/top-tier-musician-compensation-2019/>

Boston Symphony Orchestra

“Led by Music Director Andris Nelsons since 2014, the Boston Symphony Orchestra gave its inaugural concert in 1881. Today the BSO reaches millions of listeners through not only our concert performances in Boston and at Tanglewood, but also via streaming on BSO NOW, educational and community programs, radio, television, recordings, and tours.”³⁷

Chicago Symphony Orchestra

“Founded in 1891, the Chicago Symphony Orchestra is consistently hailed as one of the greatest orchestras in the world.

The Chicago Symphony Orchestra commands a vast repertoire ranging from Baroque to contemporary. Performing in over 150 concerts each year, the CSO's talented musicians are the driving force behind the ensemble's famous sound heard on best-selling recordings as well as in performances in Chicago and on tour throughout the United States and around the globe.”³⁸

Cleveland Orchestra

“The Cleveland Orchestra is today hailed as one of the very best orchestras on the planet, noted for its musical excellence and for its devotion and service to the community it calls home.

The 2021-22 season marks the ensemble’s twentieth year under the direction of Franz Welser-Möst, one of today’s most acclaimed musical leaders. Working together, the Orchestra and its board of trustees, staff, and volunteers have affirmed a set of community-inspired goals for the 21st century — to continue the Orchestra’s legendary command of musical excellence

³⁷ Boston Symphony Orchestra. “About the Boston Symphony Orchestra.” <https://www.bso.org/about>

³⁸ Chicago Symphony Orchestra. <https://cso.org/about/cso/>

while focusing new efforts and resources toward fully serving its hometown community throughout Northeast Ohio. The promise of continuing extraordinary concert experiences, engaging music education programs, and innovative technologies offers future generations dynamic access to the best symphonic entertainment possible anywhere.”³⁹

Los Angeles Philharmonic

“Redefining what an orchestra can be, the LA Phil is as vibrant as Los Angeles, one of the world's most open and dynamic cities. Led by Music & Artistic Director Gustavo Dudamel, this internationally renowned orchestra harnesses the transformative power of live music to build community, foster intellectual and artistic growth, and nurture the creative spirit.”⁴⁰

National Symphony Orchestra

“Led by Music Director Gianandrea Noseda, the National Symphony Orchestra regularly participates in events of national and international importance, including performances for state occasions, presidential inaugurations and official holiday celebrations. Through its tours of four continents and performances for heads of state, the National Symphony also fills an important international role. Officially founded in 1931, throughout its history the Orchestra has been committed to both artistic excellence and music education. In 1986 the National Symphony became the artistic affiliate of The John F. Kennedy Center for the Performing Arts, the nation's center for the performing arts, where it has presented a concert season annually since the Center opened in 1971. The Orchestra itself numbers 100 musicians, presenting a 52-week season of approximately 175 concerts each year. These include classical subscription series, pops concerts,

³⁹ The Cleveland Orchestra. “Mission & History.” <https://www.clevelandorchestra.com/discover/about/>

⁴⁰ LA Phil. “About the LA Phil.” <https://www.laphil.com/about/la-phil>

and one of the country's most extensive educational programs.”⁴¹

New York Philharmonic

“The New York Philharmonic plays a leading cultural role in New York City, the United States, and the world, and has built a tradition of innovation that has allowed it to adapt and thrive over more than 179 years.

Each season the Orchestra connects with up to 50 million music lovers through live concerts in New York and around the world; international broadcasts on television, radio, and online; recordings; and education programs.

The Orchestra also shares its trove of music history free online through the ever-expanding New York Philharmonic Shelby White & Leon Levy Digital Archives, which comprises more than three million pages of documents, including every printed program since 1842 and scores and parts marked by Philharmonic musicians and Music Directors such as Gustav Mahler and Leonard Bernstein. One of the world’s most important orchestral research collections, the New York Philharmonic Archives also presents exhibits in David Geffen Hall for concertgoers to enjoy.

Founded in 1842 by local musicians led by American-born Ureli Corelli Hill, the New York Philharmonic is the oldest symphony orchestra in the United States, and one of the oldest in the world.”⁴²

⁴¹ National Symphony Orchestra. “Meet the Orchestra.” <https://www.kennedy-center.org/artists/n/na-nn/-national-symphony-orchestra/>

⁴² NY Phil. “History.” <https://nyphil.org/explore/history>

Philadelphia Orchestra

“The Philadelphia Orchestra is one of the world’s preeminent orchestras. It strives to share the transformative power of music with the widest possible audience, and to create joy, connection, and excitement through music in the Philadelphia region, across the country, and around the world. Through innovative programming, robust educational initiatives, and commitment to the community, the ensemble is on a path to create an expansive future for classical music, and to further the place of the arts in an open and democratic society.”⁴³

San Francisco Symphony

“The San Francisco Symphony sets the highest possible standard for excellence in musical performance at home and around the world; enriches, serves, and shapes cultural life throughout the spectrum of Bay Area communities; maintains financial stability; and gains public recognition as a means of ensuring its ability to fulfill its mission.”⁴⁴

“Vision: The San Francisco Symphony strives to be a leader and catalyst for reimagining how people everywhere engage with orchestral music in deep and meaningful ways.”⁴⁵

⁴³ The Philadelphia Orchestra. “History of The Philadelphia Orchestra.”
<https://www.philorch.org/about-us/meet-your-orchestra/>

⁴⁴ SF Symphony. “History & Archives.”
<https://www.sfsymphony.org/Discover-the-Music/History-Archives>

⁴⁵ SF Symphony. “Who We Are.” <https://www.sfsymphony.org/About-SFS>

Contact information for each of the orchestras identified above was found on their respective websites.

The following information was sent via voicemail, email, or a message embedded directly into the organization's website contact page:

Greetings,

My name is Ellen Shinogle and I am a Doctoral Candidate at the University of California, Los Angeles. I am requesting information for a study within my doctoral research.

I am requesting the following information:

The names of the full-time trumpet players in the [REDACTED] section, designated by year, every year from 2001 through 2021.

If acquiring this information would be better facilitated through another contact, please let me know. If you have any questions, please feel free to contact me at: [REDACTED] or [REDACTED].

Thank you very much.

Ellen Shinogle
Doctoral Candidate, UCLA

The contacts from the majority of the orchestras sent concert programs for each of the years requested in an email. The contacts from the remaining orchestras sent a spreadsheet of all of the musicians and the years they performed in the orchestra. A master spreadsheet was then created, documenting the trumpet players of the orchestras every year.

Premier Military Concert Bands

Like the orchestras listed above, the premier military bands attract some of the most highly skilled musicians. Similar to the orchestra audition process, “membership in the premier band is accomplished through a round of competitive auditions, scheduled when vacancies are projected.”⁴⁶ Concert bands within each premier military band were identified.

“The President’s Own” United States Marine Band

“‘The President’s Own’ United States Marine Band’s mission is to perform for the President of the United States and the Commandant of the Marine Corps. Founded in 1798 by an Act of Congress, the Marine Band is America’s oldest continuously active professional musical organization.”⁴⁷

The United States Air Force Band - Concert Band

“The Concert Band is the official symphonic wind ensemble of the United States Air Force. Stationed at Joint Base Anacostia-Bolling in Washington, D.C., it is one of six musical ensembles that form The U.S. Air Force Band. Featuring 52 active-duty musicians, the Concert Band performs across the United States via biannual tours, engages the local community in our nation's capital through numerous concert series, and reaches millions globally through live radio, television, and internet broadcasts. Additionally, Concert Band members perform in smaller chamber ensembles at official military and civilian functions, education outreach events, and local concert venues.”⁴⁸

⁴⁶ Air Force Bands. “Premier Band Audition Steps.”
<https://www.music.af.mil/Auditions/Premier-Band-Audition-Steps/>

⁴⁷ United States Marine Band. “Mission.” <https://www.marineband.marines.mil>

⁴⁸ Air Force Bands.
<https://www.music.af.mil/Bands/The-United-States-Air-Force-Band/Ensembles/Concert-Band/>

The United States Air Force Academy Band

“The United States Air Force Academy Concert Band proudly represents the Air Force Academy, the leading institution for educating, training, and inspiring men and women to become officers of character. The Concert Band is composed of 40 active-duty Air Force professionals and is one of nine Academy Band ensembles. In addition to performing for Air Force troop morale, recruiting, and community outreach events, the group often appears on radio and television broadcasts and presents educational performances and clinics at national music conferences. For over 60 years, the Academy Band has used the power of music to honor our nation’s heroes, inspire Air Force personnel, and the nation they serve, produce innovative musical programs and products, and communicate Air Force excellence to millions around the world. The United States Air Force Academy Concert Band appears on behalf of Lieutenant General Richard M. Clark, Superintendent, United States Air Force Academy.”⁴⁹

The United States Army Concert Band, “The Pershing’s Own”

“Headquartered in Washington, DC, The U.S. Army Concert Band has performed in concert venues such as Lincoln Center, Carnegie Hall, the Kennedy Center, and Hollywood Bowl. The ensemble participates in ongoing, educational outreach and often appears at national and international music events.”⁵⁰

⁴⁹ Air Force Bands. “Concert Band.”

<https://www.music.af.mil/Bands/US-Air-Force-Academy-Band/Ensembles/ConcertBand/>

⁵⁰ The United States Army Concert Band.

<https://www.usarmyband.com/ensembles/the-u-s-army-concert-band>

The United States Army Field Band - Concert Band

“The Concert Band is the oldest and largest of the Field Band’s four performing components.

This elite 65-member instrumental ensemble, founded in 1946, has performed in all 50 states and 25 foreign countries for audiences totaling more than 100 million. Tours have taken the band throughout the United States, Canada, Mexico, South America, Europe, the Far East, and India.”⁵¹

The United States Coast Guard Band - Concert Band

“The United States Coast Guard Band is the premier band representing the United States Coast Guard and the Department of Homeland Security. The 55-member ensemble is based at the US Coast Guard Academy in New London, Connecticut. In addition to performing concert tours around the nation, the Band has also played in the former Soviet Union, Canada, England, Japan and Taiwan. In 2008, the Coast Guard Band became the first premier American military band to perform a concert tour of Japan. Concerts are free and open to the public and include a broad spectrum of music, from wind ensemble classics to swinging jazz charts.”⁵²

The United States Military Academy at West Point - Concert Band

“Comprised of graduates from America's finest music schools, the West Point Concert Band is a versatile ensemble that continues to entertain and inspire audiences through innovative programming and world-class performance in concert and ceremonial settings.

⁵¹ The United States Army Field Band. “Concert Band.”
<https://www.armyfieldband.com/about/ensembles/concert-band>

⁵² The United States Coast Guard. “Our History.”
<https://www.uscg.mil/Community/Coast-Guard-Band/history/>

The Concert Band performs concerts, military ceremonies, and at athletic events for the United States Corps of Cadets. The band regularly supports cadet activities at the United States Military Academy, including Graduation Week, Reception Day, Cadet Summer Training, and coaching the Cadet Spirit Band. Additionally, the band collaborates with the English, Geography, History, and Philosophy departments as useful teaching resources at West Point.”⁵³

The United States Navy - Concert Band

“The United States Navy Concert Band, the premier wind ensemble of the U.S. Navy, presents a wide array of marches, patriotic selections, orchestral transcriptions and modern wind ensemble repertoire. As the original ensemble of the Navy Band, the Concert Band has been performing public concerts and participating in high-profile events for more than 95 years.”⁵⁴

⁵³ West Point Band. “About.” <https://westpointband.com/concert-band.html>

⁵⁴ The United States Navy Band. “Concert Band.” <https://www.navyband.navy.mil/ensembles/concert-band>

Contact information for each of the premier military concert bands was found on their websites. The following information was sent via voicemail, email, or a message embedded directly into the organization's website contact page:

Greetings,

My name is Ellen Shinogle and I am a Doctoral Candidate at the University of California, Los Angeles. I am requesting information for a study within my doctoral research.

The information that I am requesting is:

The names of the trumpet/cornet players in the section of the [REDACTED] Concert Band, designated by year, every year from 2000 through 2021.

If acquiring this information would be better facilitated through another contact, please let me know. If you have any questions, please feel free to contact me at: [REDACTED] or [REDACTED].

Thank you very much.

Ellen Shinogle
Doctoral Candidate, UCLA

Data was received from several premier military bands by email. For the premier military ensembles that did not respond, an attempt via social media was made in order to collect data. Past and present members from some of the ensembles responded via social media and supplied the data.

UCLA's Institutional Review Board

In order to better understand the environmental influences on the selected trumpet players, a series of questions were constructed and approved by the UCLA's Institutional Review Board (IRB). "The purpose of IRB review is to assure, both in advance and by periodic review, that appropriate steps are taken to protect the rights and welfare of humans participating as subjects in the research. To accomplish this purpose, IRB's use a group process to review research protocols and related materials (e.g., informed consent documents and investigator brochures) to ensure protection of the rights and welfare of human subjects of research."⁵⁵

⁵⁵ U.S. Food and Drug Association. "Guidance for Institutional Review Boards and Clinical Investigators."
<https://www.fda.gov/regulatory-information/search-fda-guidance-documents/institutional-review-boards-frequently-asked-questions>

This study was approved by the Institutional Review Board. IRB#22-000284

The following study consent script was read to the participants prior to conducting the interview:

My name is Ellen Shinogle and I am a Doctoral Candidate at the University of California, Los Angeles. I am formulating a study that will be included in my dissertation. The study aims to identify environmental influences and develop strategies to increase gender representation within the trumpet sections of both orchestras and premier military bands in the United States.

Due to your background with either of these ensembles, your opinions and experiences are monumental in this research.

If you agree to participate, you will be asked a series of questions regarding environmental experiences in regards to music throughout your life with your answers being documented. This interview is expected to take no more than one hour.

Participation in this study is voluntary. There will be no penalty for deciding not to participate, to discontinue participation, or to decline to answer any question. There are also no other expected risks of participation. If you would prefer to remain confidential in this study, your name will not be linked to the interview or in the dissertation.

Your data, including de-identified data may be kept for use in future research.

If you have any questions, comments or concerns about the research, please feel free to contact me or the principal investigator/faculty sponsor.

I will provide our contact information below.

Ellen Shinogle, co-investigator: [REDACTED]

Dr. Jan Baker, principal investigator and faculty sponsor: [REDACTED]

If you have questions about your rights as a research subject, or you have concerns or suggestions and you want to talk to someone other than the researchers, you may contact the UCLA OHRPP by phone: [REDACTED]; by email: [REDACTED] or by mail: [REDACTED].

Do you agree to participate?

Selection of Interviewees

A major part of this study was to identify the environmental influences which were experienced by selected professional trumpet performers during their life. In order to identify these performers, the following criteria was used in the selection process:

1. The participant has made and continues to make major contributions in their field.
2. The participant won a trumpet audition and performed regularly in a major orchestra in the United States or won a trumpet audition and performed regularly in a premier military concert band in the United States.
3. The participant demonstrated mentorship individually and in group settings.

Using these criteria, the following five individuals were identified and interviewed:

1. Jennifer Marotta
2. Michelle Rakers
3. Marie Speziale
4. Nancy Taylor
5. Ginger Turner

1. Jennifer Marotta



This biography and photograph was provided by Jennifer Marotta.

Jennifer Marotta is a Los Angeles based musician who teaches trumpet at the University of Southern California's Thornton School of Music. As an active freelance musician, she regularly performs with the Los Angeles Philharmonic, San Francisco Symphony, San Diego Symphony, Los Angeles Opera, Los Angeles Chamber Orchestra, Los Angeles Master Chorale, and the St. Louis Symphony.

Marotta is currently a member of the Grand Teton Music Festival and the Music of the Baroque in Chicago. She was a member of "The President's Own" United States Marine Band from 2001 to 2005.

Originally from Naperville, Illinois, Jennifer earned her Bachelor of Music degree from Northwestern University and her Master of Music degree from DePaul University, where she studied with Barbara Butler and John Hagstrom.

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

Jennifer, along with Thomas Hooten, is the most recent editor for Arban's Complete Conservatory Method for Trumpet, published by Carl Fischer. She serves on the board for the International Women's Brass Conference and is the editor for their bi-annual newsletter.

Jennifer is a Yamaha artist.

2. Michelle Rakers



This biography and photograph was provided by <https://www.michellerakers.com/bio>

American born conductor Michelle Rakers was the Senior Assistant Director for “The President’s Own” United States Marine Band and Marine Chamber Orchestra from 2004 - 2018. In that capacity, she led the band and orchestra in countless high-profile programs at the White House, in Washington, D.C., and across the country. She conducted ensembles for White House State Dinners, advised and conducted ensembles for White House ceremonies, and led the band on many national tours.

Ms. Rakers is in high demand as a conductor and clinician across the world. She has regularly conducted the Slesvigske Musikkorps in Denmark since 2014 and has conducted groups such as the Odense Symfoniorkester, Maryland Symphony, Saint Louis Symphony Brass, members of the Sønderjyllands Symfoniorkester, Prinsens Musikkorps, Helsinki Guards Band -

Sotilasmusiikki, and the National Youth Brass Band of Great Britain. She was a resident at the Sibelius Academy in Helsinki in 2015 and 2016 and has been a guest conductor at many universities across the United States.

Michelle is a natural on the podium with an elegant yet commanding conducting style, and her rehearsal technique is efficient and effective. Ms. Rakers began her musical training at the age of five with piano lessons and her professional music career at the age of ten, when she became the church organist for her town, Aviston, Illinois. She later focused her musical studies on the trumpet, which eventually led to opportunities performing in symphonies across the United States.

Her career with the Marine Band began in 1998 after she won a national audition for a trumpet position. She then auditioned and was appointed to the Assistant Director's position, becoming the first female conductor and first female commissioned officer in the history of "The President's Own," a position that she held since 2004. Throughout her tenure with the Marine Band, Ms. Rakers was an ardent supporter of educational outreach through her leadership of the organization's education programs, including the creation of the national concerto competition for high school musicians.

Ms. Rakers earned her Doctor of Musical Arts degree in conducting from The Peabody Institute of the Johns Hopkins University in Baltimore, Maryland, her Master of Music degree in Trumpet Performance from Northwestern University, and her Bachelor of Science degree in Music Management from the University of Evansville. Additionally, Ms. Rakers received an Emmy®

award for her part in producing the All-Star Orchestra program, “United States Marine Band New England Spirit.” She also received the “Distinguished Alumni” award from University of Evansville and she is an honorary inductee into Tau Beta Sigma, a National Honorary Band Sorority, receiving their “Outstanding Service to Music” award in 2010.

3. Marie Speziale



This biography and photograph was provided by Marie Speziale.

Acknowledged as the first woman trumpeter in a major symphony orchestra, Marie Speziale retired from the Cincinnati Symphony Orchestra in 1996 after having served as Associate Principal Trumpet for thirty-two years (1964-1996). A graduate of the College-Conservatory of Music in Cincinnati (CCM), Ms. Speziale studied with Robert Price, Eugene Blee and Arnold Jacobs. Her tenure with the Cincinnati Symphony Orchestra (CSO) included playing with the Cincinnati Opera, Cincinnati May Festival, Cincinnati Ballet and Cincinnati Pops Orchestras. She performed under the batons of Igor Stravinsky, George Szell, Leonard Bernstein, Aaron Copland, Eugene Ormandy, Eric Leinsdorf, Max Rudolf and so many more. In addition to solo appearances with the Cincinnati Symphony, Cincinnati Pops and Cincinnati Chamber Orchestras,

she was featured on NBC's Today Show at age 15, in an impromptu jam session with Duke Ellington shortly after joining the orchestra, and with Dave Brubeck on the Johnny Carson Tonight Show, the CSO European tour, and at the Interlochen Arts Academy. While a student at CCM, she recorded sound tracks for James Brown, whose career was launched by the historic King Records in Cincinnati.

After retiring from the orchestra, she remained active as a performer, teacher and clinician, serving as Visiting Principal, Associate Principal and Second Trumpet of the St. Louis Symphony Orchestra, including their European tour, Carnegie Hall concerts and recordings. She toured with DIVA (the women's jazz band) and the Florida Symphony Orchestra. She recorded for the TV Series: Voyager and Deep Space Nine at 20th Century Fox and Paramount Studios in California.

She served on the CCM faculty, 1964 -1973, on the faculty at Miami University of Ohio, 1973 - 1979, and returned to CCM as Adjunct Associate Professor, 1979 - 2002. She was appointed Professor of Music at Indiana University 1999, serving there until a year after her 2001 appointment as Professor of Trumpet and Brass Department Chair at the prestigious Shepherd School of Music at Rice University. While at Rice, she conducted the Rice Brass Choir, performing regularly with the Houston Grand Opera Orchestra and frequently with the Houston Symphony, Houston Ballet and Houston Pops Orchestras. During that time, she also performed with the Colorado Symphony and Louisiana Symphony Orchestras. A clinician in Europe, Japan, South America and throughout the United States, she has been a featured guest artist at the International Women's Brass Conference (IWBC) and the International Trumpet Guild

Conference (ITG). She has served as artist faculty at the Summit Brass Mendez Institute, performing with Summit Brass, coaching ensembles and presenting master classes. In 1999, she was one of six Americans (and the only American woman) to be invited by the Tokyo International Music Festival to perform in its first Super World Orchestra. In addition to the National Trumpet Competitions, she has served as adjudicator for the ITG, IWBC and the prestigious Fischhoff National Chamber Music competitions.

Ms. Speziale has served on the Board of Directors of the Northern Kentucky Symphony Orchestra and on the editorial committee of the American Music Teacher, the official journal of the Music Teachers National Association. A member of the American Federation of Musicians, she has served as secretary and on the Board of the Directors of Local #1 in Cincinnati. Affiliations include IWBC, ITG, Sigma Alpha Iota (SAI), Pi Kappa Lambda and Cincinnati MacDowell Society. In SAI, she held the offices of Province President and Director of Instrumental Activities.

In 1996, Ms. Speziale performed with the Monarch Brass on its inaugural tour. She conducted the Monarch Brass at the 1997 and 2014 conferences, played, toured and recorded with Monarch Brass Quintet and Monarch Brass Ensemble until retiring from playing. President of IWBC, 1997 - 2001, she hosted the 2000 conference at CCM and served on the Board of Directors. Her work as a brass coach at the New World Symphony included serving on the audition adversity training panel and conducting their brass ensemble in concert. She served on the faculty of CCM's Opera Theatre and Music Festival both in Lucca and Spoleto, Italy, where she conducted the brass choir, taught brass orchestral repertoire classes and served as brass chamber music

coach. She has coached and conducted the brass sections of Washington, DC's premiere bands—the US Air Force Band, US Air Force Ceremonial Brass, and the US Army Field Band. A member of the faculty at the Round Top Festival Institute in Texas since 2011, she teaches trumpet, coaches chamber music and conducts their Brass Ensemble every summer.

From 2014 -2016, Ms. Speziale supervised the graduate brass chamber music program at Indiana University's Jacobs School of Music. In 2016, she was invited by the Midwest Board of Directors to present a master class at their 70th Anniversary Conference. In 2017, she traveled to Uruguay to conduct the Banda Sinfonica de Montevideo in concerts commemorating Women's History Month. In 2017, she served as Visiting Professor of Trumpet at IU and in 2018, at the Butler School of Music at The University of Texas at Austin.

Ms. Speziale has won many awards and honors, including Leading Women in the Arts Award from the Greater Cincinnati Coalition of Women's Organizations, the Outstanding Woman of the Year in Music Award from the Tampa Tribune, the SAI Chapter, Province and National Leadership Awards, the Pioneer Award from the International Women's Brass Conference, the Golden Rose Award from the Women Band Directors International, the Woman of Excellence Award from the Italian Club of Tampa, the Distinguished Alumna Award from CCM and the Outstanding Alumni Award from the University of Cincinnati. In 2018, she was inducted into the Cincinnati Jazz Hall of Fame as part of their recognition of the Symphony Jazz Quintet, of which she was a founding member. She was presented with the prestigious Honorary Award from the International Trumpet Guild at their 2018 conference. In 2019, Ms. Speziale was one of 100 women recognized by Cincinnati Arts Wave in their Celebration of Women in the Arts: Power of

Her.

Ms. Speziale retired as Professor Emerita from Rice University in 2013. She currently serves on the Board of Trustees of the American Classical Music Hall of Fame and the Emeritus Board of the IWBC.

4. Nancy Taylor



This biography and photograph was provided by <https://www.beginningtrumpet.com/about>

Nancy Taylor is in her 11th year of teaching trumpet at the University of Texas at El Paso.

Following undergraduate school at Arizona State University where she studied with David Hickman, and graduate school at Indiana University, Taylor won a position with The President's Own United States Marine Band.

She broke the brass ceiling in becoming the first woman in the organization's nearly 200-year history to play in the cornet section. Following eight years, two presidential inaugurations, three national tours and three recordings with the Marine Band, she began a career in higher education.

As an active performer and educator, Taylor developed an interest in musician's injuries. She went on to earn her second Master's Degree, this one in Occupational Therapy.

In addition to being an active music educator and soloist, Taylor plays principal trumpet with both the El Paso Symphony Orchestra and the El Paso Winds. She is active with the International Trumpet Guild and the International Women's Brass Conference. Taylor will graduate with a DMA from Texas Tech University in May 2021.

She is the author of *Teaching Healthy Musicianship: The Music Educator's Guide To Injury Prevention And Wellness* (Oxford Press, 2016).

5. Ginger Turner



This biography and photograph was provided by Ginger Turner.

Ginger Turner recently retired from 27 year tenure performing with The United States Army Field Band. Her career has included playing principal trumpet, performing featured solos with the concert band, leading a brass quintet and presenting numerous master classes nationwide. She was the designer and coordinator of the widely-used instructional video, *A Trumpeter's Resource*. Turner also developed the program “Building a Better Brass Section through the development of the Brass Quintet” which has been presented at major music conferences around the country. This program has created opportunities for students to excel while providing leadership training in one lesson plan, emphasizing individual responsibility in learning. A longstanding and active member of Monarch Brass, Turner has enjoyed playing and touring with

the ensemble since 2008.

Passionate about education, Turner has been involved with the International Women's Brass Conference since 2003. She currently serves as a board member, chair of the Susan Slaughter Solo Competition and the Ginger Turner Ensemble Competition, and annually produces the Holiday Brass Concert in Baltimore, Maryland. Currently she is teaching trumpet at Towson University.

Ms. Turner has studied with greats of the trumpet world such as Marie Speziale, Susan Slaughter and René Hernandez. She holds a Bachelors degree in Music Education and a Masters Degree in Trumpet Performance from Arizona State, studying with David Hickman.

Formulation of Questions

The following questions were informed by my personal performance experiences, teaching background, and music education from the Eastman School of Music, University of Southern California, and University of California, Los Angeles, the book, “The Science of Psychology and Music Performance,” along with additional resources in the literature review. The questions were designed to elicit responses that would identify common environmental influences during specific developmental stages of each interviewee. Questions one and two documented early childhood music exposures while questions three and four examined the early years of the interviewee’s trumpet study. Question five examined peer pressure at different stages of the interviewee’s life prior to their professional career. Questions six and seven examined gender representation in their past, present, and future performance ensembles; questions eight and nine focus on mentorship; while questions ten and eleven explore biases against the interviewees. Questions twelve through sixteen are designed to elicit potential strategies to increase gender representation in the professional trumpet world.

- 1. In early childhood (prior to attending formal school), were you exposed to music? If so, explain how and what exposure you had.**

The basis of this question is to understand when and what type of exposure the selected trumpet players shared in their early childhoods. “Bloom (1985), Sosniak (1990), and Sloboda and Howe (1991) suggest that the most important factor in developing a child’s musical talent is providing a stimulating environment from infancy onward, encouraging his or her first musical responses if

and when they occur.”⁵⁶ Their responses identify environmental influences prior to formal education.

2. Did your family partake in music experiences? Please explain.

This question aims to identify and understand the environmental influences from the involvement of the interviewee’s family in their early childhood. “This kind of musical communication [between caregiver and the child] is presumably the most important environmental influence on musical development in early childhood (see Noy, 1968).”⁵⁷ “According to the authors [studies by Davidson, Sloboda, and Howe 1995/1996; Zdzinski, 1996], high levels of musical achievement are most likely unattainable without such supportive parental involvement.”⁵⁸ Since family participation in music experiences play a key role in high levels of music achievement, the responses from this question may be developed into actionable strategies.

3. Describe your experiences with your first trumpet music instructor. (e.g. environment, teaching style, support level, critiquing style, etc.)

The focus of this question aims to identify and understand the environmental influences from the involvement of the interviewee’s first trumpet instructor. “Children who develop outstanding instrumental achievements tend to have learned in a positive emotional atmosphere that was

⁵⁶ Parncutt, Richard, and Gary McPherson. *The Science & Psychology of Music Performance: Creative Strategies for Teaching and Learning*. Oxford University Press, Inc., New York, 2002. 22.

⁵⁷ Ibid, 21.

⁵⁸ Ibid, 22.

enjoyable and free of anxiety.”⁵⁹ The responses to this question bear upon the significance of a positive atmosphere, and whether strategies in this area can be developed.

4. In your beginning trumpet years, did you have a female trumpet performance role model?

If so, how were you influenced and why was this important?

Seeing your gender represented may be important in envisioning yourself in the pursuit of your performing career. This environmental influence may be key in exposing young trumpet players to role models in careers that have a disproportionate gender representation.

5. Did you experience peer pressure in the following categories:

When you selected the trumpet?

If so, please explain.

Student to student peer pressure while in school/university?

If so, please explain.

Community influenced pressure on your career decision from your guardians,

friends, teachers, counselors, etc.?

If so, please explain.

This question explores peer pressure as an environmental influence. If peer pressure was present

⁵⁹ Parncutt, Richard, and Gary McPherson. *The Science & Psychology of Music Performance: Creative Strategies for Teaching and Learning*. Oxford University Press, Inc., New York, 2002. 23.

for the interviewees, their explanations may hint at strategies to overcome it.

- 6. What are your thoughts about the representation of women in the trumpet section in the premier military band or orchestra that you perform(ed) in?**

Why?

- 7. Does the gender distribution in the trumpet section of your ensemble (presently or when you were involved with the ensemble) affect non-male identifying prospective applicants?**

Please explain your response.

Both questions six and seven examine the gender representation of past, present, and future orchestras and premier military bands from the interviewee's perspective. This environmental influence, similar to that identified in question four, has the potential to discourage prospective applicants from pursuing careers in these ensembles. The interviewee's responses may aid in developing strategies to improve the gender distribution.

- 8. Did you have a mentor(s) prior (or during the process) to winning the audition for your ensemble?**

If so, please explain how they contributed to your success.

Mentors play a key role for individuals in their professions. As such, this question explores the environmental influence of mentorship. If the interviewees had a mentor, how did the mentor contribute to their success? The responses from this question will indicate the importance of

mentorship in this profession.

9. Was one of your mentor(s) female?

If so, what specifically did she additionally contribute to your career because she was female?

This question investigates environmental influences on an inspiring female trumpet player by a female mentor, from a woman's perspective. Are there experiences that those of the same gender may have and when shared, contributed to the interviewee's success?

10. Were you ever treated differently in the music industry solely based on your gender?

If so, please explain.

11. Were there obstacles that you had to overcome prior to winning your audition?

If so, please explain how this affected you.

12. Have screened auditions been one of the methods to increase gender representation?

Please explain your answer.

Questions ten through twelve were formulated to identify common environmental influences of gender biases that may have influenced the interviewee's path to their professional ensemble.

The responses to these questions will be used to develop strategies to reduce gender bias.

13. What alternative methods could be implemented to increase gender representation during the application/audition process?

14. How did you find opportunities to advance your career prior to winning your audition?

15. Please list your suggestions on how to increase non-male representation in classical trumpet specifically in the following stages of their trumpet career:

The beginning of formal education through the high school years

Through collegiate education

During the post-collegiate trumpet musician's career

16. Please list your suggestions on how the music community could increase the representation of non-male identifying trumpet sections in premier military bands and orchestras.

Questions thirteen through sixteen elicit potential strategies from the interviewees to increase gender representation in professional ensembles.

CHAPTER FOUR: RESULTS AND DISCUSSIONS

Institutions

Of the 360 institutions that met the criteria, contact information for 11 institutions was not located. The remaining 349 institutions were then contacted, 84 responded while 265 did not. Of the institutions that responded, 46 did not provide the data for the following reasons:

1. Did not track this data
 - a. Did not keep gender records
 - b. Did not track student degrees by specific instrument
2. Data could only be sent via their IRB office
3. Chose not share this information
 - a. Too few students to participate in the study
 - b. No external research at this time
 - c. Responded to the initial email, but no further response from the institution
 - d. Only shares previously collected data
4. Only had music education students in years specified, not performance majors

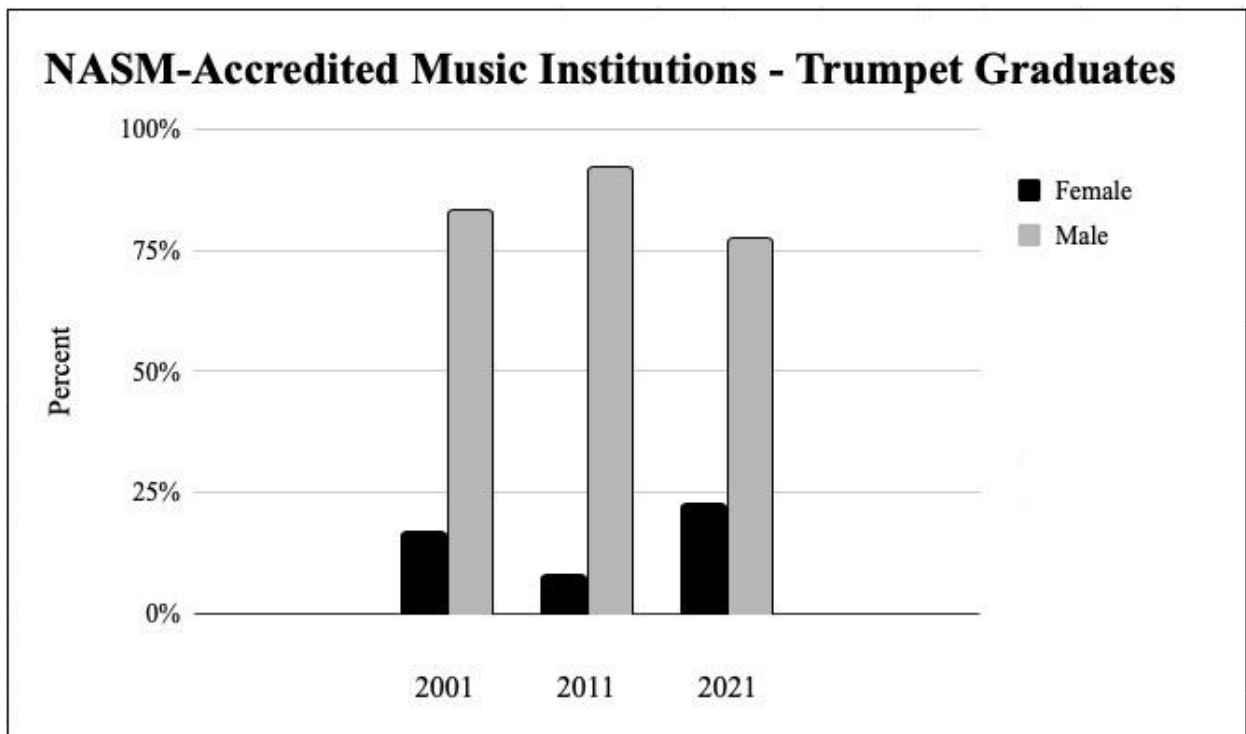
There were 38 institutions that provided data for the years 2001, 2011, and 2021 for Bachelor of Music in Trumpet Performance and Master of Music in Trumpet Performance degrees.

Additionally, there were 11, 19, and 23 institutions from the Higher Education Arts Data Services (HEADS) Summaries⁶⁰ that provided Doctor of Musical Arts data for the years 2003, 2011, and 2020 respectively. The 11 institutions from 2003 were used in the 2001 data and the 23 institutions were used in the 2021 data, since the data from the HEADS Summaries in 2001 and 2021 was not available at the time of this study.

⁶⁰ Higher Education Arts Data Services. "Music Data Summaries."

The following graph, titled “NASM-Accredited Music Colleges - Trumpet Graduates,” is a compilation of the percentage of male and female trumpet graduates during the years 2001, 2011, and 2021. As shown, there were 17% females in the year 2001, 8% in 2011, and 23% in the year 2021, which averages to 18% female graduates in the responding NASM-Accredited Music Institutions. This will be the average percentage used over a twenty-year span for the institution pool in this study. It is also noted that there was a drop in female trumpet performance graduates in 2011. Since the cause of this change is not the focus of this study, this may be addressed in future research.

Figure 4.1.



Orchestras

The data from the orchestra rosters are compiled below.

Table 4.1. Boston Symphony Orchestra⁶¹

2000-2001	2001-2002	2002-2003	2003-2004	2004-2005
Charles Schlueter	Charles Schlueter	Charles Schlueter	Charles Schlueter	Charles Schlueter
Peter Chapman	Peter Chapman	Peter Chapman	Peter Chapman	Peter Chapman
Thomas Rolfs	Thomas Rolfs	Thomas Rolfs	Thomas Rolfs	Thomas Rolfs
<i>Vacant</i>	<i>Vacant</i>	Benjamin Wright	Benjamin Wright	Benjamin Wright
2005-2006	2006-2007	2007-2008	2008-2009	2009-2010
Charles Schlueter	Thomas Rolfs	Thomas Rolfs	Thomas Rolfs	Thomas Rolfs
Peter Chapman	Peter Chapman	Peter Chapman	<i>Vacant</i>	<i>Vacant</i>
Thomas Rolfs	<i>Vacant</i>	<i>Vacant</i>	<i>Vacant</i>	<i>Vacant</i>
Benjamin Wright	Benjamin Wright	Benjamin Wright	Benjamin Wright	Benjamin Wright
2010-2011	2011-2012	2012-2013	2013-2014	2014-2015
Thomas Rolfs	Thomas Rolfs	Thomas Rolfs	Thomas Rolfs	Thomas Rolfs
Benjamin Wright	Benjamin Wright	Benjamin Wright	Benjamin Wright	Benjamin Wright
Thomas Siders	Thomas Siders	Thomas Siders	Thomas Siders	Thomas Siders
<i>Vacant</i>	Michael Martin	Michael Martin	Michael Martin	Michael Martin
2015-2016	2016-2017	2017-2018	2018-2019	2019-2020
Thomas Rolfs	Thomas Rolfs	Thomas Rolfs	Thomas Rolfs	Thomas Rolfs
Benjamin Wright	Benjamin Wright	Benjamin Wright	Benjamin Wright	Benjamin Wright
Thomas Siders	Thomas Siders	Thomas Siders	Thomas Siders	Thomas Siders
Michael Martin	Michael Martin	Michael Martin	Michael Martin	Michael Martin
2020-2021	2021-2022			
Thomas Rolfs	Thomas Rolfs			
Benjamin Wright	Benjamin Wright			
Thomas Siders	Thomas Siders			
Michael Martin	Michael Martin			

⁶¹ This information was provided by the Boston Symphony Archives in the form of program books.

Table 4.2. Chicago Symphony Orchestra⁶²

2000-2001	2001-2002	2002-2003	2003-2004
Adolph Herseth	Adolph Herseth - Principal Emeritus 2001-2004	Adolph Herseth - Principal Emeritus 2001-2004	Adolph Herseth - Principal Emeritus 2001-2004
Mark Ridenour	Mark Ridenour	Craig Morris	Craig Morris
John Hagstrom	John Hagstrom	Mark Ridenour	Mark Ridenour - acting principal ('03-'05)
Benjamin Wright	Benjamin Wright	John Hagstrom	John Hagstrom
			Tage Larsen
2004-2005	2005-2006	2006-2007	2007-2008
Adolph Herseth - Principal Emeritus 2001-2004	Christopher Martin	Christopher Martin	Christopher Martin
Craig Morris	Mark Ridenour	Mark Ridenour	Mark Ridenour
Mark Ridenour - acting principal ('03-'05)	John Hagstrom	John Hagstrom	John Hagstrom
John Hagstrom	Tage Larsen	Tage Larsen	Tage Larsen
Tage Larsen			
2008-2009	2009-2010	2010-2011	2011-2012
Christopher Martin	Christopher Martin	Christopher Martin	Christopher Martin
Mark Ridenour	Mark Ridenour	Mark Ridenour	Mark Ridenour
John Hagstrom	John Hagstrom	John Hagstrom	John Hagstrom
Tage Larsen	Tage Larsen	Tage Larsen	Tage Larsen
2012-2013	2013-2014	2014-2015	2015-2016
Christopher Martin	Christopher Martin	Christopher Martin	Christopher Martin
Mark Ridenour	Mark Ridenour	Mark Ridenour	Mark Ridenour
John Hagstrom	John Hagstrom	John Hagstrom	John Hagstrom
Tage Larsen	Tage Larsen	Tage Larsen	Tage Larsen
2016-2017	2017-2018	2018-2019	2019-2020
Christopher Martin	<i>Vacant</i>	<i>Vacant</i>	Esteban Batallán
Mark Ridenour	Mark Ridenour	Mark Ridenour	Mark Ridenour
John Hagstrom	John Hagstrom	John Hagstrom	John Hagstrom
Tage Larsen	Tage Larsen	Tage Larsen	Tage Larsen
2020-2021	2021-2022		
Esteban Batallán	Esteban Batallán		
Mark Ridenour	Mark Ridenour		
John Hagstrom	John Hagstrom		
Tage Larsen	Tage Larsen		

⁶² Chicago Symphony Orchestra. “Former Members.” <https://cso.org/media/o22mmxla/former-members.pdf>

Table 4.3. Cleveland Symphony Orchestra⁶³

2000-2001	2001-2002	2002-2003	2003-2004
Michael Sachs	Michael Sachs	Michael Sachs	Michael Sachs
Jack Sutte	Jack Sutte	Jack Sutte (<i>Vacant</i>)	Jack Sutte
Charles Couch	Charles Couch	James Darling	Robert Sullivan
James Darling	James Darling	Geoffrey Hardcastle	James Darling
2004-2005	2005-2006	2006-2007	2007-2008
Michael Sachs	Michael Sachs	Michael Sachs	Michael Sachs
Jack Sutte	Jack Sutte	Jack Sutte	Jack Sutte
Robert Sullivan	Robert Sullivan	Robert Sullivan	Robert Sullivan
James Darling	Geoffrey Hardcastle (sub)	Michael Miller	Michael Miller
2008-2009	2009-2010	2010-2011	2011-2012
Michael Sachs	Michael Sachs	Michael Sachs	Michael Sachs
Jack Sutte	Jack Sutte	Jack Sutte	Jack Sutte
Michael Miller	Lyle Steelman	Lyle Steelman	Lyle Steelman
<i>Vacant</i>	Michael Miller	Michael Miller	Michael Miller
2012-2013	2013-2014	2014-2015	2015-2016
Michael Sachs	Michael Sachs	Michael Sachs	Michael Sachs
Jack Sutte	Jack Sutte	Jack Sutte	Jack Sutte
Lyle Steelman	Lyle Steelman	Lyle Steelman	Lyle Steelman
Michael Miller	Michael Miller	Michael Miller	Michael Miller
2016-2017	2017-2018	2018-2019	2019-2020
Michael Sachs	Michael Sachs	Michael Sachs	Michael Sachs
Jack Sutte	Jack Sutte	Jack Sutte	Jack Sutte
Lyle Steelman	Lyle Steelman	Lyle Steelman	Lyle Steelman
Michael Miller	Michael Miller	Michael Miller	Michael Miller
2020-2021	2021-2022		
Michael Sachs	Michael Sachs		
Jack Sutte	Jack Sutte		
Lyle Steelman	Lyle Steelman		
Michael Miller	Michael Miller		

⁶³ This information was provided by the Archives of The Cleveland Orchestra in the form of concert programs.

Table 4.4. Los Angeles Philharmonic⁶⁴

2000-2001	2001-2002	2002-2003	2003-2004
Donald Green	Donald Green	Donald Green	Donald Green
Rob Roy McGregor	Rob Roy McGregor	Rob Roy McGregor	James Wilt
Boyde Hood	Boyde Hood	Boyde Hood	Rob Roy McGregor
<i>Vacant</i>	<i>Vacant</i>	James Wilt (March 2003)	Boyde Hood
2004-2005	2005-2006	2006-2007	2007-2008
Donald Green	Donald Green	Donald Green	Donald Green
James Wilt	James Wilt	James Wilt	James Wilt
Rob Roy McGregor	Boyde Hood	Boyde Hood	Christopher Still
Boyde Hood	<i>Vacant</i>	<i>Vacant</i>	Boyde Hood
2008-2009	2009-2010	2010-2011	2011-2012
Donald Green	Donald Green	Donald Green	Donald Green
James Wilt	James Wilt	James Wilt	James Wilt
Christopher Still	Christopher Still	Christopher Still	Christopher Still
Boyde Hood	Boyde Hood (on sabbatical)	<i>Vacant</i>	Michael Myers
2012-2013	2013-2014	2014-2015	2015-2016
Tom Hooten	Tom Hooten	Tom Hooten	Tom Hooten
James Wilt	James Wilt	James Wilt	James Wilt
Christopher Still	Christopher Still	Christopher Still	Christopher Still
Michael Myers	<i>Vacant</i>	Stéphane Beaulac	Stéphane Beaulac
2016-2017	2017-2018	2018-2019	2019-2020
Tom Hooten	Tom Hooten	Tom Hooten	Tom Hooten
James Wilt	James Wilt	James Wilt	James Wilt
Christopher Still	Christopher Still	Christopher Still	Christopher Still
Stéphane Beaulac	Stéphane Beaulac	<i>Vacant</i>	Jeffrey Strong
2020-2021	2021-2022		
Tom Hooten	Tom Hooten		
James Wilt	James Wilt		
Christopher Still	Christopher Still		
Jeffrey Strong	Jeffrey Strong		

⁶⁴ This information was provided by the Los Angeles Philharmonic Archive in the form of concert programs.

Table 4.5. National Symphony Orchestra⁶⁵

2000-2001	2001-2002	2002-2003	2003-2004
Steven Hendrickson	Steven Hendrickson	Steven Hendrickson	Steven Hendrickson
Adel Sanchez	Adel Sanchez	Adel Sanchez	Adel Sanchez
David Flowers	David Flowers	David Flowers	David Flowers
Keith Jones	Keith Jones	Keith Jones	Keith Jones
2004-2005	2005-2006	2006-2007	2007-2008
Steven Hendrickson	Steven Hendrickson	Steven Hendrickson	Steven Hendrickson
Adel Sanchez	Adel Sanchez	Adel Sanchez	Adel Sanchez
David Flowers	Thomas Cupples	Thomas Cupples	Thomas Cupples
Keith Jones	Keith Jones	Keith Jones	Keith Jones
2008-2009	2009-2010	2010-2011	2011-2012
Steven Hendrickson	Steven Hendrickson	Steven Hendrickson	Steven Hendrickson
Adel Sanchez	Adel Sanchez	Adel Sanchez	<i>Vacant</i>
Thomas Cupples	Thomas Cupples	Thomas Cupples	Thomas Cupples
Keith Jones	Keith Jones	Keith Jones	Keith Jones
2012-2013	2013-2014	2014-2015	2015-2016
Steven Hendrickson	Steven Hendrickson	William Gerlach (Principal)	William Gerlach
<i>Vacant</i>	Thomas Cupples	Steven Hendrickson (Assistant Principal)	Steven Hendrickson
Thomas Cupples	Keith Jones	Thomas Cupples (leave of absence)	Thomas Cupples
Keith Jones	Robert Dorer (Temporary Position)	Keith Jones	Keith Jones
2016-2017	2017-2018	2018-2019	2019-2020
William Gerlach	William Gerlach	William Gerlach	William Gerlach
Steven Hendrickson	Steven Hendrickson	Steven Hendrickson	Steven Hendrickson
Thomas Cupples	Thomas Cupples	Thomas Cupples	Thomas Cupples
Keith Jones	Keith Jones	Keith Jones	Keith Jones
2020-2021	2021-2022		
William Gerlach	William Gerlach		
Steven Hendrickson	<i>Vacant</i>		
Thomas Cupples	Thomas Cupples		
Keith Jones	Keith Jones		

⁶⁵ This information was provided by the Kennedy Center Archives in the form of concert programs.

Table 4.6. New York Philharmonic⁶⁶

2000-2001	2001-2002	2002-2003	2003-2004
Philip Smith	Philip Smith	Philip Smith	Philip Smith
Robert Sullivan	Robert Sullivan	Robert Sullivan	Robert Sullivan (On Leave)
Vincent Penzarella	Vincent Penzarella	Vincent Penzarella	Thomas V. Smith (Acting Associate Principal)
Thomas V. Smith	Thomas V. Smith	Thomas V. Smith	Vincent Penzarella
2004-2005	2005-2006	2006-2007	2007-2008
Philip Smith	Philip Smith	Philip Smith	Philip Smith
<i>Vacant</i>	Matthew Muckey (Associate Principal)	Matthew Muckey	Matthew Muckey
Thomas V. Smith (Acting Associate Principal)	James Ross	James Ross	Ethan Bensdorf
Vincent Penzarella	Thomas V. Smith (Acting Associate Principal)	Thomas V. Smith	Thomas V. Smith
2008-2009	2009-2010	2010-2011	2011-2012
Philip Smith	Philip Smith	Philip Smith	Philip Smith
Matthew Muckey	Matthew Muckey	Matthew Muckey	Matthew Muckey
Ethan Bensdorf	Ethan Bensdorf	Ethan Bensdorf	Ethan Bensdorf
Thomas V. Smith	Thomas V. Smith	Thomas V. Smith	Thomas V. Smith
2012-2013	2013-2014	2014-2015	2015-2016
Philip Smith	Philip Smith	<i>Vacant</i>	<i>Vacant</i>
Matthew Muckey	Matthew Muckey	Matthew Muckey (Acting Principal)	Matthew Muckey (Acting Principal)
Ethan Bensdorf	Ethan Bensdorf	Ethan Bensdorf (Acting Associate Principal)	Ethan Bensdorf (Acting Associate Principal)
Thomas V. Smith	Thomas V. Smith	Thomas V. Smith	Thomas V. Smith
2016-2017	2017-2018	2018-2019	2019-2020
Christopher Martin	Christopher Martin	Christopher Martin	Christopher Martin
Matthew Muckey (Associate Principal)	Matthew Muckey	<i>Vacant</i>	Matthew Muckey
Ethan Bensdorf	Ethan Bensdorf	Ethan Bensdorf	Ethan Bensdorf
Thomas V. Smith	Thomas V. Smith	Thomas V. Smith	Thomas V. Smith
2020-2021	2021-2022		
Christopher Martin	Christopher Martin		
Matthew Muckey	Matthew Muckey		
Ethan Bensdorf	Ethan Bensdorf		
Thomas V. Smith	Thomas V. Smith		

⁶⁶ This information was collected from the Shelby White & Leon Levy Digital Archives annual reports and subscription season programs.

Table 4.7. San Francisco Symphony⁶⁷

2000-2001	2001-2002	2002-2003
Glenn Jay Fischthal	Glenn Jay Fischthal	Glenn Jay Fischthal
Craig Morris (Acting Assoc. Principal)	Mark Inouye	Mark Inouye
Mark Inouye	Chris G. Bogios	Chris G. Bogios
Chris G. Bogios	Jeff Biancalana (Acting by the end of the season)	Jeff Biancalana (Acting Member)
2003-2004	2004-2005	2005-2006
Glenn Jay Fischthal	William "Bill" M. Williams Jr. (Acting Principal)	William "Bill" M. Williams Jr. (Acting Principal)
Mark Inouye	Glenn Jay Fischthal (Associate Principal)	Glenn Jay Fischthal (Associate Principal)
Chris G. Bogios	Mark Inouye (on leave)	Mark Inouye (on leave)
Jeff Biancalana (Acting Member)	Chris G. Bogios	Chris G. Bogios
	Jeff Biancalana (Acting Member)	Jeff Biancalana (Acting Member)
2006-2007	2007-2008	2008-2009
William "Bill" M. Williams Jr. (Acting Principal)	William "Bill" M. Williams Jr. (Acting Principal)	Mark Inouye
Glenn Jay Fischthal (Associate Principal)	Glenn Jay Fischthal (Associate Principal)	Glenn Jay Fischthal (Associate Principal)
Mark Inouye	Mark Inouye	Chris G. Bogios
Chris G. Bogios	Chris G. Bogios	<i>Vacant</i>
2009-2010	2010-2011	2011-2012
Mark Inouye	Mark Inouye	Mark Inouye
Glenn Jay Fischthal (Associate Principal)	Glenn Jay Fischthal (Associate Principal)	Glenn Jay Fischthal (Associate Principal)
<i>Vacant</i>	Michael Tiscione	Micah Wilkinson (Acting Second)
<i>Vacant</i>	Jeff Biancalana (Acting Member)	Michael Tiscione
2012-2013	2013-2014	2014-2015
Mark Inouye	Mark Inouye	Mark Inouye
Justin Emerich (Acting Assoc. Principal)	Justin Emerich (Acting Assoc. Principal)	Mark Grisez (Acting Associate Principal)
Guy Piddington	Guy Piddington	Guy Piddington
Jeff Biancalana	Jeff Biancalana	Jeff Biancalana
2015-2016	2016-2017	2017-2018
Mark Inouye	Mark Inouye	Mark Inouye
<i>Vacant</i>	<i>Vacant</i>	Aaron Schuman (Associate Principal)
Guy Piddington	Guy Piddington	Guy Piddington
Jeff Biancalana	Jeff Biancalana	Jeff Biancalana
2018-2019	2019-2020	2020-2021
Mark Inouye	Mark Inouye	Mark Inouye
Aaron Schuman (Associate Principal)	Aaron Schuman (Associate Principal)	Aaron Schuman (Associate Principal)
Guy Piddington	Guy Piddington	Guy Piddington
Jeff Biancalana	Jeff Biancalana	Jeff Biancalana
2021-2022		
Mark Inouye		
Aaron Schuman (Associate Principal)		
Guy Piddington		
Jeff Biancalana		

⁶⁷ This information was provided by the San Francisco Symphony Digital and Media Archive in a spreadsheet.

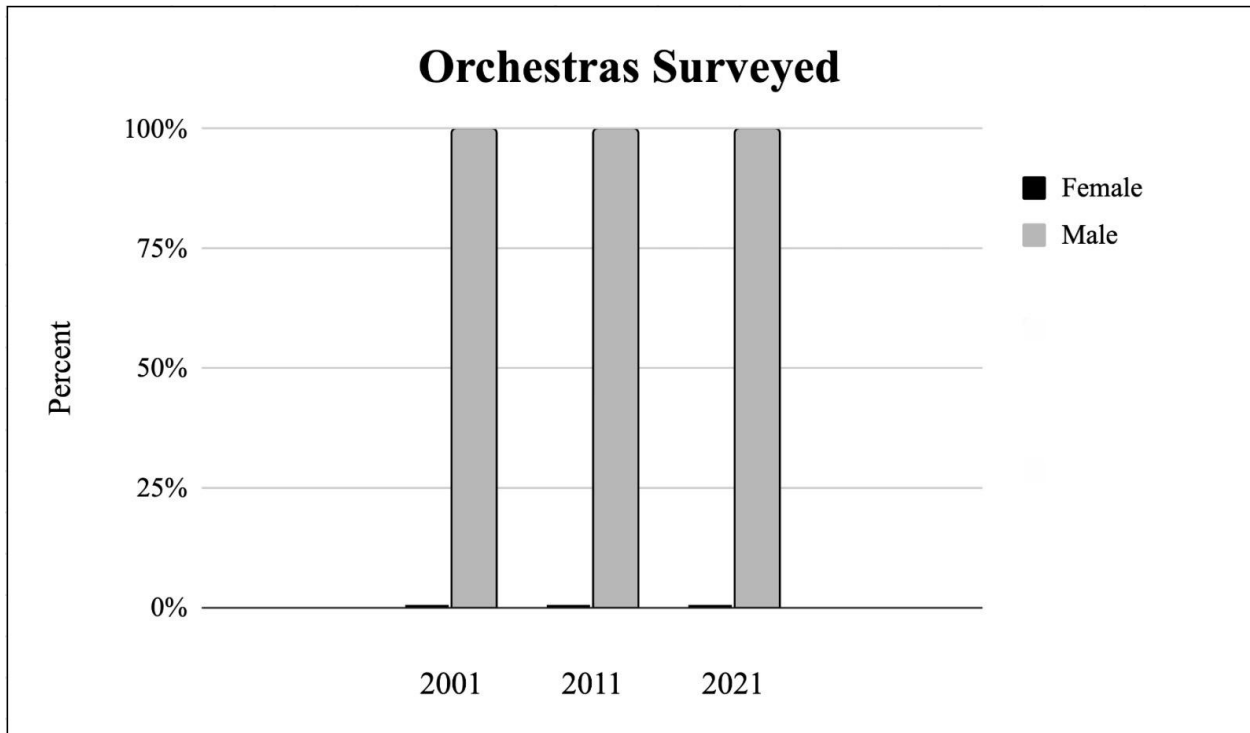
Table 4.8. The Philadelphia Orchestra⁶⁸

2000-2001	2001-2002	2002-2003	2003-2004
David Bilger	David Bilger	David Bilger	David Bilger
Christopher Martin	Jeffrey Curnow	Jeffrey Curnow	Jeffrey Curnow
Roger Blackburn	Roger Blackburn	Roger Blackburn	Roger Blackburn
Robert W. Earley	Robert W. Earley	Robert W. Earley	Robert W. Earley
2004-2005	2005-2006	2006-2007	2007-2008
David Bilger	David Bilger	David Bilger	David Bilger
Jeffrey Curnow	Jeffrey Curnow	Jeffrey Curnow	Jeffrey Curnow
Roger Blackburn	Roger Blackburn	Roger Blackburn	Roger Blackburn
Robert W. Earley	Robert W. Earley	Robert W. Earley	Robert W. Earley
2008-2009	2009-2010	2010-2011	2011-2012
David Bilger	David Bilger	David Bilger	David Bilger
Jeffrey Curnow	Jeffrey Curnow	Jeffrey Curnow	Jeffrey Curnow
Roger Blackburn	Roger Blackburn	Roger Blackburn	<i>Vacant</i>
Robert W. Earley	Robert W. Earley	Robert W. Earley	Robert W. Earley
2012-2013	2013-2014	2014-2015	2015-2016
David Bilger	David Bilger	David Bilger	David Bilger
Jeffrey Curnow	Jeffrey Curnow	Jeffrey Curnow	Jeffrey Curnow
<i>Vacant</i>	Anthony Prisk	Anthony Prisk	Anthony Prisk
Robert W. Earley	Robert W. Earley	Robert W. Earley	Robert W. Earley
2016-2017	2017-2018	2018-2019	2019-2020
David Bilger	David Bilger	David Bilger	David Bilger
Jeffrey Curnow	Jeffrey Curnow	Jeffrey Curnow	Jeffrey Curnow
Anthony Prisk	Anthony Prisk	Anthony Prisk	Anthony Prisk
Robert W. Earley	Robert W. Earley	Robert W. Earley	Robert W. Earley
2020-2021	2021-2022		
David Bilger	David Bilger		
Jeffrey Curnow	Jeffrey Curnow		
Anthony Prisk	Anthony Prisk		
<i>Vacant</i>	<i>Vacant</i>		

⁶⁸ https://www.stokowski.org/Philadelphia_Orchestra_Musicians_List.htm

From this data, gender of the musicians were discerned and quantified in the years 2001, 2011, and 2021 and are displayed in the graph that follows.

Figure 4.2.



There are no female trumpet players in any of the orchestras surveyed during the twenty-year span of this study.

Premier Military Concert Bands

The data from the orchestra rosters are compiled below.

Table 4.9. The President's Own United States Marine Band⁶⁹

Names	2000	2001	2002	2003	2004	2005	2006	2007	2008	2009	2010
John Abbracciamento	X	X	X	X	X	X	X	X	X	X	X
Benjamin Albright									X	X	X
Anthony Bellino											
Robert Bonner											
Douglas R. Burian	X	X	X	X	X	X	X	X	X	X	X
Nathan Clark											
David Dash					X	X	X	X	X		
Kurt Dupuis	X	X	X	X	X	X	X	X	X	X	X
Brandon Eubank									X	X	X
Christian Ferrari	X	X	X	X	X	X	X	X	X	X	X
Mitch Gabel	X										
Scott Gearhart	X	X	X	X	X	X	X	X	X	X	X
David Haglund	X	X	X	X	X	X	X	X	X	X	X
Matthew Harding	X	X	X	X	X	X	X	X	X	X	X
Thomas Hooten	X	X	X	X	X						
Chris Larios											
Tyler Lindsay											
Fred Marcellus	X										
Jennifer Marotta		X	X	X	X	X					
Steven Matera	X	X	X	X	X	X	X	X			
Amy McCabe							X	X	X	X	X
James McClarty								X	X	X	X
Michael Mergen	X	X	X	X	X	X	X	X	X	X	X
Daniel Orban	X	X	X	X	X	X	X	X	X	X	X
Michelle A. Rakers	X	X	X	X	X	X	X	X	X	X	X
Susan Rider	X	X	X	X	X	X	X	X	X	X	X
Andrew Schuller	X	X	X	X	X	X	X	X	X	X	X
Robert Singer					X	X	X	X	X	X	X
Christopher Smith	X	X	X	X	X	X	X	X	X		
Bruce Stanly	X										
Jeffrey Strong										X	X
Brian Turnmire				X	X	X	X	X	X	X	X
Michael Warnick						X	X	X	X	X	X
Brad Weil					X	X	X	X	X	X	X
Joel Williams	X	X	X	X	X	X	X				

⁶⁹ This information was provided by Anya M. Brodrick, Librarian, U.S. Marine Band.

Table 4.10. The President’s Own United States Marine Band (continued)⁷⁰

Names	2011	2012	2013	2014	2015	2016	2017	2018	2019	2020	2021
John Abbracciamento	X	X	X	X	X	X	X	X	X		
Benjamin Albright	X	X	X	X	X	X	X	X	X	X	X
Anthony Bellino						X	X	X	X	X	X
Robert Bonner					X	X	X	X	X	X	X
Douglas R. Burian	X	X	X	X	X	X	X	X	X	X	X
Nathan Clark									X	X	X
David Dash											
Kurt Dupuis	X	X	X	X	X	X	X	X	X	X	X
Brandon Eubank	X	X	X	X	X	X	X	X	X	X	X
Christian Ferrari	X	X	X	X	X	X	X	X	X	X	X
Mitch Gabel											
Scott Gearhart	X	X	X	X	X	X	X	X	X	X	X
David Haglund	X	X	X	X	X	X	X				
Matthew Harding	X	X	X	X	X	X	X	X	X	X	X
Thomas Hooten											
Chris Larios							X	X	X	X	X
Tyler Lindsay									X	X	X
Fred Marcellus											
Jennifer Marotta											
Steven Matera											
Amy McCabe	X	X	X	X	X	X	X	X	X	X	X
James McClarty	X	X	X	X	X	X	X	X	X	X	X
Michael Mergen	X	X	X	X	X	X	X	X	X	X	
Daniel Orban	X	X	X	X	X						
Michelle A. Rakers	X	X	X	X	X	X	X	X			
Susan Rider	X	X	X	X	X	X	X	X	X	X	X
Andrew Schuller	X	X	X	X	X	X					
Robert Singer	X	X	X	X	X	X	X	X	X	X	X
Christopher Smith											
Bruce Stanly											
Jeffrey Strong	X	X	X	X	X						
Brian Turnmire	X	X	X	X	X	X	X	X	X	X	X
Michael Warnick	X	X	X	X	X	X	X	X	X	X	X
Brad Weil	X	X	X	X	X	X	X	X	X	X	X
Joel Williams											

⁷⁰ This information was provided by Anya M. Brodrick, Librarian, U.S. Marine Band.

Table 4.11. The United States Air Force Band - Concert Band⁷¹

Names	2000	2001	2002	2003	2004	2005	2006	2007	2008	2009	2010
SMSgt Michael Bosch											
TSgt Shaun Branam											
SMSgt Jim Bittner	X	X	X	X	X						
SMSgt Curt Christensen	X	X	X	X	X	X	X	X	X	X	X
TSgt Nathan Clark			X	X	X						
TSgt Micah Kilion											
MSgt Valantin Lukashuk		X	X	X	X	X	X	X	X	X	X
SMSgt Rob McConnell											X
SMSgt Clarence Mitchell	X	X	X	X	X	X	X				
MSgt Ken Oedemann	X	X	X	X							
SMSgt Christian Pagnard	X	X	X	X	X	X	X	X	X	X	X
SMSgt Blakely Rosengaft										X	X
TSgt Forrest Sontag											
TSgt Kristopher Westrich											X
SMSgt Andy Wilson	X	X	X	X	X	X	X	X	X	X	
TSgt Christopher Wilson						X	X	X	X		

⁷¹ This information was provided by Jay Heltzer, SMSgt, USAF Section Chief, Historic and Written Content, USAF Band.

Table 4.12. The United States Air Force Band - Concert Band (continued)⁷²

Names	2011	2012	2013	2014	2015	2016	2017	2018	2019	2020	2021
SMSgt Michael Bosch	X	X									
TSgt Shaun Branam									X	X	X
SMSgt Jim Bittner											
SMSgt Curt Christensen	X	X	X	X	X	X					
TSgt Nathan Clark											
TSgt Micah Kilion	X	X	X	X	X	X					
MSgt Valantin Lukashuk	X	X	X	X	X	X	X	X	X	X	X
SMSgt Rob McConnell											
SMSgt Clarence Mitchell											
MSgt Ken Oedemann											
SMSgt Christian Pagnard	X	X	X	X	X	X	X	X	X	X	X
SMSgt Blakely Rosengaft	X	X	X	X	X	X	X	X	X	X	X
TSgt Forrest Sontag							X	X	X	X	X
TSgt Kristopher Westrich	X	X	X	X	X	X	X	X	X	X	X
SMSgt Andy Wilson											
TSgt Christopher Wilson											

⁷² This information was provided by Jay Heltzer, SMSgt, USAF Section Chief, Historic and Written Content, USAF Band.

Table 4.13. The United States Air Force Academy Band⁷³

Names	2017	2018	2019	2020	2021
Tech Sergeant Jonathan Powell					X
Tech Sergeant Ryan Spencer					X
Tech Sergeant Alexandru Szasz	X	X	X	X	X

⁷³ The information for the previous personnel in the early 2000's was not available directly through The United States Air Force Academy Band. The information on this table represents the current trumpet section of the Band in 2022 and was found on <https://www.music.af.mil/Bands/US-Air-Force-Academy-Band/Personnel/>

Table 4.14. The United States Army Concert Band, “The Pershing’s Own”⁷⁴

Names	2000	2001	2002	2003	2004	2005	2006	2007	2008	2009	2010
SFC Kelley Corbett											X
SGM Woodrow English	X	X	X	X	X	X	X	X	X		
SSG Drew Fremder											
SFC Gilbert Hoffer	X	X	X	X	X	X	X	X	X	X	X
MSG Tammy Leverone	X	X	X	X	X						
MSG Troy McKay		X	X	X	X	X	X	X	X	X	X
SSG David Puchkoff											
SFC Erik Ramos											
SSG Scott Sabo	X	X	X	X	X	X	X	X	X	X	X
SGM Charles Seipp	X	X	X	X	X	X	X	X	X	X	X
SSG Lorenzo Trujillo											
MSG Jesse Tubb						X	X	X	X	X	X

Table 4.15. The United States Army Concert Band, “The Pershing’s Own” (continued)⁷⁵

Names	2011	2012	2013	2014	2015	2016	2017	2018	2019	2020	2021
SFC Kelley Corbett	X	X	X	X	X	X	X	X	X	X	X
SGM Woodrow English											
SSG Drew Fremder			X	X	X	X	X	X	X	X	X
SFC Gilbert Hoffer	X										
MSG Tammy Leverone											
MSG Troy McKay	X	X	X	X	X	X	X	X	X	X	X
SSG David Puchkoff										X	X
SFC Erik Ramos									X	X	X
SSG Scott Sabo	X	X	X	X	X						
SGM Charles Seipp	X	X									
SSG Lorenzo Trujillo		X	X	X	X	X	X	X	X	X	X
MSG Jesse Tubb	X	X	X	X	X	X	X	X	X	X	X

⁷⁴ This information was provided by SSG Kevin Paul.

<https://www.usarmyband.com/images/Tusab-Historical-Roster-Jan-2022.xlsx-Historical-Roster.pdf?fbclid=IwAR2rLrZAL7G6yybHfhekkD1HKATvkweD9gXEyRED97eYlslyVNzI1HVC5qw>

⁷⁵ Ibid.

Table 4.16. The United States Army Field Band - Concert Band⁷⁶

Names	2000	2001	2002	2003	2004	2005	2006	2007	2008	2009	2010
Nicholas Althouse									X	X	X
John Altman	X	X	X	X	X	X	X	X	X	X	X
Ryan Brewer											
Mike Gillespie											
Tiffany Hoffer											
Mike Klima	X	X	X	X	X	X	X	X	X	X	X
Bob Lambert	X	X									
Jeff Lewandowski											
Carl Lindquist					X	X	X	X			
Philip Johnson						X	X	X	X	X	X
Mike Johnston	X										
Paul McLaughlin	X	X	X	X	X						
Dan Nevius	X	X									
Kevin Paul											
Jesse Tubb			X	X	X	X					
Ginger Turner	X	X	X	X	X	X	X	X	X	X	X
James Wood		X	X	X	X	X	X	X	X	X	X
Ward Yager					X	X	X	X	X	X	X

⁷⁶ This information was provided by MSG Harold E Yager, Jr.

Table 4.17. The United States Army Field Band - Concert Band (continued)⁷⁷

Names	2011	2012	2013	2014	2015	2016	2017	2018	2019	2020	2021
Nicholas Althouse	X	X	X	X	X	X	X	X	X	X	X
John Altman	X	X									
Ryan Brewer						X	X	X	X		
Mike Gillespie										X	X
Tiffany Hoffer						X	X	X	X	X	X
Mike Klima	X	X	X	X	X	X	X				
Bob Lambert											
Jeff Lewandowski								X	X	X	X
Carl Lindquist											
Philip Johnson	X	X	X	X	X	X	X	X	X	X	X
Mike Johnston											
Paul McLaughlin											
Dan Nevius											
Kevin Paul				X	X	X	X	X			
Jesse Tubb											
Ginger Turner	X	X	X	X	X	X					
James Wood	X	X	X	X							
Ward Yager	X	X	X	X	X	X	X	X	X	X	X

⁷⁷ This information was provided by MSG Harold E Yager, Jr.

Table 4.18. The United States Coast Guard Band - Concert Band⁷⁸

Names	2000	2001	2002	2003	2004	2005	2006	2007	2008	2009	2010
MU1 Joel Baroody											
MU1 Christopher Lane											
MUCS Gino Villarreal						X	X	X	X	X	X
MUCS Kelly Watkins				X	X	X	X	X	X	X	X

Table 4.19. The United States Coast Guard Band - Concert Band (continued)⁷⁹

Names	2011	2012	2013	2014	2015	2016	2017	2018	2019	2020	2021
MU1 Joel Baroody	X	X	X	X	X	X	X	X	X	X	X
MU1 Christopher Lane	X	X	X	X	X	X	X	X	X	X	X
MUCS Gino Villarreal	X	X	X	X	X	X	X	X	X	X	X
MUCS Kelly Watkins	X	X	X	X	X	X	X	X	X	X	X

⁷⁸ The information for the previous personnel in the early 2000's was not available directly through The United States Coast Guard Band. This is the current personnel information that was found and compiled in 2022 from <https://www.uscg.mil/Community/Coast-Guard-Band/personnel/>

⁷⁹ This only includes current personnel listed on <https://www.uscg.mil/Community/Coast-Guard-Band/personnel/>

Table 4.20. The United States Military Academy at West Point - Concert Band⁸⁰

Names	2000	2001	2002	2003	2004	2005	2006	2007	2008	2009	2010
Gregory Alley	X	X	X	X	X	X	X	X			
Matt Anderson											
John Castleman											
Denver Dill*					X	X	X	X			
Josh Economy*											
Andrew Garcia											
Derek Lance						X	X	X	X	X	X
Stephen Luck*	X	X	X	X	X	X	X	X	X	X	X
Luke MacDonald* ***											
Eric Miller* ***											
Carla Moebius-Loy Song* **									X	X	X
Bill Owens											
John Sartoris	X	X	X	X							
Mikki Skinner									X	X	X
Robert Smither*	X	X	X	X	X	X	X	X	X		
Carl Stanley											
Richard Storey	X	X	X	X	X						
Bryan Uhl*				X	X	X	X	X	X	X	X
The dates given are the years the following musicians were in the Concert Band Trumpet Section											
*Denotes being in other West Point Band groups, such as The Hellcats, Jazz Knights, "Benny Havens Band," or Band Administration											
**end date past 2018 undetermined											
***No dates located											

⁸⁰ This information was provided by Gregory Alley.

Table 4.21. The United States Military Academy at West Point - Concert Band (continued)⁸¹

Names	2011	2012	2013	2014	2015	2016	2017	2018	2019	2020	2021
Gregory Alley											
Matt Anderson					X	X	X	X	X	X	X
John Castleman			X	X	X	X	X	X	X	X	X
Denver Dill*											
Josh Economy*		X	X	X	X	X	X	X	X	X	X
Andrew Garcia	X	X	X	X	X	X	X	X	X	X	X
Derek Lance	X	X									
Stephen Luck*											
Luke MacDonald* ***											
Eric Miller* ***											
Carla Moebius-Loy Song* **	X	X	X	X	X	X	X	X			
Bill Owens		X	X	X	X	X	X	X	X	X	X
John Sartoris											
Mikki Skinner	X	X	X	X	X	X					
Robert Smither*											
Carl Stanley					X	X	X	X	X	X	X
Richard Storey											
Bryan Uhl*	X	X	X	X	X	X	X				
The dates given are the years the following musicians were in the Concert Band Trumpet Section											
*Denotes being in other West Point Band groups, such as The Hellcats, Jazz Knights, "Benny Havens Band," or Band Administration											
**end date past 2018 undetermined											
***No dates located											

⁸¹ This information was provided by Gregory Alley.

Table 4.22. The United States Navy - Concert Band⁸²

Names	2001	2002	2003	2004	2005	2006	2007	2008	2009	2010
Brandon Almagro						X	X	X	X	X
John Armstrong										
Eileen Asero										
Ethan Bartley										
Eileen Bedlington						X	X	X	X	X
Charles Bindis										
Eric Brown								X	X	X
Neil Brown										X
Gunnar Bruning	X	X	X	X	X	X	X	X	X	X
Jerry Bryant	X	X	X	X	X					
Christopher Buchanan										
Kevin Businsky										
Mark Cochran	X	X	X	X						
Robert Couto	X	X	X	X	X	X	X	X	X	X
Stan Curtis	X	X	X	X	X	X	X	X	X	X
Timothy Dickson	X	X	X	X	X	X	X	X	X	X
Kevin Dines	X	X	X	X	X	X	X	X	X	
William Dunn										
Chris Erbe	X	X	X	X						
Steve Haase		X	X	X	X	X	X			
Benjamin Hauser										
Caeley Jackson										
Paul Johnson	X	X								
Seth Johnson										
Justin Juarez										
Jerry Keehner	X	X	X	X	X	X	X	X	X	X
Greg Kellogg	X	X	X	X	X					
Jesse King							X	X	X	X
Carl Lindquist										
Eric Lopez			X	X	X	X	X	X	X	X
Bret Magliola										
Peter Pirotte										
James Ruffaner	X	X	X	X	X	X	X	X	X	X
Christopher Sala	X	X	X	X	X	X	X	X	X	X
Erika Schafer	X	X	X	X	X	X	X			
John Schroeder	X	X	X	X	X	X	X	X	X	X
Phil Scoles						X	X	X	X	X

⁸² This information was provided by Christopher Sala.

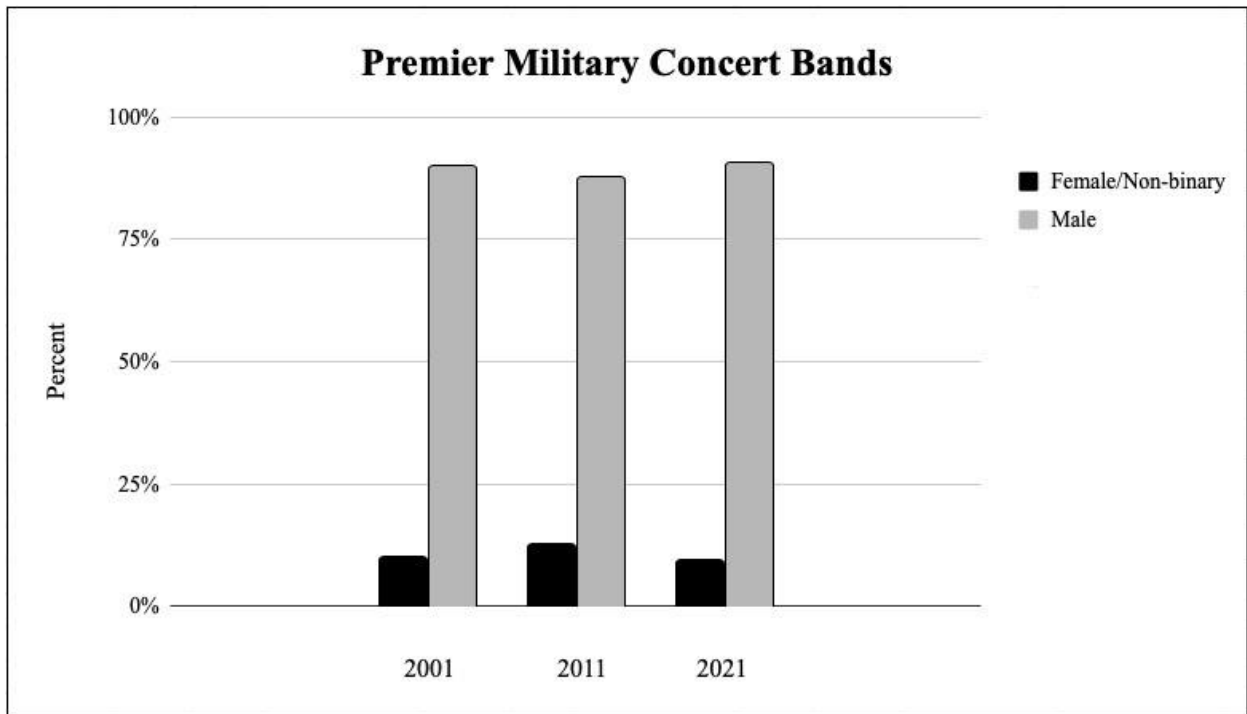
Table 4.23. The United States Navy - Concert Band (continued)⁸³

Names	2011	2012	2013	2014	2015	2016	2017	2018	2019	2020	2021
Brandon Almagro	X	X	X	X	X	X	X	X	X		
John Armstrong		X	X	X	X	X	X	X	X	X	X
Eileen Asero								X	X		
Ethan Bartley								X	X	X	X
Eileen Bedlington	X	X	X	X	X	X	X				
Charles Bindis							X	X	X	X	X
Eric Brown	X	X	X	X	X						
Neil Brown	X	X	X								
Gunnar Bruning	X	X	X	X	X	X	X	X	X	X	X
Jerry Bryant											
Christopher Buchanan					X	X	X				
Kevin Businsky		X	X	X	X	X	X	X	X	X	X
Mark Cochran											
Robert Couto	X	X	X	X	X	X					
Stan Curtis	X	X	X	X	X	X	X	X			
Timothy Dickson	X	X	X	X	X						
Kevin Dines											
William Dunn		X	X	X	X	X	X	X	X	X	X
Chris Erbe											
Steve Haase											
Benjamin Hauser								X	X	X	
Caeley Jackson											X
Paul Johnson											
Seth Johnson									X	X	X
Justin Juarez										X	X
Jerry Keehner	X										
Greg Kellogg											
Jesse King	X	X	X	X	X	X	X	X	X	X	X
Carl Lindquist						X	X	X	X	X	X
Eric Lopez	X	X	X	X	X	X	X				
Bret Magliola											X
Peter Pirote					X	X	X	X	X	X	X
James Ruffaner	X										
Christopher Sala	X	X	X	X	X	X	X	X	X	X	X
Erika Schafer											
John Schroeder	X	X	X								
Phil Scoles	X										

⁸³ This information was provided by Christopher Sala.

From this data, gender of the musicians were discerned and quantified in the years 2001, 2011, and 2021 and are displayed in the graph that follows.

Figure 4.3.

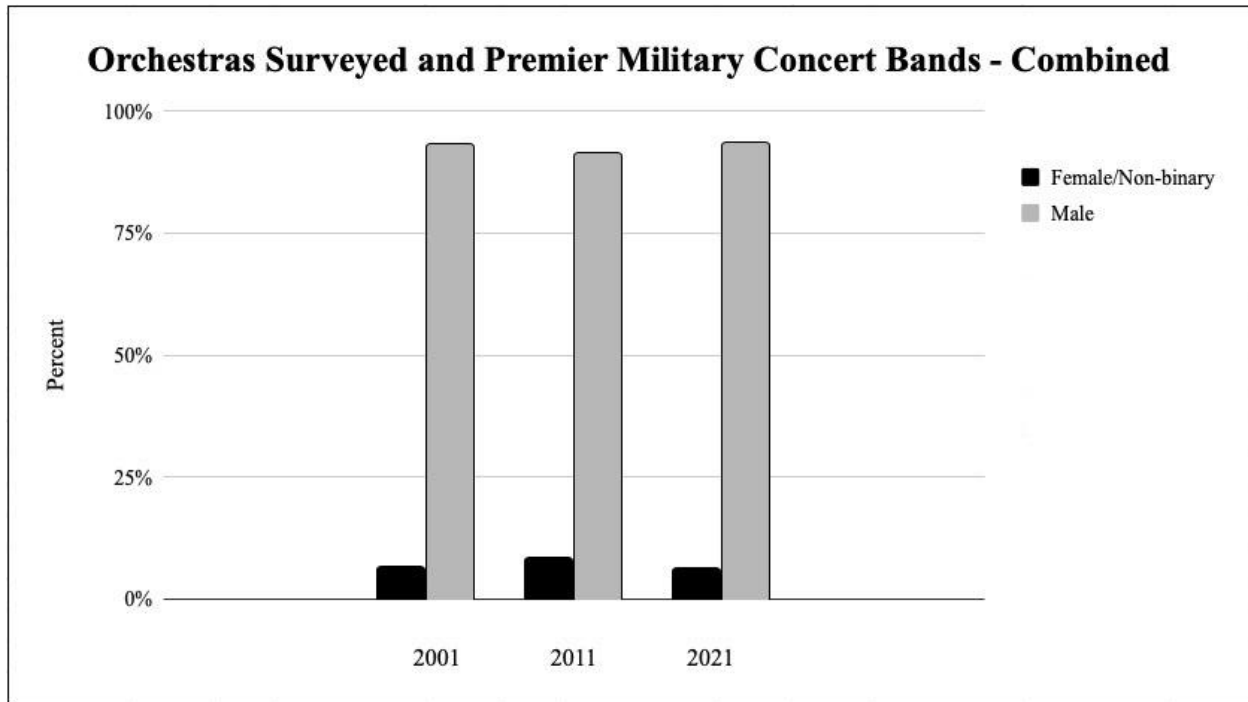


There were 10%, 13%, and 9% female/non-binary trumpet players in the years 2001, 2011, and 2021 respectively. This averages to 11% over the twenty-year span studied.

Orchestras and Premier Military Concert Bands - Combined

The results from the orchestras surveyed and premier military concert bands combined are represented in the following graph.

Figure 4.4.



There were 7%, 9%, and 6% female/non-binary trumpet players in the years 2001, 2011, and 2021 respectively. This averages to just over 7% over the twenty-year span studied.

CHAPTER FIVE: ANALYSIS AND RELEVANT FINDINGS

Orchestras Surveyed / Premier Military Concert Bands / Institution Pool

Once the data was received, collated, and organized into graphs shown in figures 4.1. through 4.3., an evaluation of each of the figures was undertaken.

The data in figure 4.1. and figure 4.2. shows that there is a significant difference between the percentage of female/non-binary trumpet players over the twenty year-span in the institution pool (18%) and the orchestras surveyed (0%).

The data from figure 4.1. and 4.3. shows a closer relationship between the percentage of female/non-binary trumpet players over the twenty-year span in the institution pool (18%) versus the premier military concert bands (11%). Since the average of female/non-binary trumpet musicians over a twenty year span was 11%, this falls within a 95% confidence level of a 10% confidence interval (18% +/- 10%).

The combined data from the orchestras and the premier military concert bands shows a significant difference in the percentage of female/non-binary trumpet players over the twenty-year span. The causes of this difference should be investigated in a future study.

4.4 shows that when the data for orchestras and premier military concert bands is aggregated, just over 7% of the trumpet players are female/non-binary. Thus, there is a notable difference between gender representation in the institutions (18%) and the professional ensembles (7%).

There is also a significant difference between the percentage of female/non-binary trumpet players in the orchestras surveyed versus the premier military concert bands.

Interviews

- 1. In early childhood (prior to attending formal school), were you exposed to music? If so, explain how and what exposure you had.**

The interviewees all had some exposure to music in early childhood. Marie was surrounded by music at home, hearing her father's band rehearsals, and also around her home in the social clubs that provided weekend entertainment for the community. Everyone in Nancy's family played music and her parents valued it. She heard her brother practicing the trumpet as well as hearing Stan Kenton recordings and watching Doc Severinson on the Johnny Carson show. Ginger's family was very supportive of music. Her mom was a band director prior to joining the Air Force and her brother played both the French horn and the piano. Jennifer's family listened to popular music on the radio. Everyone in Michelle's family of eleven played an instrument. Michelle's mother recalled Michelle singing some of the music solos that her siblings were working on. There was always music in their house with two pianos, two organs, and her dad playing accordion.

- 2. Did your family partake in music experiences? Please explain.**

Partaking in musical experiences as a family was also a common trait amongst the interviewees. Marie used to follow her dad around to his rehearsals. Ginger's family would attend concerts together. Nancy occasionally attended concerts when one of her parents couldn't attend. Michelle's large family had a band together. Jennifer's family listened to music both in the car and at home and also danced to music together at family weddings.

3. Describe your experiences with your first trumpet music instructor. (e.g. environment, teaching style, support level, critiquing style, etc.)

The interviewees had varying experiences with their first trumpet music instructors. Jennifer's middle school band director played the cornet and would often do call and response exercises with the band, so Jennifer had the opportunity to hear her teacher play frequently. Jennifer recalled that her band director prioritized rhythm, ear training, and scales, which created a solid foundation for her. Both Michelle and Nancy began studying trumpet with a sibling. Michelle's sister was very hard on her, so when she switched to a private instructor, it put her on a good path. Nancy's brother, who also played trumpet, showed her the mechanics of the instrument and gave her a fingering chart. Nancy figured out how to play a song within an hour. Nancy switched to a private instructor and did not have a positive environment experience due to harassment. Ginger's parents heard that she was playing well and decided to get her lessons at the local college. Unfortunately, she was kicked out of the studio. Marie's trumpet instructor, Mr. Price, taught at a junior high school and suggested to Marie's parents that if there was a way for Marie to attend that junior high school, she would have the opportunity to get a daily dose of his concepts. So her dad made a huge sacrifice to drive her to and from the school daily, which was quite far from their home. When Mr. Price was appointed band director at the premier high school at the time, Marie's dad made the even longer commute to and from that high school so she could continue working with him. Marie described his teaching as an "exceptional experience that built a solid foundation⁸⁴ and a gift from her parents beyond anything she could have ever imagined."⁸⁵

⁸⁴ Interview with Marie Speziale and the author. 131.

⁸⁵ Ibid.

4. In your beginning trumpet years, did you have a female trumpet performance role model?

If so, how were you influenced and why was this important?

During the pre-social media era in which the interviewees were learning the trumpet, it was much more difficult to connect to those with common interests, outside one's geographical circle. Ginger's band director told her of Susan Slaughter, the principal trumpet player of the St. Louis Symphony. "There's more of you out there,"⁸⁶ he said. Now Susan and Ginger talk to each other frequently. Michelle lived in close proximity to Susan Slaughter and also looked up to her. Marie did not have a female performance role model until she was in college. Marie's role model was Betty Glover, bass trombonist of the Cincinnati Symphony Orchestra. While in the middle school band, Jennifer's role model was her band director as she was a cornet player.

5. Did you experience peer pressure in the following categories:

When you selected the trumpet?

If so, please explain.

Marie was encouraged to play either the flute or the clarinet for reasons due to societal gender norms. Thankfully she was persistent and her family found a cornet that she could borrow. Jennifer, who had a female cornet band director, said her band director told her that she sounded the best on trumpet, so she started with the trumpet. Nancy wanted to play the violin or clarinet, but her family had a trumpet already, so she went with that. Ginger's band director saw that she had crooked teeth and recommended she play the flute. She wanted to make a lot more noise than that, so she switched to the trumpet. (She eventually had braces put on and there was no

⁸⁶ Interview with Ginger Turner and the author. 178.

issue.) Michelle did not experience any peer pressure when selecting the trumpet.

Student to student peer pressure while in school/university?

If so, please explain.

There were contrasting levels of peer pressure felt amongst the interviewees. Jennifer did not feel peer pressure while in school or university. Marie mentioned always letting her trumpet playing speak for itself. Nancy recalls hearing comments from others about being a girl playing the trumpet, but was able to deflect them. Michelle described a male classmate saying that she could not have possibly won all of her performance medals and that they must have been her brother's. Ginger had quite an unfortunate experience when her family moved and she had to change schools. Her classmates made fun of her to the point where she switched instruments for the year to euphonium, playing the trumpet by herself at home and the euphonium at school.

Community influenced pressure on your career decision from your guardians, friends, teachers, counselors, etc.?

If so, please explain.

Neither Jennifer nor Ginger felt any peer pressure regarding their career decision. Michelle's mom was worried that she would not be able to make a living playing music. However, looking back, Michelle thinks her mom would be very proud that she made it as a trumpet performer and a conductor. Nancy's mother wanted her to earn a degree in music education so that Nancy would have something to fall back on. Nancy did not want to fall back on anything, so she told

herself that she would have to be great. Marie did not remember consciously making the decision to play trumpet as a career, as her life was all about playing the trumpet.

6. What are your thoughts about the representation of women in the trumpet section in the premier military band or orchestra that you perform(ed) in?

Why?

Nancy was the first female trumpet player in the Marine Band. She discussed the distribution of women trumpet players in college to that of the Marine Band during her time in the ensemble and it possibly being proportional. She described the changes in workplace demographics, explaining that the first female brass musician won a spot in the Marine Band as a French hornist in 1973, when women were not even able to apply for a credit card on their own. Jennifer did not feel that gender was an issue during her time in the Marine Band. She also thought that the audition process was fair, unbiased, and that her colleagues treated her as an equal. Michelle commented that the gender representation is getting better, but is still not close to being balanced. She mentioned that the Marine Band has never had a female in the low brass section, saying that this could be related to school band directors pushing their students towards certain instruments. When Ginger left the Field Band, another female trumpet player was hired to fill her spot. Ginger thought that the representation is getting much better. She concluded that there are more female brass musicians due to the work of musicians like Susan Slaughter who changed the perception.

- 7. Does the gender distribution in the trumpet section of your ensemble (presently or when you were involved with the ensemble) affect non-male identifying prospective applicants?**

Please explain your response.

When Nancy was 16 or 17 years old, she attended an Air Force Band concert with her dad.

Nancy saw a female flute player in the band. It was at that point that she realized girls could be in military music ensembles. She concluded that gender representation does matter. “If they see it, they can do it.”⁸⁷ During Marie’s time in the orchestra, she discussed the difficulty of applicants knowing the information such as the gender distribution of an orchestra due to the lack of access to the internet. Michelle said that a female trumpet player would not be judged any differently than a male trumpet player in the Marine Band audition.

- 8. Did you have a mentor(s) prior (or during the process) to winning the audition for your ensemble?**

If so, please explain how they contributed to your success.

Barbara Butler and John Hagstrom were among Jennifer’s teachers prior to her winning the Marine Band audition. Since John played in the Marine Band, his coaching was helpful, while Barbara helped her to be a balanced trumpet player. Marie named several mentors that helped in various stages of her career. During the first part of her career, Bob Price was Marie’s mentor. During Marie’s college years, Ernest Glover, Betty Glover, Eugene Blee, all of the Conservatory faculty and CSO musicians were her mentors. Max Rudolf was Marie’s first conductor where she learned how to be an orchestral musician. Finally, Marie had the privilege of working with

⁸⁷ Interview with Nancy Taylor and the author. 172.

Arnold Jacobs [tubist and brass pedagogue] during the middle of her career. Michelle did not have a mentor. She said, “I feel like I’ve been left out of situations because I didn’t have a mentor advocating for me.”⁸⁸ Nancy and Ginger also did not have mentors.

9. Was one of your mentor(s) female?

If so, what specifically did she additionally contribute to your career because she was female?

One of Marie’s mentors was Betty Glover. Marie describes Betty and the other few women in the orchestra as being welcoming and helpful. They helped Marie develop her “tour legs”-- what to do and not do while on tour with an orchestra. They helped her with advice, touring routines, and even celebrated her birthday while on tour. During Jennifer’s time in college, there were very few women collegiate trumpet instructors. Jennifer was fortunate to work with Barbara Butler and describes her as someone she looked up to as a strong role model.

10. Were you ever treated differently in the music industry solely based on your gender?

If so, please explain.

Marie described her experience with the St. Louis Symphony management. When Marie’s teacher recommended her to the manager for an audition with the St. Louis Symphony, the manager told her teacher, that “the Maestro won’t even hear her, much less hire her no matter how well she plays.”⁸⁹ Marie was happy to find out that Susan Slaughter won the position at an

⁸⁸ Interview with Michelle Rakers and the author. 120.

⁸⁹ Interview with Marie Speziale and the author. 143.

audition several years later. Even though Marie had the experience of being denied auditions because of her gender, she never experienced the kind of treatment that some other women in the profession have experienced. Nancy experienced being treated differently all throughout her formal education. Ginger recalled the men in the trumpet section receiving credit from the conductor on the trumpet solos that she actually played. Jennifer spoke about her hearing more sexist comments in the Los Angeles freelance world. She described the “boys club” mentality in some of the musical subgroups. She said she has lived in and freelanced in five different cities in the United States, but noticed and felt the gender difference for the first time in Los Angeles.

11. Were there obstacles that you had to overcome prior to winning your audition?

If so, please explain how this affected you.

Jennifer described her obstacle as getting her trumpet playing to a point where she could win the audition. Michelle talked about overcoming internal boundaries and pressures she felt when playing the trumpet. She also said that “The more auditions you take, the more you learn about yourself, no matter if you win or lose.”⁹⁰ Marie described being denied an audition for the St. Louis Symphony audition because she was female. She concluded that she did not let that experience deter her from what she wanted to do. Nancy described her obstacle as overcoming emotional PTSD from experiences with her music instructors.

⁹⁰ Interview with Michelle Rakers and the author. 123.

12. Have screened auditions been one of the methods to increase gender representation?

Please explain your answer.

There was agreement from the interviewees that screened auditions have been one of the methods to increase gender representation. Nancy mentioned that she would like to see the auditions be screened all the way through as it may improve the representation of all kinds of people. However, she said that getting to know the contestant is important to make sure they are good to work with. She concluded that even if the screen only stays up until the final round, it would still give all musicians an equal chance of being heard by the committee. Marie mentioned that screened auditions have provided a level playing field that benefits all genders, as “Everyone advances on their own merit.”⁹¹ Michelle said that screened auditions are “a very fair process”⁹² while Ginger agreed that screened auditions are still really important.

13. What alternative methods could be implemented to increase gender representation during the application/audition process?

Jennifer recommended the need to encourage confidence in women to pursue trumpet as a career, which will ultimately up the odds of a female winning the job. Ginger stressed the importance of organizations advertising job listings to all schools, not just the elite ones. Michelle stated that “It is important that women have a support network of people encouraging them to take the auditions.”⁹³ She also stressed the importance of studio teachers “creating situations for college students to see other women and minorities in the profession...[as well as] the influence that it

⁹¹ Interview with Marie Speziale and the author. 144.

⁹² Interview with Michelle Rakers and the author. 124.

⁹³ Ibid. 118.

has, even subconsciously, with the representation he or she chooses to invite.”⁹⁴ Nancy mentioned that the middle school trumpet sections in areas around her in Texas are at least half girls. Nancy thought that “the next generation of great girl trumpet players are already there – they are just still in high school.”⁹⁵

14. How did you find opportunities to advance your career prior to winning your audition?

Jennifer reported finding opportunities through “hard work, maintaining relationships with contractors, and being a good colleague.”⁹⁶ Marie said the opportunities found her and gave credit to her first trumpet instructor for instilling in her that she had to be the best at what she was doing. Ginger said she had to hustle. Michelle had the opportunity to play second trumpet to her teacher playing the first in the Evansville Philharmonic while attending the University of Evansville.

15. Please list your suggestions on how to increase non-male representation in classical trumpet specifically in the following stages of their trumpet career:

The beginning of formal education through the high school years

Nancy and Ginger recommended that professional women trumpet players go to K-12 schools as well as universities and perform. Jennifer mentioned that many school band directors guide students to instruments based on gender and not actually based on what would be best for them.

⁹⁴ Interview with Michelle Rakers and the author. 124.

⁹⁵ Interview with Nancy Taylor and the author. 170.

⁹⁶ Interview with Jennifer Marotta and the author. 109.

She was thankful her teacher did not do that. Michelle recommended that high school band directors bring in minorities to talk and play with the ensemble.

Through collegiate education

Marie mentioned that some of the major music schools in the country focus on wind ensemble and not so much on orchestral playing. Even though there are more women playing the trumpet now, this ensemble background may help explain why more women audition for military bands than for orchestras, and why we currently see more women trumpet players represented in the premier military bands than that in the top orchestras. Nancy suggested making sure that the students in college know that there are other options than becoming a music teacher. Michelle recommended that the musician's find their network.

During the post-collegiate trumpet musician's career

Jennifer emphasized the importance of educating men about equal treatment of female musicians who are pregnant or new mothers. Nancy expressed the importance of showcasing women musicians in performances, masterclasses, conferences, etc. She also mentioned the significance of conferences such as the International Women's Brass Conference, which can support female musicians throughout their careers. Ginger stressed the importance of female trumpet players always playing well, being professional, and being prepared to represent all women well. If not, they will reverse years of hard work that have allowed women to progress to where we are today.

16. Please list your suggestions on how the music community could increase the representation of non-male identifying trumpet sections in premier military bands and orchestras.

Nancy recalled one of Marin Alsop's speeches where she emphasized that it is up to women to change the landscape. Alsop continually initiates outreach projects to help with this cause.

Ginger said that the music community needs to hire women trumpet players and highlight them.

Michelle suggested "providing more visibility to minorities during their formative years, which will gradually shift the balance, but will still take time. Women, especially young women, have to have grit to stand alone and be strong."⁹⁷

⁹⁷ Interview with Michelle Rakers and the author. 126.

CHAPTER SIX: CONCLUSIONS, STRATEGIES, RECOMMENDATIONS FOR FURTHER STUDY, AND REFLECTIONS

Through the collection and analysis of the data in this study, it was determined that the percentage of women and non-binary trumpet players in the top eight orchestras and premier military concert bands was less than the percentage in the institution pool. More specifically, there were no women or non-binary trumpet players in the top eight orchestras surveyed. Statistically, if biases are not present, the gender representation in these elite ensembles should be approximately the same distribution of that in the institution pool.

The interviews indicated the following trends:

1. The interviewees all had varying amounts of exposure to music in early childhood and also partook in musical experiences together as a family. This ranged from Jennifer Marotta's family listening to music in the car and dancing at family weddings to Michelle Raker's family of eleven where everyone played an instrument.
2. "Representation— if they see it, they can do it."⁹⁸ Awareness of professional women trumpet players was important to some of the interviewees in their early music careers, whether they knew them personally or not. For example, from the interviews, Nancy Taylor referred to a memory from her youth, "I went to see the Air Force Band play and said, 'Oh my gosh, there's a girl in there!'"⁹⁹ She later won an audition with the The United States President's Own Marine Band. In Ginger Turner's interview, she stated, "Mr. Randall [her band teacher] said, 'You know, Ginger, there's a woman principal

⁹⁸ Interview with Nancy Taylor and the author. 172.

⁹⁹ Ibid. 151.

trumpet of the St. Louis symphony. There's more of you out there.' I was like, 'Really?' That was the late 70's. That was Susan Slaughter. I still get goosebumps talking about it."¹⁰⁰ Ginger later won a trumpet position with the The United States Army Field Band. In reviewing the literature for this study, Robyn Dewey Card interviewed Marie Speziale in her paper, "Women as Classically-Trained Trumpet Players in the United States." "Marie Speziale was asked if she knew of Susan Slaughter who won the principal trumpet position in the St. Louis Symphony Orchestra. Marie replied, 'No.' What happened was that her [Susan's] teacher...encouraged her to start taking auditions. He told her [Susan], 'Look, there is a gal sitting in the Cincinnati Symphony [Marie Speziale]. If she can do it, you can too.'"¹⁰¹

3. Positive support and mentorship, regardless of gender, provided insight and counsel that helped guide the interviewees in their careers. Nancy Taylor stated in her interview, "If a woman goes to one IWBC conference, she has enough support to get through the next lifetime of trumpet playing."¹⁰² Michelle Rakers said in her interview, "I feel like I've been left out of situations because I didn't have a mentor advocating for me."¹⁰³ Michelle also stated, "It is important that women have a support network of people encouraging them to take the auditions."¹⁰⁴ When Robyn Dewey Card interviewed Barbara Butler in her dissertation, Barbara Butler was asked about the role of gender in her professional development. Barbara responded, "Those of us who paved the way, paved it hard. I think that when you are a little girl, and if you are lucky and have a family structure around

¹⁰⁰ Interview with Ginger Turner and the author. 178.

¹⁰¹ Quote from Card, Robyn Dewey. "Women as Classically-Trained Trumpet Players in the United States." *Graduate Theses, Dissertations, and Problem Reports*. <https://researchrepository.evlu.edu/etd/2891>. 2009. 130.

¹⁰² Interview with Nancy Taylor and the author. 172.

¹⁰³ Interview with Michelle Rakers and the author. 120.

¹⁰⁴ Ibid. 118.

you, and musicians, teachers, and mentors like I did, then they just tell you that you are great....and they mean it, and you believe it.”¹⁰⁵

4. The interviewees all agreed that screened auditions are important to reduce bias because it provides a level playing field that benefits all genders, as candidates advance based on their performance. Marie Speziale stated in her interview, “The screened auditions have benefitted the men as well as the women. Everyone advances on their own merit.”¹⁰⁶ Michelle Rakers said in her interview, “It’s [screened auditions] a very fair process.”¹⁰⁷ Finally, Ginger Turner stated, “...screened auditions are still a really important thing to do. There should be screens. It should only be about how the competitor performed...I think screened auditions are a *huge* step in the right direction and I am glad we are doing it.”¹⁰⁸

Therefore, the following strategies are recommended to increase the representation of professional non-male identifying trumpet players in the top eight orchestras and premier military concert bands:

1. There exists an opportunity to immerse more children to music in early childhood (prior to K-12 education) so that musical awareness is ignited at this early age. This may be in the form of daycares incorporating music into daily routines by playing recorded music, singing with the children, providing percussive instruments for the children to create music, and movement with the music, such as marching to the beat. Additionally,

¹⁰⁵ Quote from Card, Robyn Dewey. “Women as Classically-Trained Trumpet Players in the United States.” *Graduate Theses, Dissertations, and Problem Reports*. <https://researchrepository.evlu.edu/etd/2891>. 2009. 93.

¹⁰⁶ Interview with Marie Speziale and the author. 144.

¹⁰⁷ Interview with Michelle Rakers and the author. 124.

¹⁰⁸ Interview with Ginger Turner and the author. 182.

creating and promoting more early childhood music programs that are accompanied by caregivers will provide more opportunities for music creation in the home. Classes¹⁰⁹ that are offered in programs such as in the Eastman Community Music School may be used as a model for expansion to additional cities.

2. Both music organizations and professional trumpet players have an opportunity to promote and showcase the trumpet profession as well as to provide mentorship opportunities to non-male identifying trumpet players. Professional orchestras and bands may provide outreach concerts to K-12 students that feature non-male identifying trumpet soloists. Organizations such as the International Trumpet Guild and the National Trumpet Competition may feature more non-male identifying trumpeters in concerts and masterclasses as well as providing scholarships to non-male identifying student trumpeters to attend conferences and competitions. These trumpet organizations, as well as professional ensembles, have an opportunity to create mentorship programs for non-male identifying trumpeters. Professional trumpet players also have an opportunity to promote non-male identifying trumpet players in their teaching and in masterclasses.
3. It is imperative that educators support non-male identifying students with unbiased instrument selection. It is also imperative that middle school through collegiate educators support non-male identifying students with equal access in both the band and orchestra ensembles. Even though auditions may be used to place students in these ensembles, school is a place for learning and if students never have an opportunity to play in an orchestra or band based on their auditions, the likelihood of them pursuing that ensemble

¹⁰⁹ Eastman Community Music School. "Early Childhood Music Program." Accessed August 2022. <https://www.esm.rochester.edu/community/programs/preschool/>

for a career is limited. Providing an opportunity for students to experience both band and orchestra ensembles is imperative for their future career prospects.

4. From the distribution of the job listing through the final selection of the candidate, biases in the audition process should be minimized. Ginger Turner stated, we need to “Make sure that the organizations advertise to everyone at every school, not just at the Juilliard’s and the Eastman’s. There are lots of state schools that have great players at them as well.”¹¹⁰ In reference to screened auditions, Nancy Taylor said, “If they're going to be screened, they should be screened all the way through. Then if it's screened all the way through, it may improve representation.”¹¹¹

These strategies will help support the population pool of trumpet players and minimize biases into professional ensembles. This should result in better representative gender distribution in these professional ensembles.

Moving forward, the following points are recommended for further study:

1. Examining why only 18% of trumpet players in the institution pool over a twenty year span were female.
2. Exploring why there is less gender representation of female trumpet players in the top eight orchestra versus the premier military concert bands.
3. Expanding this study to include other brass instruments.

¹¹⁰ Interview with Ginger Turner and the author. 183.

¹¹¹ Interview with Nancy Taylor and the author. 169.

In reflecting on the data within this paper, I was surprised by a few results. Given recent increased diversity advocacy initiatives in educational institutions, I had expected there would be a larger increase in non-male representation in the institutional pools over the past twenty years. This has not been the case. Perhaps an increased and more focused advocacy effort in the arts sector (specifically with traditionally gender-stereotyped instruments) may be needed to increase the non-male identifying representation in the institution pool in the future. Depending on the extent to which my strategies are implemented, the length of time may vary to see results, as minimal effort may take several generations. Additionally, showcasing non-male identifying trumpet players prior to students selecting their instruments and throughout their K-12 educational years is an essential element of my strategies to increase gender representation in the institution pool, thus providing the potential for better representation in future auditions.

In addition, I discovered that there was improved representation of female trumpet players in premier military concert bands versus that in top orchestras. Since there is a very similar audition process, I anticipated the representation to be similar between the two. One factor that may contribute to this anomaly is that prospective non-male identifying applicants can see other non-male identifying trumpet players currently represented in the premier military concert bands. Since seeing representation was important to the majority of my interviewees, it may be important to other prospective applicants as well.

Finally, Michelle Rakers stated that there have never been any female low brass musicians in the President's Own Marine Band. Even though there have only been five female trumpet players in this ensemble since it began in 1798, I was expecting to see female low brass representation in

this ensemble as well. This may indicate that there is not enough non-male identifying low brass representation in the institution pool and in K-12 grades. Based on the study by Abeles and Porter¹¹² which surveyed adults and asked them which of eight instruments that they would encourage their hypothetical fifth grade son or daughter to play, both the trumpet and trombone had similar outcomes towards encouragement for their sons rather than their daughters. Since this is a reflection of gender-stereotyping of instruments during the selection process, similar strategies to those in which I created to increase gender representation for trumpet players would be applicable to low brass.

I am proud to bring to light the data and history gleaned from my research and interviews with trailblazing women in the trumpet field. My research indicates that there is a notable difference in the representation of non-male identifying trumpet players in the institution pool to that of the premier military concert bands and top eight orchestras. As such, the implementation of my strategies provides an opportunity to improve this representation. I look forward to sharing my analysis and strategies via this dissertation and at future conferences with the hopes of contributing to and advancing improved gender representation in the trumpet performance profession.

¹¹² Abeles, Harold F., and Susan Yank Porter. "The Sex-Stereotyping of Musical Instruments." *Journal of Research in Music Education*, vol. 26, no. 2, 1978, 66.

APPENDIX A: Jennifer Marotta Interview with Ellen Shinogle

May 11th, 2022

- 1. In early childhood (prior to attending formal school), were you exposed to music? If so, explain how and what exposure you had.**

Aside from basic listening to current popular music on the radio, I had no exposure to music.

- 2. Did your family partake in music experiences? Please explain.**

Nothing aside from listening to music in the car/at home, and dancing at family weddings.

- 3. Describe your experiences with your first trumpet music instructor. (e.g. environment, teaching style, support level, critiquing style, etc.)**

My first teacher was my middle school band director. She played cornet, and would often do lots of call and response with the entire band, so I heard her play lots. She did lots of great ear training, and had a challenge for us to play all 12 major scales with no mistakes under a minute. If you did it, you got your name on a sign and had a pizza party. She taught solid rhythm, scales, and ear training, which created a really solid foundation for me.

4. In your beginning trumpet years, did you have a female trumpet performance role model?

If so, how were you influenced and why was this important?

My middle school band director was a female cornet player.

5. Did you experience peer pressure in the following categories:

When you selected the trumpet?

If so, please explain.

No, my beginner band director said I sounded best at the trumpet, so I started on that.

Student to student peer pressure while in school/university?

If so, please explain.

No.

**Community influenced pressure on your career decision from your guardians,
friends, teachers, counselors, etc.?**

If so, please explain.

No.

6. What are your thoughts about the representation of women in the trumpet section in the premier military band or orchestra that you perform(ed) in?

Why?

When I was in the “President’s Own,” there were three of us female trumpet players out of 18. I felt that the audition process was very fair and unbiased, and my fellow trumpet colleagues treated me as an equal, so thankfully, gender never felt like any issue.

7. Does the gender distribution in the trumpet section of your ensemble (presently or when you were involved with the ensemble) affect non-male identifying prospective applicants?

Please explain your response.

I would guess that since there have been five female trumpet players, one of which became a conductor, that female players would see it as a group that doesn’t discriminate based on gender.

8. Did you have a mentor(s) prior (or during the process) to winning the audition for your ensemble?

If so, please explain how they contributed to your success.

Barbara Butler was my teacher for four years before my audition, and I studied with John Hagstrom the year before I won the Marine Band audition. Barbara was amazing and helped me to be a balanced player, and John played in the Marine Band, so his coaching was very helpful as

well.

9. Was one of your mentor(s) female?

If so, what specifically did she additionally contribute to your career because she was female?

Yes, Barbara Butler. When I was in college, there were very few female college trumpet teachers, and she was someone I looked up to as a strong role model.

10. Were you ever treated differently in the music industry solely based on your gender?

If so, please explain.

I have lived and freelanced in about five different US cities. In four of them, I felt very fairly treated. In LA, I do notice and hear more sexist comments in the freelance world. There is a “boys club” mentality in some of the musical subgroups, and it’s the first time in my career where I’ve really noticed and felt the gender difference.

11. Were there obstacles that you had to overcome prior to winning your audition?

If so, please explain how this affected you.

Just getting my trumpet playing in a place to win the job!

12. Have screened auditions been one of the methods to increase gender representation?

Please explain your answer.

When I auditioned, it was a screened audition until the final round.

13. What alternative methods could be implemented to increase gender representation during the application/audition process?

I think that the issue stems from a younger age. Getting women to feel confident to pursue trumpet in the first place will up the odds of a female winning a job. I have been to auditions where there were no females auditioning. The odds are much lower if they don't show up in the first place.

14. How did you find opportunities to advance your career prior to winning your audition?

Hard work, being a good colleague, and working hard to maintain good relationships so that people would hire me.

15. Please list your suggestions on how to increase non-male representation in classical trumpet specifically in the following stages of their trumpet career:

The beginning of formal education through the high school years

So many band directors guide students to instruments based on gender and not based on what

they'd actually be best at. I'm grateful that I had a teacher that was smart enough to know that.

Through collegiate education

Not only educating women, but men, to know how to act/treat women. The more women/POC we see in colleges, the more it will be normalized.

During the post-collegiate trumpet musician's career

Educating men to know that just because a couple decides to start a family, that it doesn't mean the woman will become "less," while this never seems to apply or be a thought when a man has a child/family. Assuming a woman won't take a gig because she's pregnant/had a baby, etc.

16. Please list your suggestions on how the music community could increase the representation of non-male identifying trumpet sections in premier military bands and orchestras.

The biggest step is getting more women to the actual auditions!

APPENDIX B: Michelle Rakers Interview with Ellen Shinogle

July 29th, 2022

1. In early childhood (prior to attending formal school), were you exposed to music?

If so, explain how and what exposure you had.

Rakers: I come from a family of 11 and everyone played an instrument. Three of my brothers played trumpet. So trumpets were around. One Sunday morning, my parents were away at church. I was around three or four years old and my brother, Kevin, taught me a C major scale. When my parents came back from church, I played a C major scale for them. My mom also recalls me singing some of the solos that some of my siblings were working on. I was the youngest and I was always listening to music. We had two organs and two pianos. My dad played the accordion. So music was always around.

Shinogle: Wow, that's impressive. You had your own little family band.

Rakers: We did, however we didn't do anything with it. But we did have a family band.

2. Did your family partake in music experiences? Please explain.

Rakers: If you mean going to concerts, it was rather minimal. We were a blue collar family. My parents worked very hard and were always very busy, but somehow my mother made all the time necessary to get me to lessons or buy me the trumpets I needed.

3. Describe your experiences with your first trumpet music instructor. (e.g. environment, teaching style, support level, critiquing style, etc.)

One of my older sisters was 17 years older than me and was my band director in elementary school. There were some bad things with that because of her teaching techniques including some abuse. So that was not a good thing and I was around it a lot early on. This was also combined with pressure when I was a child. But luckily, by the time I was in seventh grade, I started taking private lessons with Marcia LaRue at my local university, Southern Illinois University Edwardsville. Marcia set me up with Clarke Technical Studies, Concone Lyrical Etudes, and just put me on a good path. She kind of shut down some of the things my sister was having me do. At that point, my sister was having me take ten different solos to compete with at the Solo and Ensemble competition, which included playing baritone and French horn. Luckily Marcia, my private teacher then, said to my sister, “You are going to ruin her embouchure.”

Shinogle: So you started taking private trumpet lessons in the seventh grade. Did you play any other instruments before that?

Rakers: I started piano when I was four or five and trumpet around seven years old.

Shinogle: That is still pretty early to start on trumpet.

Rakers: Yes, and it was good, but my sister pushed me so much. When I was really young, I was playing the Goedicke Concert Etude, which was fine, but the next year she was pushing me to

play the Arutunian Trumpet Concerto, which was really too difficult for me at the time. So I always considered that a failure and as a result, it ingrained some serious doubts in my ego. I had to overcome that and it took a long time.

4. In your beginning trumpet years, did you have a female trumpet performance role model?

If so, how were you influenced and why was this important?

Rakers: I was lucky to find Marcia LaRue for my private teacher and Susan Slaughter was a good role model. But she was the only one I really looked up to. If she missed a note, in my mind it was related to being a female, that women can't do this. Imagine the pressure that she must have felt!

5. Did you experience peer pressure in the following categories:

When you selected the trumpet?

If so, please explain.

Rakers: No, there wasn't any pressure when I picked up the trumpet. There also wasn't any blowback that I was supposed to play flute or something. My sister played the saxophone and she ended up going to Interlochen Academy. She also played piano really well. I have a brother that played trombone and another one that also played saxophone, so it was a nice mix of instruments in my family.

Student to student peer pressure while in school/university?

If so, please explain.

Rakers: I didn't go to a high school that had a music program, so I didn't feel any pressure in the school setting. I went to an all-girls boarding school in Indiana. Once a week, I would travel to the local university, University of Evansville. I took private trumpet lessons with a great teacher named Jim Burson and private piano lessons with Greg Davis. So through high school, I took private lessons. I also went to Interlochen for a music camp one summer. I also didn't feel any pressure there, but it was eye-opening to see so many great musicians.

There was one time at a summer camp at the University of Illinois that an instructor, Mike, would not give me any first parts. He kept giving it to a guy that couldn't play the trumpet parts, over me, who could. I mentioned that to somebody in college and they were like, "Oh yeah, that makes sense from Mike." But I don't know more than that. There wasn't anyone who could document it.

Also, when I was a young girl, we did this thing in my band where we would wear all the medals that we won individually on our band uniform. I had a lot of medals all over the front of my uniform because my sister pushed me so hard in the competitions. I remember a boy saying that I couldn't have possibly won all of the medals, they must be my brother's.

When I was in college, I attended the Aspen Summer Music Festival and studied with Chris Gekker. I got great fundamental training from him. But I remember at one point, he said something about women not being as strong as men. He might have had a point in terms of our physical musculature. He said, "You have Susan Slaughter and then you have Phil Smith. She doesn't play as strong as Phil Smith." Other than that, I did get support. I felt my struggles were

from within, not necessarily external because I had lots of opportunities at the small university that I went to.

Later on in life, I had auditioned for the Marine Band four times and advanced to the next round every time except the first time. After that, I took a break from trumpet playing since I felt that I was hitting a wall. So I took two years off of music. I was up in Michigan and ended up coming back to it. About three months later, I took a lesson or two with John Hagstrom, who had a very scientific approach to playing. It was really good for me. It really got me through that wall. I then went back and finally won my fifth audition for the Marine Band. I was embarrassed to keep going back, but I didn't want to audition for any other bands. That was the band that I really wanted to be in. And I finally won a spot.

Shinogle: I was talking to Nancy Taylor and she mentioned that you were friends by the end of all those auditions.

Rakers: Totally. Now Nancy was the first female trumpet player in the Marine Band. Susan Rider was the second. I was the third woman followed by Jennifer Marotta, and Amy McCabe was the final one. But now Susan and Amy are the only two women in the trumpet section of seventeen or eighteen.

Shinogle: When you auditioned, was it a blind audition?

Rakers: It is screened all the way until the finals. The final round is where they have the person

auditioning sit down and play duets or something with a section or principal player. Also, when they take the curtains down for the final round, the auditioning person sees like ten or twelve people in uniform. The first round is usually three of the principal trumpet players— solo cornet, principal trumpet, and maybe one other high assistant as well as the two assistant band directors.

Community influenced pressure on your career decision from your guardians, friends, teachers, counselors, etc.?

If so, please explain.

Rakers: My mom was worried that I wouldn't be able to make a living doing it. I think she was happy and very proud of me to have made it.

Shinogle: Did any of your other siblings go into music performance as a career?

Rakers: My sister was a middle school band director and stayed with that. She also got her doctorate in music education. But she was the only other one to stay in the music profession.

6. What are your thoughts about the representation of women in the trumpet section in the premier military band or orchestra that you perform(ed) in?

Why?

Rakers: It's increasing, but it is a long way from being anywhere close to balanced. What concerns me more is the low brass section. The Marine Band has never had a female musician in

the trombone or tuba section. I think it is related to band directors pushing kids in certain directions of instruments, but I haven't done any research on that.

Shinogle: Nancy Taylor told me that you had a 40th anniversary celebration of the first female to enlist in the President's Own.

Rakers: Yes, Ruth Johnson was a French horn player that won the audition in 1973. She was the first female brass player in the Marine Band.

What is really interesting is that at the International Women's Brass Conference (IWBC) in Denver, I met an elderly woman who mentioned knowing of me as a conductor in the Marine Band. This woman told me that she wrote a letter after WWII, maybe 1948, to the director of the Marine Band. At that time, the director said in the letter, "I am sorry, but we are not accepting women into the band." They did create a women's band during WWII because the men were being deployed. This women's band was needed for concerts to raise money for bonds. It is so sad that they disbanded this women's band. It's almost like they had a place to breathe and experience what their life could be like as a musician, but then they took it away. It was heart crushing for many of them. There is a woman at Arizona State University, Dr. Jill Sullivan, who has documented all of this in her book, "Bands of Sisters."

For my doctorate, I did research on women being left out of the conducting scene and relating it to Marin Alsop breaking the glass ceiling. Especially in college, I think our education system needs to address not just the conductors themselves, but in the ensemble as well, so that they

better understand that we are culturally conditioned to see and view men and women in certain ways.

7. Does the gender distribution in the trumpet section of your ensemble (presently or when you were involved with the ensemble) affect female prospective applicants?

Please explain your response.

Rakers: It was really great to see that so many women won their competitions at the International Trumpet Guild Conference (ITG). This was the case as well in the jazz competition. It's like we are no longer standing in our own way. So, I think the same goes for these military auditions. It is important that women have a support network of people encouraging them to take the auditions. I don't see anything that can speak to the Marine Band process that would withhold a woman on trumpet. I would say for trombone or low brass that it is potentially a little different. There still are these nagging issues with men, such as, "How do you know she is going to have the endurance?" Or "Can she hold her sousaphone while marching?" These questions are still there. But for trumpet playing, I don't see that unless it's in the subconscious mind for some of these people. I don't think that any trumpet player in the Marine Band is going to judge a woman any differently than a man playing the trumpet.

Shinogle: This is really good to hear. I wish there was better female representation in the trumpet sections of orchestras though.

Rakers: The representation in Denmark is still a problem. There was a Norwegian woman who I

heard was an awesome trumpet player. She was held on trial for maybe a half a year with a group called the Aalborg Symphony Orchestra. She sounded great, but ultimately didn't get the position. There was also a female trombone player in the same orchestra. In her breaks, she would sit there knitting. The trumpet player on trial also knitted while the guys were on their phone. So maybe it wasn't okay for her to knit while she was on trial. It is a stupid thing to speculate about, but we do have to consider things like this and how we are being perceived when on trial for something. We have to be a little more on guard, I think.

Shinogle: I'll keep that in mind as it seems these little things make a difference.

Rakers: Yes, it's somebody's impression of you. It's similar to a conductor walking on stage. During that one minute to get to the podium and settled in, many in the orchestra have already made up their minds about you. It all counts.

Shinogle: I was told once that the audience hears with their eyes and I think that is very true.

Rakers: It is very true.

8. Did you have a mentor(s) prior (or during the process) to winning the audition for your ensemble?

If so, please explain how they contributed to your success.

Rakers: Having a mentor is one thing I have always struggled with. I have never had a mentor. In

conducting I've never had a mentor. I feel like I've been left out of situations because I didn't have a mentor advocating for me. I have talked to Marin professionally for things with the Marine Band that she wanted. But it was hard for me to ask her for favors, like advice. Even though I had a professional conducting position in the Marine Band, I was being shut out when I literally was asking for a mentorship. When I went back to IWBC to conduct Monarch Brass this year, I was able to get in contact with Marin through a connection. Now, I get to go back to Vienna at some point to see Marin's conducting. I am going to meet with her for a week and shadow her and also have the opportunity to ask questions. It's taken a long time to have the courage to ask for this.

9. Was one of your mentor(s) a woman?

If so, what specifically did she additionally contribute to your career because she was a woman?

N/A

10. Were you ever treated differently in the music industry solely based on your gender?

If so, please explain.

Rakers: I feel that I am being treated differently now. At a recent conducting competition, I got a comment in my feedback about my legs when I see men doing weird things and there is no mention of it. I was told, "That I stood like a cowboy." This is apparently not okay for a woman. So how am I supposed to stand? I don't think I have ever been told that. My conducting

philosophy is to not take away from the music and also not make it about me. You can see conductors who make it about them. Sure, maybe I can temper some of my movement in my lower half. But I thought it was extremely unfair. I think that is gender based. Another thing is my hair color. I think I will have to color my hair as it's supposedly not okay for women to have gray hair. When you look at female conductors, very few are gray haired. But guys with gray hair are accepted. I don't think I have been treated differently in my trumpet playing though. I think that's always been an internal battle for me.

When I was in the Marine Band, there was a woman, Sabrina Alfonso, that would conduct an orchestra in Key West. She was trained by one of the greatest conducting teachers at Peabody. She was a really fine conductor with good technique and good emotion. She wasn't getting opportunities so she started her own ensemble. Marin Alsop also started an ensemble in Colorado because she also had to make her own opportunities. At this point I, along with three other women, are starting a women's brass ensemble in Denmark. It's a lot of work to start your own ensemble, but it helps with opportunities as it's your own network.

Shinogle: Very true. What was the process like in the President's Own going from a trumpet player to a conductor?

Rakers: There's an audition process. There's also a Marine Corps rule or law that the conductors have to come from within the Marine Corps. As you can imagine, that's a small pool of candidates which come from the Marine Band or the nine or ten Marine Fleet Bands. In my case, it ended up being three of us from within the Marine Band auditioning. For the first round, we

had to pick a transcription, a piece originally written for band, as well as a piece by Grainger, the National Anthem, and Stars and Stripes. This gave a baseline of our conducting. Fortunately, I had enough conducting experience at that point that I won based on that first round. I also previously auditioned after being in the band for three years when a conducting spot became available. However, I didn't advance out of the first round that time. It was exciting to be the first woman conductor. But, they still haven't had the first woman leader of the band as I left. So that needs to happen in this band and the other ones as well.

11. Were there obstacles that you had to overcome prior to winning your audition?

If so, please explain how this affected you.

Rakers: I never felt that I got a lot of joy out of playing trumpet. I think that goes back to my childhood with my sister, which is a little heartbreaking. So that's why conducting has meant so much for me. That's why I have gone in that direction. When I first conducted a Marine Band ensemble, we played Alfred Reed's Symphony for Brass and Percussion, and I was so jazzed from the energy that I felt between me and the ensemble. That's what it's supposed to be like. I think that's what a lot of people feel on their instrument. But I was not able to feel that on my instrument, whether it was piano back then or trumpet. I always felt pressure on those things. So for my trumpet playing, I was holding myself back even though I was given opportunities. They wanted me to succeed. Had I not set those internal boundaries or walls, I believe I would have been more successful.

Rakers: Have you met Amy McCabe?

Shinogle: Yes, I have met her a couple of times at IWBC.

Rakers: I can't say enough how super, super sweet she is. She played for me back when I was doing a conducting seminar at Northwestern. Since Amy went to Northwestern, we talked as she was interested in the Marine Band audition. She played for me and we just talked about the audition. Well, she auditioned I don't know how many times, maybe five? During one of the breaks, I pulled Amy aside as she was about to leave to talk to her. I told her to not give up and to please come back for the next audition. I think she won the next audition. I never had somebody doing that. I really like to be that person saying, "Come on!" Anytime I get a chance to work with an honor band with kids, I talk about these issues. I tell them, "Find a mentor. Find somebody. Seek people out and don't be afraid to ask. If you are afraid, pretend you are somebody else who is not afraid. Get past that."

Shinogle: It is so important to have a mentor. Who knows, if you didn't say that to Amy, would she have taken the next audition or not?

Rakers: I don't know if she remembers that. I certainly remember it. She was so close to winning that time. I just remember running to her and telling her to please come again. The more auditions you take, the more you learn about yourself, no matter if you win or lose. You learn something.

12. Have blind auditions been one of the methods to increase gender representation?

Please explain your answer.

Rakers: Absolutely, it's a very fair process, but you only get like four or five minutes to play through the first round. Some of the musical things the panel is listening for in the auditionee is if they have a good sense of rhythm, a good sound, good technique, and good articulations. When I was running those auditions, I probably ran thousands. I insisted that they say, "The candidate or this player," but inevitably they would keep saying "he" and sometimes you could almost tell when the panel suspected it was a woman. I told them it's not difficult to say candidate or player. It's not that hard to remember.

13. What alternative methods could be implemented to increase gender representation during the application/audition process?

Rakers: I think this speaks to how much we create situations for college students to see other women/minorities in the profession. If colleges are only, or mostly, bringing in men to offer special masterclasses, I think young women and other minorities miss out. I think a trumpet studio teacher needs to be extra aware of the influence it has, even subconsciously, with the representation he or she chooses to invite. This is to say, if it's an all-male studio, is it okay to just bring in white men to help coach? I do not think so because it is equally important for these young men to see and become more aware that other minorities are in this profession. I think it needs to develop in this sort of grassroots system of who these trumpet studios bring in as guest lectures.

14. How did you find opportunities to advance your career prior to winning your audition?

Rakers: I went to the University of Evansville because I was taking lessons with the teacher there and he saw that I wasn't applying to places like Juilliard or the Eastman School of Music. He said, "Why don't you consider the University of Evansville because there's the Evansville Philharmonic and they have an opening on the second trumpet that you could probably win at the audition." So, I did that. I had orchestral experience all through college sitting next to my teacher. But I sometimes wonder, if I had been a guy, would he have pushed me more to understand how aggressive you have to use your body to fight through things at that time? I didn't learn that until later in my life.

15. Please list your suggestions on how to increase female representation in classical trumpet specifically in the following stages of their trumpet career:

The beginning of formal education through the high school years

Rakers: The high school band director could bring in various guests to talk with the band or play with the band. They have plenty of white guys that they have seen play their instrument, but what about bringing in the minorities.

Through collegiate education

Rakers: Same.

During the post-collegiate trumpet musician's career

Rakers: Find your network.

16. Please list your suggestions on how the music community could increase the representation of women in trumpet sections in premier military bands and orchestras.

Rakers: I think that if we are providing more visibility of minorities during the formative years, that will gradually shift the balance, but it will still take time. Women, especially young women, have to have grit to stand alone and be strong.

August 24th, 2022

1. In early childhood (prior to attending formal school), were you exposed to music?

If so, explain how and what exposure you had.

Speziale: Yes, I was definitely exposed to music in my early childhood. Although my dad was a cigar maker with only a third grade education, he taught himself to play banjo, guitar and mandolin by ear, very likely sometime during his early teen years. He had such a great ear. He taught himself to play chord changes but could not read a note of music. Musically, he was very active in New York but when he moved our family down to Tampa, Florida, he became enchanted with the Afro-Cuban music, which is what we now know as salsa. Actually, the area of Tampa we lived in was known as Ybor City. At the time, Ybor City was not only an ethnically diverse community, it was also known as the cigar capital of the world. Since we had an upright piano in the house, he decided to learn how to play it. There were a number of Cuban bands in our community, and for the longest time, my dad found himself as the only Italian playing in one of these bands known as Cuban conjuntos. As I said, he taught himself to play piano strictly by ear. His style of piano playing fit in perfectly with the rhythm section of the conjunto and served to support the three trumpets and singers.

Lucky for me, the band, one that my dad actually organized with a friend of his, would come and rehearse at our home. So, my first exposure to live trumpet playing was in my living room. This was before any mention of a band program at my elementary school. I used to love to follow my dad around and go to rehearsals with him. I just loved the Cuban music.

Shinogle: Do you have any siblings that play music?

Speziale: Yes, I have a sister that played music too. She studied piano for a while, but she wasn't really interested in any lessons or practicing.

Shinogle: Okay, so I would say you had lots of exposure to live music.

Speziale: Yes, lots and lots. There were a number of social clubs in our community that served the different ethnicities— Italian clubs, Spanish clubs, Cuban clubs. These clubs contributed to the cultural life of our unique community, providing weekend entertainment in the form of variety shows, dances, picnics and benefits. This was all at a nominal cost for families with very little disposable income. And there was music, always music.

Shinogle: I love that you're surrounded by music. Absolutely.

Speziale: Always joyous too. I have never thought about it, nor have I ever even stated it in any interview, but it's pretty obvious that my background in music was always tied to a very joyous experience, a very joyous occasion. This was even before I started playing trumpet and it has stayed with me throughout my career!

Shinogle: Yes and that's important, very important.

Speziale: Absolutely.

2. Did your family partake in music experiences? Please explain.

Shinogle: So then that answers number two as well. So how about we move on to number three?

3. Describe your experiences with your first trumpet music instructor. (e.g. environment, teaching style, support level, critiquing style, etc.)

Speziale: I have to say, Ellen, I can't begin to know what my career would have looked like without my first trumpet teacher, Mr. Price. He was remarkable in his ability to teach the fundamentals of trumpet playing and actually not just the trumpet. When I first met him, he was teaching at the junior high school level and building quite a career for himself. He was an excellent trumpet player, but his passion was teaching. He loved working with kids and he was equally as successful working with wind players, percussion, and other brass instruments. But the trumpet was his main instrument. I'm not sure how I can describe what an incredible influence he was. He was very thorough in his teaching. We didn't move on in our lessons until he made sure that we covered all of the fundamentals. He wouldn't let me get by with anything. If it wasn't at the highest level possible, the music would be assigned again. Even after 70 years, I go through my books and I am grateful to see all his markings and notes of instruction. He was very, very organized, exceedingly inspiring and had a wonderful personality. I was already motivated, but somehow he seemed to find ways to keep me challenged. He had a remarkable way of working with youngsters. Once we started working together, he understood that I was really invested and excited about playing trumpet. I can remember anticipating my new Arban's book, new book recommendations, or any new assignments with such enthusiasm. He continued

to motivate me in ways that I can't even describe, even after all these years. Whatever concerns my dad may have had that I would leave the trumpet, like my sister left piano, were quickly dispelled once I started working with Mr. Price. My dad realized that there was something very special going on.

Mr. Price suggested to my dad that if there was a way to get me to the junior high school where he taught, I would receive more than *just* the weekly lessons with him, but also a daily dose of his concepts. So, my dad and mom went out of their way to make arrangements for me to attend the junior high school in Sulphur Springs, which was quite a distance from our home. In those days, it was a huge sacrifice, especially logistically, since there were no expressways. Both of my parents were cigar makers, working side by side. In order for my dad to get me to school on time, he would go in to work a half hour to 45 minutes earlier than my mom to prepare the molds for the cigars. He would then come back to our home to pick up my mom and me, drop my mother off at the factory so that she could complete the work that he prepared while he drove me to school. He would then go back to the factory and they would work the entire day. At the end of the day, he would drive all the way back to Sulphur Springs to pick me up and then drive me home. Many days he would have to wait on me for marching band practice or extra rehearsals. My dad did that for three years through junior high school.

When Mr. Price was appointed band director at Chamberlain High School— the premier high school at the time, which was even further away from our neighborhood than the junior high school, my dad made that drive back and forth for two more years, just so that I could continue to learn from Mr. Price. He did this *every* school day. In fact, when I graduated from high school,

my friends asked, “Is your dad going to walk with us when we graduate?” So yes, they really, really sacrificed so that I could have that extraordinary amount of time with Mr. Price. It was a gift beyond anything that I could have imagined. It was really amazing.

Shinogle: That is really amazing.

Speziale: To work with your teacher not just once a week, but to have him there, reinforcing his concepts every day, is a truly exceptional experience.

Shinogle: It sounds like quite an exceptional experience especially with how wonderful of a teacher he was and how thorough he was with fundamentals.

Speziale: It was a real comprehensive approach to learning. It was always about the sound and always about the tone. He stressed technique too, but he would say, “I don't care if you can play ‘The Flight of the Bumblebee’ hanging from your toenails. If you don't have a good tone, nobody wants to hear it.” When you’re ten or eleven years old trying to practice “The Flight of the Bumblebee,” that sticks with you.

Shinogle: Wow, what a wonderful teacher!

Speziale: He was remarkable, just remarkable. I've had a lot of mentors along the way and a lot of influences professionally, but my career really rests on what he taught me. He built that solid foundation for me.

4. In your beginning trumpet years, did you have a female trumpet performance role model?

If so, how were you influenced and why was this important?

Speziale: I did not have a role model until I got to the Cincinnati College-Conservatory of Music (CCM). My role model was Betty Glover, the first woman bass trombone player in a major symphony orchestra in the United States. To date, she has been the only woman to hold that title. In fact, I just accepted an award from the International Trombone Association (ITA) on her behalf.

Betty first won the principal tenor trombone job with the Kansas City Philharmonic Orchestra. She subsequently won the principal job in the Columbus Symphony Orchestra, which she accepted. Unfortunately, the orchestra went on strike and folded before she even played a note with them. She wanted to get back to Ohio because she was married to Ernest Glover, second trombonist in the Cincinnati Symphony and director of bands and brass choir at CCM. Her path to the bass trombone job with the CSO occurred when their bass trombonist became ill during the beginning of a performance. Fortunately, she and Mr. Glover lived close to the hall, so Betty was able to get there rather quickly. If my memory serves me correctly, she actually used the bass trombonist's instrument and sight-read the rest of the concert. She filled in for a while and ultimately won the job.

Shinogle: It's amazing that the symphony was so accepting of her as a female bass trombonist which would have been a rarity, especially at that time.

Speziale: For sure! It was a rarity even when I won my job. My situation was similar to Betty's.

At the beginning of my junior year, the second trumpet player in the CSO became ill between the rehearsal and the concert. I received an SOS call from my teacher, principal trumpet of the orchestra, letting me know that they needed somebody to play the concert that night. The conductor of the CSO at the time was Max Rudolph. I wound up going in and sight-reading the concert. Recently, the CSO published an article featuring women of the orchestra who have shattered the glass ceiling. Below is a copy of that article describing my sight-reading experience with the CSO:

“Marie Speziale, retired CSO Associate Principal Trumpet

In 1964, Marie Speziale joined the CSO and became the first female trumpet player in a major U.S. symphony orchestra. But this was not Speziale’s first time to play in the Orchestra. Two years earlier, while studying with then-Principal Trumpet Eugene Blee at CCM, Speziale was summoned by Blee to sightread a CSO concert because the second trumpet player was ill. Music Director Max Rudolf conducted that concert, and he was so impressed with Speziale’s playing that he mandated, if there was to be a substitute player, it had to be her. She went on to play second trumpet for the remainder of the season and was subsequently hired to play third trumpet for an additional year. The national audition for Associate Principal Trumpet position was held in 1964, and Speziale won, serving in that position for 32 years before retiring in 1996.”

Shinogle: Did you ever audition for any other orchestras?

Speziale: I had one other audition, which turned out not to be a vacancy. It was the National Orchestra in Washington, DC. The only reason I went was because John Marcellus, the principal

trombone player at the time, and his wife were really good friends of mine. I hadn't taken any other auditions after the CSO, but for some reason I thought, okay, why not? Anyway, so I go, and I take the audition. Turns out that the person who was planning to leave the position had a change of heart and decided to stay. So nobody got hired. It was a bit of an unusual situation as I recall. Several months later, John sent me an article of an interview that Howard Mitchell, the National Orchestra's conductor, had given to one of the Washington newspapers. In the interview he mentioned hearing a great woman trumpet player in a recent audition. John scrawled in the margins of the article, "Guess who?" After that, no, I never took any more auditions. I was really happy to be in Cincinnati. It was home.

5. Did you experience peer pressure in the following categories:

When you selected the trumpet?

If so, please explain.

Speziale: When I was in the fourth grade, my elementary school added a music program, so we were given a music aptitude test. Based on my perfect score, the music teacher called my parents and explained to them that I seemed to have some potential for music and that he would love to have me in the band. When they started discussing instruments, I was asked what I would like to play. I said, "I want to play the trumpet." The band director said, "no, no, no, no, we need to think more in terms of flute or clarinet." Other people were also telling my parents, "no, no, you know, little girls don't play the trumpet." I could tell that my parents were interested in having me join the band, but there were some definite concerns regarding the financial responsibility associated with that decision. They didn't think they could afford an instrument, so they

suggested that I study piano since we had one in the house. I did so temporarily, but my heart just wasn't in it. Somewhere along the line, we discovered that a relative of a relative had a cornet stuck up in an attic somewhere. To this day, I remember going with my dad to pick it up. I was so excited, even though I actually started on a borrowed cornet. I *finally* got my way despite everyone saying, "Little girls don't play the trumpet, get her a clarinet, get her a flute, you know, even a saxophone." Anyway, I stood my ground. I wanted to play the trumpet. I think the fact that my parents found an instrument that we could borrow probably saved my life. I am so glad that the distant relative didn't have a clarinet or some other instrument.

Shinogle: So the reason why you wanted to play the trumpet so badly was due to the influence from the music that you heard growing up?

Speziale: Right. I think from the first time I heard the trumpet at the rehearsals in my home, I was hooked. There was just something about the sound that did it for me. It never occurred to me at the time that this was what I would want to do. I was so young. I was just a little kid.

Student to student peer pressure while in school/university?

If so, please explain.

Speziale: No, I never felt the peer pressure. I just let my playing speak for me. I won principal trumpet in all of the ensembles as a freshman at the College-Conservatory of Music. At first, I sensed that some of the guys, especially the grad students, had some bruised egos. They probably thought that they were going to be assigned principal spots. One of your upcoming questions

pertains to my mentors. Well, one of my most significant mentors was Ernest Glover, conductor of the brass choir, wind ensemble, and band. He was very sensitive to that rather unprecedented situation. Before posting the results of the placement auditions, he actually took time to speak with me, to prepare me for what was going to be a pretty heavy load for a freshman. He assured me that the audition committee was confident that I could do the job. He also let me know that he would be speaking to the members of the trumpet studio. In a sense, he was the person responsible for introducing me to my brass peers. That went a long way toward establishing an atmosphere of mutual support and respect in the ensembles. When I reflect on those years, it's obvious to me that that atmosphere was quite prevalent in all the ensembles.

Shinogle: That's good and very important. After that conversation, did any of the guys give you any difficulties or was it that they understood?

Speziale: No, not really. Maybe at the first rehearsal, one or two of them were thinking, "Yeah you're going to have to show me." As soon as we started rehearsing, it was apparent to them that I could do the job and understood the reason for the principal appointments. Also, I didn't flaunt the placement. I don't ever remember, especially at the university level, even a hint of anyone trying to sabotage me. Maybe a lot of that had to do with the times we were in. Things seemed a lot more innocent. Actually, I did have an uncomfortable, unexpected experience in high school. It was at an All-State Wind Ensemble rehearsal. Just like every other All-State music event throughout the country, students audition for the part assignments. This particular year, my first year in high school, I won principal in the wind ensemble. I sensed that there were a couple of older guys in the section that probably thought they should have been playing principal.

Fortunately, after every rehearsal break, I would always go back to my instrument way ahead of the call time so that I could prepare for the second half of the rehearsal. Interestingly enough, that was a practice instilled in me by Mr. Price and one that stayed with me throughout my entire career. Sorry, I digress a bit. So I'm back at my seat and picked up my trumpet to play a couple of notes and *nothing*. I mean, something was *clearly* wrong. Somebody had turned one or two of the valves around, probably thinking that they were going to sabotage me. Luckily, that's the only time I can recall anything inappropriate. That was not fun. It didn't make me angry, it just made me sad. To think that somebody would resort to that. Even though we were from different parts of the state, many of us knew each other from band competitions and music camps. We were all there to make music and have a good time. It was just very disappointing.

Community influenced pressure on your career decision from your guardians, friends, teachers, counselors, etc.?

If so, please explain.

Speziale: To this day, I can't remember that I even made a decision. To me, it was all about playing the trumpet. I just didn't look back. As mentioned earlier in this interview, my parents had made significant sacrifices in supporting my life as a trumpeter. We always had a roof over our heads, always had good food. It's not like we were destitute or anything like that, but both my parents grew up during the Depression, so if they couldn't afford it, they didn't buy it. They would tighten their belts to make sure that their children could live the American dream. They wanted my sister and me to have a good education and better lives than they had.

I seriously used to get so much attention because a little girl playing the trumpet was an oddity in the mid-twentieth century. In fact, when I was about 13 years old, I was in a small music group that was quite popular in the community. A gentleman representing the school system basically hand-picked four of us from different schools and brought us together for a trial jam session. That led to a featured spot on a radio broadcast which then led to television. With the emergence of television in the early 1950's, we found ourselves with our own local television show for 22 weeks. The group was made up of two high school and two junior high school students— organ, accordion, double bass and trumpet and we were named “3 Queens and a King.” Not your usual complement of instruments. We were in charge of putting the show together on our own, taking care of music choices and arrangements and even auditioning young people from the community to sing and dance (in/for) our show, “Date on 8.” It was on the Tampa NBC affiliate and was the quintessential variety show of the 1950's.

Shinogle: That's an incredible experience!

Speziale: It sure was! I was in junior high school and was 13 years old. That's what we did for about 22 weeks while keeping up with school work, lessons, and so many other activities. Again, it was unusual, because it was a little girl playing trumpet, not a little guy.

Shinogle: Wow, this was quite the experience you had! I also love the name of the ensemble.

Speziale: It's really kind of hokey, but the whole thing was definitely an unbelievable experience.

Shinogle: Let's look at the next question on the representation of women in the trumpet section. I know you were the first female trumpet in a major orchestra. I remember reading about Betty who was also in the brass section of the Cincinnati Symphony Orchestra.

6. What are your thoughts about the representation of women in the trumpet section in the premier military band or orchestra that you perform(ed) in?

Why?

Shinogle: Did any other women join the brass section during your time there?

Speziale: Yes, but it's too bad there wasn't more attention paid to diversity back in the last century. In the 1980's, the CSO boasted three women in their brass section: Robin Graham, principal horn; me in the trumpet section; and Betty Glover in the low brass section. I can't think of another orchestra during those years that had this unprecedented set of women brass players.

Shinogle: That is wonderful!

Speziale: Even though Maestro Rudolph was a European schooled conductor, which as we know, most Europeans resisted having women in their orchestras for the longest time, he had no issues with having women in his orchestra. If you were a competent musician and he liked your playing, you would be hired. For him, it was all about the music.

Shinogle: The way it should be.

Speziale: Exactly.

- 7. Does the gender distribution in the trumpet section of your ensemble (presently or when you were involved with the ensemble) affect non-male identifying prospective applicants?**

Please explain your response.

Shinogle: When you were in the symphony with Betty, do you think that encouraged female applicants like Robin, to audition? If prospective applicants knew that the Cincinnati Symphony Orchestra was accepting of diversity, were they more likely to audition?

Speziale: That's an interesting question. I really don't know if Robin was aware of the women in our brass section. Back in those days, we didn't have access to information as easily as we now have through the vast reaches of the internet, in all its forms. The likelihood of knowing that an orchestra was accepting of diversity was probably pretty slim, unless you happened to have friends in that orchestra. Now you just go to the orchestra's website and pull up the entire list of musicians. Pretty amazing!

- 8. Did you have a mentor(s) prior (or during the process) to winning the audition for your ensemble?**

If so, please explain how they contributed to your success.

Speziale: My mentor during the early part of my career was Bob Price, my first trumpet teacher. Ernest and Betty Glover and Eugene Blee, all Conservatory faculty and CSO musicians, were my

mentors during my college years. I have to give significant credit to my first conductor, Max Rudolph. I was such a young player when I first started playing with the CSO. I literally learned the orchestral repertoire under his baton. It was not *just* the repertoire. I learned how to be an orchestral musician. I would also have to include Arnold Jacobs, a master teacher that I had the privilege of working with in the middle of my career.

9. Was one of your mentor(s) female?

If so, what specifically did she additionally contribute to your career because she was female?

Speziale: Yes, Betty Glover. She is still alive. She is 99 years old and lives in Southern France. She was one of my mentors and my only role model. I came to know her first at the Conservatory where she taught brass orchestral repertoire. This woman was way ahead of her time in that regard. She put together the repertoire class at a time when other major music schools in the country hadn't thought to provide a class like that. She would do it on her own dime and/or cajoling the librarian of the orchestra into letting her borrow brass parts that the Conservatory did not own. I remember sitting in her class being mesmerized by this very accomplished, very dynamic, very articulate woman. When I found myself playing in the CSO for two seasons while completing my degree at the Conservatory, she and the few women in the orchestra were so welcoming. I remember with great fondness my first tour with them. I was just a junior in college at the time and could not believe my good fortune. We were on the road for a little over two weeks, on and off buses and trains. I was made to feel like part of the organization and not just a substitute. They helped me develop my "tour legs" as they called it. "Do this and

not that. Make sure you get to dinner early because when everybody converges on a place at once, you're going to be late and you can't afford to miss the bus." I was the recipient of all sorts of advice and privy to touring routines. It was just a really unique learning experience for a young player, something that you can't learn from a book. They even celebrated my birthday while on tour, complete with dinner and a corsage. It was a great, great experience.

Shinogle: They were really looking out for you.

Speziale: Unbelievably so! Back in the day, the orchestra had a reputation for being known as the gentleman's orchestra. I remember the gentlemen all came to work in suits, and the women wore skirts and high heels. It was very professional. I always had a sense that the folks in the orchestra were excited to see me do well, especially the members of the brass section, as I was a product of their teaching at the Conservatory. They had a vested interest in my success. It's not that they made things easy for me. In fact, from time to time, I felt the pressure to succeed since I represented their program at the Conservatory.

10. Were you ever treated differently in the music industry solely based on your gender?

If so, please explain.

Speziale: Even though I had the experience of being denied auditions because I was a woman, I never experienced the kind of treatment and discrimination that some other women have experienced in our profession. Abbie Conant's story [trombone] is a prime example.

11. Were there obstacles that you had to overcome prior to winning your audition?

If so, please explain how this affected you.

Speziale: In my junior year at the Conservatory, although I was already playing with the Cincinnati Symphony Orchestra, I was denied the opportunity to audition for the second trumpet position in the St. Louis Symphony. Back in those days, the job openings were advertised in print, by word of mouth, and personnel managers calling musicians from other orchestras asking for recommendations of people to hear. When the personnel manager of the St. Louis Symphony called my teacher, Eugene Blee, and asked him if he had anyone he could recommend for the job, he responded with, “Yes, as a matter of fact, I have a student who's actually playing with us right now on a regular basis. She's been doing a good job.” As soon as the personnel manager heard the word ‘*she*’, he told my teacher that the Maestro won't even hear her, much less hire her, no matter how well she plays. The personnel manager made it very clear that I was not to come because I would be wasting my time and money. I didn't let that experience deter me from what I wanted to do. I was going to play the trumpet, no matter what. I do remember my delight when several years later, I heard that Susan Slaughter got the job in St. Louis. I was like, “Yeah!!”

In my senior year, the third trumpet player in the CSO became ill and I wound up playing the better part of another whole season with the orchestra. It was during that time that the orchestra was growing in stature. Maestro Rudolf was bringing the CSO into national prominence. Since two of the three trumpet players became ill in two consecutive years, the management decided to add a fourth trumpet player. Even though I had played almost two complete seasons with the

orchestra, including tours, recordings, and Carnegie Hall concerts, I was not pre-advanced. I had to start at square one with everyone else.

12. Have screened auditions been one of the methods to increase gender representation?

Please explain your answer.

Speziale: Absolutely! It was the founding of the International Conference of Symphony and Opera Musicians (ICSOM) that helped facilitate communication among orchestras and the greater musical community. The format for national orchestral auditions became more standardized, with screened auditions becoming the norm. That's not to say that every audition is going to be run exactly the same. However, there are a lot of guidelines for the orchestras to follow. The advent of screened auditions provided a level playing field. As a result there are more women in orchestra positions across the country. When I first started playing with the CSO, there were only eight women. Today there are twenty-six women in the orchestra, including three women in the horn section.

Shinogle: When you were in the Cincinnati Symphony Orchestra, were the auditions screened until the final round?

Speziale: The audition that I won was not screened. Our orchestra started holding screened auditions in the late 70's and continues to this day. While we are talking about it, the screened auditions have benefitted the men as well as the women. Everyone advances on their own merit.

Shinogle: ICSOM standardizing screened auditions seems to have created a level of fairness across the board.

13. What alternative methods could be implemented to increase gender representation during the application/audition process?

Speziale: I think we are already doing it. We can see the increase in representation in the growth of the International Women's Brass Conference (IWBC). As a result of the success of IWBC, folks in the International Trombone Association (ITA) are paying a lot more attention to women players. I don't think representation has ever been a problem in the International Horn Society (IHS). I think they've always embraced women horn players. It was just a few years ago that the ITA had no women featured at their annual conference. I think they got the word because this year, they honored three women trombone players— all pioneers in the profession. Is it as fast as we want it to happen? Probably not, but I think it has as much to do with the fact that there are more men playing brass instruments.

14. How did you find opportunities to advance your career prior to winning your audition?

Speziale: Opportunities seemed to find me. I think it all had to do with Mr. Price's philosophy of always being the best that you could be no matter what, no matter where you were or what you were playing. It was all important. You had to be the best at what you were doing at the moment. That credo paid dividends for me. I don't know how else to say it. I welcomed and valued every opportunity to play and can't remember turning anything down, especially in the early years.

Even if it didn't pay, I would do it. Especially if they couldn't afford it, I would do it. It was my way of giving back. I've been so blessed. One of the most memorable experiences that I had as a youngster was going out to the airfield to play taps for service personnel returning home, sometimes in the middle of the night. Whenever they called, I would go. It was an honor to be able to do that!

15. Please list your suggestions on how to increase non-male representation in classical trumpet specifically in the following stages of their trumpet career:

The beginning of formal education through the high school years

Through collegiate education

During the post-collegiate trumpet musician's career

Speziale: I don't know how you can plan it, it's just happening. Just look at this past IWBC conference. There were women brass players from all over— all ages, all backgrounds. Pretty astounding! Back in my day, that was unheard of. For the first year or two in elementary school, I was the only little girl in the band. When I was in the sixth grade, I think we had a couple of girls playing flute and clarinet. When I was in junior high school, I was the only female brass player. In high school, there were another couple of girls that played the cornet. When I got to college, there were three, possibly four, of us throughout the four years. But to sit in an organization like Monarch Brass and be surrounded by all the women is an astonishing

experience. “Wow, it’s outstanding!” There are definitely more of us out there now. It’s just a domino effect. I am confident that it is already taking place. Every conference you go to you realize that IWBC is attracting more women brass players.

Shinogle: Yes, it is definitely affecting others like the example you gave of ITA.

16. Please list your suggestions on how the music community could increase the representation of non-male identifying trumpet sections in premier military bands and orchestras.

Speziale: Just think about all the women musicians that are winning jobs in the military bands these days.

Shinogle: Yes, exactly!

Speziale: It’s crazy. But when I was thinking about how to answer your question, it occurred to me that it is not the same in the orchestras. The major orchestras are: Boston, Philadelphia, New York, Baltimore, National, Detroit, Cincinnati, Pittsburgh, Atlanta, St. Louis, Dallas, Houston, Los Angeles, San Diego, San Francisco, maybe Seattle, but that’s not a union orchestra. So there are about fifteen to twenty major orchestras, times four trumpets, equalling a very elite club of trumpet players. We have no female representation now that Susan Slaughter and I have retired. Karen Bliznik was in the St. Louis Symphony for a while but sadly became injured and had to leave her position. I find it really interesting that we are making headway in the military band sector, but not the same kind of headway in the orchestral world.

Shinogle: When I was gathering the personnel lists from both the orchestras and military premier concert bands, I noticed that too, and was asking myself the same question.

Speziale: It would be interesting to hear what other people's perspectives might be on that. When you look at some of the major music schools in the country, although there are more women playing trumpet, their focus may not be on orchestral playing. There are some major orchestral programs in the country, like Juilliard, Rice, and Colburn. But when you think about it, the number of strong university band programs far outnumber the strong orchestral programs in the country. When I think of Northwestern, I don't think about an orchestra. I think about the conductor Mallory Thompson and the wind ensemble. Just like Eastman, you associate the school with the wind ensemble. That's not to say that they don't have excellent orchestral programs, because they do. It's just that their band programs are so well known, unlike places like the Shepherd School at Rice that doesn't even have a band program.

Shinogle: Yes, I went to Eastman for my undergraduate and I definitely agree.

Speziale: Yes, see what I mean? I am wondering if that has to do with why there are more successes in the military bands than in the orchestras? Perhaps that's why we're seeing more women brass players winning military band positions and wearing uniforms. The path to whatever position you wind up in definitely starts in the band programs.

Shinogle: That's a good point.

Speziale: If we were in Europe, it might be a different story, but not in our country. That's the only thing I can think of. We would have to have an orchestral emphasis starting at a very young age, perhaps at the elementary level. Thus far, I'm not seeing that happening much.

Shinogle: No, I didn't have orchestral exposure until high school. But even then, I had to go to an organization outside of my school.

Speziale: I rest my case. But that's the history of our country. Europeans have a rich orchestral culture. I was at a restaurant in Switzerland during one of our European tours and had a waitress who spoke with us about her love of Brahms' music. We were stunned! It's just a different culture there. That's just not part of the American way. Ours are bands.

Shinogle: Yes, it is a very interesting observation though. You've answered all of my questions. It has been such a pleasure speaking with you. I really appreciate your time and thoughts.

Speziale: My pleasure! I am happy to do it. Thank you for inviting me.

APPENDIX D: Nancy Taylor Interview with Ellen Shinogle

March 29th, 2022

- 1. In early childhood (prior to attending formal school), were you exposed to music? If so, explain how and what exposure you had.**

Taylor: My whole family played music. My father was actually a trumpet player in college. I found out much later that he was really more into singing, but he played trumpet in the jazz band. So all of us played music. My parents absolutely knew the value of it. We all took piano lessons. I am the fourth out of five children. My oldest sister played the flute. My brother played trumpet and my sister Nina played the oboe. I played trumpet and my little sister played piano. There was always music in the house when Dad would come home from work. He would put on some Stan Kenton. We would watch Lawrence Welk and talk about music stuff. So, yes, I was exposed to music.

Shinogle: You had a lot of music in the house growing up.

Taylor: Yeah. I didn't do Suzuki or anything like that, but my parents realized the importance of it.

- 2. Did your family partake in music experiences? Please explain.**

Taylor: We didn't have a family band. That would be cool.

Shinogle: That *would* be cool.

Taylor: My parents always went to the symphony. They always, *always* went to the symphony. After a while, if one of them didn't want to go, I would go. But, for as long as I can remember, they had season tickets to the symphony. I live in El Paso and we are geographically isolated. There's not a lot going on here, so if a show came to town, like, I remember a Chorus Line came and I went with my mother. I also went to see the Air Force band play and said, "Oh my gosh, there's a girl in there!" I was the only one who really showed great interest in it in my family. But yes, we went to shows and stuff like that.

3. Describe your experiences with your first trumpet music instructor. (e.g. environment, teaching style, support level, critiquing style, etc.)

Taylor: That was my brother. I started playing in fourth grade. I was eight years old. I've played the trumpet for 50 years! Is that incredible?

Shinogle: It really is!

Taylor: My first teacher was my brother and he was like, "You push down this [trumpet valve] button." He showed me the fingering chart and he's like, "Just figure it out Nancy." So I did. And then by the end of that hour, I played "You're a Grand Old Flag," which was the last piece in the Belwin Band Builder Book. And I thought, okay, I can do this.

Shinogle: You played a complete song in the first lesson?

Taylor: Well for so many years, I heard the trumpet sound– I heard Stan Kenton. I heard my brother, and my brother was very good. He ended up going to private school. He didn't play the trumpet past eighth grade, but he's four years older than me, so I heard him playing the trumpet a lot, and I knew what the sound of the trumpet was. We always watched Johnny Carson to watch Doc Severinsen. I remember every Doc Severinsen interview like it was yesterday. I was probably nine years old when I heard it. I think having the sound in my ear made a big difference since the comment that I always received when I was younger was, “Wow, what a sound!” It was like my voice.

Shinogle: Right. Did you continue to work with your brother?

Taylor: Not for very long. Shortly after, he went to high school, to the private high school. Then I studied with Toby Dry for a short while. I mean, six months, maybe. Then I started working with Larry Curry. I studied with Larry in junior high and in high school. He was a math teacher and he also played second in the symphony as well as first in the brass quintet that I play in now. It was my first experience with sexual harassment. It was my first experience with somebody very much recognizing that I'm a girl playing the trumpet. He made a pass at me at my last lesson. So halfway through my senior year, I stopped taking lessons with him. He was married. I was 17. He was 27. When you're 17, a 27 year old man might as well be 90. It's amazing that I kept playing. But I had the same experience with Dave Hickman. I had an even worse experience with Allan Dean. But I kept saying, “Goddammit, this is who I am. I am a trumpet player.” Even

when I was in fourth grade, they [classmates] were like, “Why aren't you playing the clarinet? Why aren't you playing the flute?” No other girls played the trumpet. Because it was a boy's instrument. But I was good at it. I was like, “No, I'm a trumpet player. This is what I do.” I remember when I was nine, somebody asked me what I wanted to be when I grew up and I said, “I want to be a trumpet player. I don't want to be like Mr. Jones, our band director. I want to be Doc Severinsen.” I really did. I tell you what, the day I met Doc Severinsen– now he knows my name. Like, what? You know what? I called my dad and I was like, “Guess what?”

But it pissed me off so much that people said I couldn't do it. So I made an extra effort to do it because I was a very quiet, shy child, believe it or not. I think I just got so pissed off at everybody saying I couldn't do it. Then having these men taking advantage of me because I'm a girl. Back then, there were no women superheroes. Sexual harassment wasn't even a word back then. The word “sexual harassment” came out during the Tailhook scandal in 1991. So there were no words to express this inappropriate behavior by my teachers. There was no support. It was the 1980's. We didn't speak up the way we do now. And I didn't even have girl trumpet players to talk to. I just thought, “This is wrong, and I'm going to just ignore it and go practice Charlier [trumpet etudes] for five hours a day.”

Shinogle: Did you eventually find a teacher after all of those experiences in which you had a more positive experience?

Taylor: Yes, Vincent DiMartino.

Also, when I was in the Marine Band, I dated John Hagstrom for several years. I consider him one of my best trumpet teachers. We talked shop and I learned so much about trumpet playing.

When I was 30, I took a lesson with Vincent DiMartino [trumpet performer and educator]. When I was 33 and got out of the Marine Band, I moved to Danville, Kentucky, and studied with Vince. I didn't have a job. I had \$5,000. I got a job at Baskin-Robbins. I lived in an attic apartment. It was awesome. I played trumpet with Vince every day. I understand that in Vince's past, he was not respectful to boundaries. I made it extremely clear at the very beginning that I was sick of that. He never did anything. He is such a joyful person. He was just like, "Yeah, play that high F again. Do it again. Do it again. You just played 17 high F's! How was that?" And I was like, "It was nothing." He said, "See? Playing the trumpet is simple. It's simple. Your high notes are up here and it's just simple." He was the first trumpet teacher who I felt really believed in me as a human trumpet player with lady parts. He was the first one and I was 30 something. So that's pretty amazing.

Shinogle: Yes it is. I've only had the opportunity to meet him one time. I think it was NTC 2019, but I really enjoyed the short conversation we had. He's such a positive person.

Taylor: And he's gotten even more so because now he's battling cancer. He's like, "You know what, Nancy? I hope I was never a negative part of your life. I really want to be a positive influence." Yeah. He's a pretty beautiful human. He just wants to spread joy.

4. In your beginning trumpet years, did you have a female trumpet performance role model?

If so, how were you influenced and why was this important?

Taylor: There was one girl named Kelly Thrasher who played through high school, but she didn't really seem like a girl. She was butch and I just thought of her as a boy. Nowadays you would probably call her non-binary. But again, there were no words for that. She played the trumpet, but I didn't know her. Probably the first women trumpet player that I considered a peer was Ginger Turner. She was ahead of me a couple of years at Arizona State. She wasn't there when I was there, but she knew who I was. So every time we met up, she would put me in a headlock and treat me like her little brother. She's just a riot. She's like a sister now. We have a great bond. She's just fabulous.

5. Did you experience peer pressure in the following categories:

When you selected the trumpet?

If so, please explain.

Student to student peer pressure while in school/university?

If so, please explain.

Community influenced pressure on your career decision from your guardians, friends, teachers, counselors, etc.?

If so, please explain.

Shinogle: You selected the trumpet prior to being enrolled in band class, right?

Taylor: Yeah. I wanted to play the clarinet. Actually, I wanted to play the violin because the people from the high school came to our class and they're like, "Hold this [violin]." And I was like [woo!]. I went home and said, "I want to play violin, Mom." My mom was like, "Really?" She took her violin quietly out of her trunk and then sold it. She got \$800 for it. She then took that money and invested it in the bank because she did not want me to play the violin. Years later, when I was in college and I needed an E flat/ D trumpet, my mom said, "Okay, I have this money. Thank you for not playing the violin." She gave me that money, which was really cool. After the violin, I wanted to play the clarinet, and my father knew better. I remember sitting on the back porch with him, and he said, "You know, why don't you play the trumpet? We've already got one. We don't have to rent one that way." I was like, "Okay, but Mom already wrote the check," which to me was money, right? I walked back in and said, "Mom, I'm going to play the trumpet." She sighed and tore up the check. It was a good decision.

Shinogle: Yes, it was! When you arrived at school, did the kids give you a hard time for being a trumpet player?

Taylor: Yeah, but then I was first chair.

Shinogle: I love it. Then when you were in the university setting, did you experience any peer pressure about playing the trumpet?

Taylor: You know, I don't really recall. There were people that said, "You're a trumpet player? You don't look like a trumpet player." Well, so?

Shinogle: I still get that a lot.

Taylor: I know. I'm like, "You know what? We can vote, too." I started saying that after a while. My mother loves that story because when I was in college, some man said to me, "Girl, trumpet player?" I said, "Yeah, we get to vote, too." And my mother was like, "Yes!" which is pretty great. People were always amazed, but you know what? They still are. So we've still got work to do.

Shinogle: You mentioned that very early on you wanted to be a trumpet performer.

Taylor: Yeah.

Shinogle: Did you feel peer pressure from your community— family, friends, and teachers about your career decision?

Taylor: I've asked my mother about this. Well, I made Texas All-State two years in a row.

Shinogle: That's a big deal!

Taylor: Yes it *is* a big deal. Back then, there were only two bands, not like six, but yeah, that was a big deal. And people were supportive. I asked my mother about my degree choice because I got an undergrad in performance. And she was like, “Honey, don't you want to do education so you'll have something to fall back on?” And I said, “I don't want to fall back. I don't want to be a teacher. I don't want that option. I *have* to be great.” She was scared to death. She gave me a lot of talks about drugs because musicians just do a lot of drugs. She had this vision that I was going to be playing in rock bands, but she said she also knew she couldn't tell me what to do, and that's it. They let me do it.

Shinogle: I love the mentality of working towards *one* goal and not giving yourself an opportunity to fall back on something.

Taylor: Absolutely. I went to a school where a whole lot of people got a degree in performance, so it was a good thing to do.

Shinogle: Definitely.

6. What are your thoughts about the representation of women in the trumpet section in the premier military band or orchestra that you perform(ed) in?

Why?

Taylor: The band had been around 197 years before they hired a woman. Does that mean within those 197 years, there were no women who could play well enough? That is ridiculous. 197 years

ago, were there women who played the trumpet and the cornet? Yes, there were. But, society dictated that when they were 20, they got married, had babies, and quit playing the trumpet. Reading biographies of all these women trumpet players, it all ends with– “Then they got married and had babies.” That's it. So was the band being horrible for not hiring a woman? Well, how many women actually audition? It wasn't a societal norm that women had careers in trumpet playing. It's surprising that there were more women trombone players. I see from the International Women's Brass Conference [social media] posts that there were a lot of women trombone players who went on to play in big bands and there were some women trumpet players who played in those, but generally not. The first woman was invited into the [“The President's Own” United States Marine] Band in 1973. I remember 1973 like it was yesterday. She was a French horn player and she was treated horribly. She almost didn't come to the 40th anniversary of women in [“The President's Own” United States Marine] Band because she had such issues. She got out of the band and became an air traffic controller because that was easier, if that's any measure. So she took one for the team because it was a boys club and a bunch of old men would get on a train and go on this 80 day tour, living on a train where they just drank, did their man thing, and then played music. It was really a man's club. The band currently has about 30% women. When I was in the band, it was 10%. I was the first female trumpet player. Susan Rider was the second female trumpet player in the band. I was on that [audition] committee. And then it was Michelle Rakers. I remember I wanted Michelle in there. She auditioned five times– so many times that we were friends by the end. She would come to each audition and stay at my house. She's like a sister now, too.

When I got in, was the representation in proportion to the number of women in music schools? I think it was. When I graduated from undergrad in 1987, I was one of three women in a studio of 25, probably. So slightly more than 10%. But of the women that auditioned, is that proportional? I think that's a really important question because of all the talk about equality and representation. Well, why isn't the band half women right now? Well, I have one girl in my current trumpet studio. Jens [Lindemann] has more women in his trumpet studio than anybody. The university trumpet studios in Oklahoma are about a third women now, which is very cool, maybe half. So those girls have to go to graduate school. They have to do the audition circuit. They have to be amazing. Out of those girls, what percentage are going to say, "I *have* to do this." What percentage are going to make that top echelon?

Shinogle: Right.

Taylor: So there has to be time. You know, when I auditioned, half of the auditionees were not women. So why do we expect half of the section to be women? It also goes along with women's rights. Think about that, Ellen. When the first woman was in the ["The President's Own" United States Marine] Band in 1973, a woman could not get a credit card on her own. A woman could not rent an apartment without the co-sign of her father or her husband. Women hardly worked. I mean, even in the 1970's, like, "You're a career woman?" It was such a different world. It doesn't mean that it was okay, but it was such a different world. If you can't rent an apartment or buy a car, what makes you think you're going to go on to be a professional musician? The social norms and the place of women in society really goes along with women brass players in professional music. I've just recently come upon this way of thinking. The whole representation thing felt

really weird and kind of offensive to me for a while. I'm like, "Why is society insisting on this now?" I finally formulated in my mind, yes, we're insisting on it now, and that's cool. But it also goes along with the fact that women can go to space. We can be doctors. We can be superheroes. We can do anything we want. So let's get those little girls believing in themselves and believing that we can do this. Yes, and then we can do this and not look like Kelly Thrasher. You don't have to be a huge butch-looking girl to do this. I think that is significant.

Shinogle: You had mentioned that the President's Own celebrated the 40th anniversary of women in the band. I think it is significant that the Band initiated that celebration.

Taylor: It is. It is important to celebrate that. We all had our name badges— mine says, "Nancy Taylor, number 37." I was the 37th woman in the ["The President's Own" United States Marine] Band. One of my [social media] profile pictures is of all the women in the band.

Shinogle: It is really important that this was celebrated!

Taylor: Yes. We always have baby showers, and I still hate doing all of these women's things because I never had babies. I remember at one baby shower, all the women were in the band hall and we were doing our baby shower thing and Phil Franke, a euphonium player who recently retired from the Band, walked into the band hall and said, "This is so nice. I really like having women in the Band. You all just make it so much more civilized and so much kinder." He really said that. I remember it like it was yesterday when he was talking about women adding a very human dimension to it. It's not just a bunch of guys talking about things and having centerfolds

on their locker and on the bus because that's how it was before. So it was nice to get that positive feedback.

7. Does the gender distribution in the trumpet section of your ensemble (presently or when you were involved with the ensemble) affect non-male identifying prospective applicants?

Please explain your response.

Shinogle: If you don't see yourself represented, then do you think that you could envision yourself in the ensemble?

Taylor: When I was 16 or 17 and went to that Air Force band concert with my dad, there was one skirt, so that was probably in 1980. I said, "There's a skirt, Dad, there's a girl up there." One. One in the whole band, in the *whole* Air Force band. And, she was a flute player wearing culottes. It was pants, but they had to make it fluffy. So you could tell she was a girl. And I said, "Dad, I didn't know girls could be in that band." So, yes, representation does matter because it was at that moment that I decided that I could be in a military band. It was at that moment that I saw my first professional musician who was a woman. So, does representation matter? Yes. Absolutely. It's insane. It's like, *really*, we've been able to vote for 100 years. I remember somebody saying, "I didn't know girls could be a conductor." Like people in music school saying, "I didn't know a girl could be a conductor." That just tears your heart out.

Shinogle: It really does.

Taylor: So that is why we need IWBC. That's why we need a Diva Big Band. That's why we need the Athena Brass Band. I'm going to have an IWBC conference for El Paso and the region and only girls can come. We do a thing in the summer called Jazz Girls, and it's just jazz. Jazz Girls, Texas.

Shinogle: I attended the virtual Jazz Girls, Texas in 2020! It was *wonderful*.

Taylor: These things are so important. They really are. And they *still* are. We have to keep doing it. There was a time where I thought, "Is IWBC still important? I mean, come on." But yes, it is for the girls.

Shinogle: The musicians who attend that conference are some of the most supportive people. I have such wonderful memories. And that was three years ago now. I also still meet with Carole weekly, so it really is incredible.

Taylor: *Reinhart?*

Shinogle: Yes, I see her virtually every Thursday. I went to visit her in Vienna right before the pandemic. It really was an amazing experience. Visiting her and Manfred [her husband] was life-changing. They are wonderful.

Taylor: When I was a student, we went through albums in my pedagogy class. David Hickman held up an album and said, "So this is Mike Vax and he went to Eastman. He's a jazz player. He

plays really high and loud. This is Doc Severinsen. Well, this is Carole Dawn Reinhart and this is her 'Princess of the Trumpet' album." He just went over it like that. So fast forward to 2017 at the IWBC at Rowan University in New Jersey. I went to Carole Reinhart's clinic, and somebody sat down with her and interviewed her and then played clips of her playing. I sat in the back and I just wept. I had no idea that she was the bad-[expletive] that she is. I wonder how different my life would have been had Dave Hickman said, "Listen to Carole Dawn Reinhart, listen to this [album]." Had he done that one thing, I would have felt so much more empowered. I would have been so much more joyful about what I did and not fighting everybody, not avoiding looking girly. I always avoided looking girly. I never tucked in my shirt. I didn't wear makeup. I just wanted to blend in.

But just getting to know Carole was amazing. When I met her at the reception that night, I couldn't speak. I felt like I was meeting Michael Jackson! I was so ashamed that I hadn't listened to her record previously. But whose shame is that, really? All Hickman had to do was hand that record to me. And even that would be, *let's single out the girl trumpet player and hand her the girl trumpet player album*. Because I had no idea! When I met her I almost fell to the ground.

Shinogle: She is absolutely wonderful! I feel very fortunate to spend time with her weekly. You will be happy to know that my friend and I nominated Carole for ITG's top award for highly accomplished trumpet players and she won! I am going to be performing with some of her students at the conference during her clinic, which is very exciting. Carole should have won this award many years ago for all of her accomplishments, but I'm so glad that she won it this year. She really deserves it.

Taylor: We're changing the world! *You* are changing the world.

Shinogle: Little by little. *All* of us are contributing. But talking about representation, one of my first trumpet teachers gave me a CD of Wynton Marsalis and one of Alison Balsom. He said, “These are two different styles of music and career paths.” I was very impressed with them both, but I remember looking at the front picture of Alison’s CD and thinking, wow, a girl trumpet player, I want to do that. Seeing and hearing Alison as a successful classical trumpet soloist was very influential to me. She is a highly respected musician and a wonderful person. Her recordings provided a major source of inspiration to me to pursue classical trumpet degrees. So that's how my music path began. Representation really does matter.

Taylor: It does. There was only one girl trumpet player who had an album [Carole Dawn Reinhart] at the time when I was the same age you were given those CD’s by your teacher. And I didn't have access to Carole’s album, I didn't know about it. You know, I had a really proud moment last Friday when I took my National Trumpet Competition ensemble to a high school, and my boys– it's five boys and one girl, and my boys were talking to the high schoolers when someone asked, “What trumpet players do you like to listen to?” And one of them was like, “Alison Balsom is my favorite.” Then someone else said “Tine Thing Helseth.” And then it was Tom Hooten. But I was so proud that they were talking about the women.

8. Did you have a mentor(s) prior (or during the process) to winning the audition for your ensemble?

If so, please explain how they contributed to your success.

N/A

9. Was one of your mentor(s) female?

If so, what specifically did she additionally contribute to your career because she was female?

Taylor: You know who helped me be strong? My mother, who was going through a divorce and was just pissed. She was pissed at the world for about 20 years, but she was just starting it. And so how did she contribute to my success? Maybe she contributed to my success by letting me do what I wanted, which was to get a degree in performance and not have something to fall back on. I was like, "What else am I going to do? I'm really good at this, and I'm going to win it." I had taken 13 auditions and nine of them were for orchestras. I really didn't want an orchestra job because that was the very beginning of the orchestras starting to fold. I really wanted stability. I wanted a salary. I wanted benefits. I *knew* I wanted stability. So I auditioned for the Army Band, and I didn't get it. And then I auditioned for the Army Band and ["The President's Own" Marine] Band in consecutive days. And I won both of those jobs. And then Danny Edelbrock actually said to me, "You should take the Marine Band job. It's better." I also came in second on the Army Field Band job. I had to wait two weeks for Ginger Turner to decide that she wanted to take that job. I'm like, "Ginger, *come on!*" She's like, "Well, I don't know." I'm like, "Well, just

don't take it so I can have the job!" So I took three military band auditions. I came in second, and I came in first.

Shinogle: That's incredible. It really is.

Taylor: So, did I have a mentor? No, I did not. Not a music mentor. I just had a strong and really mean mother.

10. Were you ever treated differently in the music industry solely based on your gender?

If so, please explain.

Taylor: Yes, in my education from my first trumpet teacher to my last, all through my formal education. Absolutely.

Shinogle: I am so sorry that you have had to go through all of that. Were you ever treated differently during your professional career?

Taylor: Once I had a job, no. If I was, I don't remember. I really tend to not acknowledge people who don't like me and not as in 'not acknowledge' -- I just don't really notice them. I have found out years later, it's like, "Oh, he hated you." "Really? Oh, I just thought he was quiet." If someone doesn't like me I don't give a hoot.

There was one instance in [“The President’s Own” Marine] Band when we were on the bus waiting to play a funeral at Arlington Cemetery. When the wind chill goes below 28 degrees, we will only leave a bugler and the rest of the band goes home. They're not going to subject 30 people to go out and play stuff in the cold. So they were like, “Oh, 28 degrees. All right. Most junior trumpet player?” I stood up and I started walking to the front, and the old drum major said, “Um, the most junior *male* trumpet player?” And I just looked him straight in the eye and kept walking to the front of the bus. I was like, “*Oh, no!*” So, I stayed and froze. I played Taps and didn't miss a note. Anyway, that was the only time, *the only time* that anyone mentioned anything about my gender.

11. Were there obstacles that you had to overcome prior to winning your audition?

If so, please explain how this affected you.

Taylor: I had to win an audition. I gave my graduate recital— my second graduate recital— and I was such a mess that I had a double buzz through the entire recital. My chops were a mess. It took a full year after grad school to kind of, man, I had a great therapist. I had a *freaking* great therapist. I think the obstacle was emotional with PTSD.

Shinogle: How long after you had that experience did you start auditioning for these bands and orchestras?

Taylor: I think after grad school, I auditioned for a year, and I was 25 when I got that job. They were like, “Oh, my gosh, you know, we don't have any women in this trumpet section.” I said,

“Well, it’s about time! I’m glad I’m the first.” And that’s it, I thought nothing of it. I just thought, I’m so happy I have a job. Then 20 years later, when I was out of the band, I went to a Band concert, and walked backstage and saw Amy McCabe. I said, “Amy, I’m Nancy Taylor and I used to be in the band.” She said, “I know. It is an honor to meet you.” She almost curtsied! It wasn’t until that moment that I realized that I had done something significant. The older I get and the more I see how much representation matters, the more I appreciate the novelty of what I’ve done because back then it was kind of a novelty, but it was super cool for her to say that it’s an honor to meet you.

Shinogle: Yes, I feel the same way! It’s such a privilege. Thank you!

12. Have screened auditions been one of the methods to increase gender representation?

Please explain your answer.

Shinogle: Was your military band audition a screened audition?

Taylor: Yeah, but only until the final round. Once they take it down, it doesn't matter. If they're going to be screened, they should be screened all the way through. Then if it's screened all the way through, it may improve representation of black people, of fat people, of handicapped people. So if we're going to do it, do it all the way through. It is difficult because the personal part is a *very* important part. I would so much rather take a student who is a nice person and who is intelligent than one who is talented but does not work well with others. I don't want to see that kid. I would much rather work with someone who's nice. So are screened auditions an effective

method to increase general representation? I don't know. Maybe so, because if there *are* minorities behind that screen who make it to the top few, by the time the screen is gone, maybe the people on the committee will give them a chance. I think it is good. But we need to do *a lot* of things to increase gender representation and it's more than a screen.

13. What alternative methods could be implemented to increase gender representation during the application/audition process?

Taylor: None. Seriously, none. If you want more girls to play trumpet the time to start recruiting that idea is in middle school and is even *that* needed? From what I see here in El Paso, middle school band trumpet sections are at least half girls. I have talked with friends across the country and they have the same report. So, I think our work there may be done and that it's just a matter of time. The next generation of great girl trumpet players is already there – they are just still in high school.

14. How did you find opportunities to advance your career prior to winning your audition?

Taylor: I didn't have a career. I worked at a copy store collating and holding brochures and I was really good at it. I sold vacuum cleaners door to door and I was terrible at it. And I was a bartender. So yeah, I had no career before at all.

15. Please list your suggestions on how to increase non-male representation in classical trumpet specifically in the following stages of their trumpet career:

The beginning of formal education through the high school years

Through collegiate education

During the post-collegiate trumpet musician's career

Taylor: We need to do what Jens Lindemann is doing and gather the women and showcase the women. And yes, people are like, does Jens *really* have to say I'm going to have the first all-female trumpet ensemble? How did you feel about that, Ellen?

Shinogle: The National Trumpet Competition has been in existence for 30 years. There have been plenty of all-male groups. Why is this the *first* all-female group? If it is, let's celebrate it.

Taylor: Exactly!

Shinogle: It is important to show that, "Yeah, we are an all-female group, but we sure can play."

Taylor: I would love to have heard you all perform. When it was canceled due to Covid-19, it was like, *no!* It was also such an 11th hour decision. What an amazing thing. A lot of boys play the trumpet. Wouldn't it be awesome if five of you girls went out to middle schools and to high

schools to perform? That's a suggestion for question number 15. I would send out Ellen's trumpet ensemble to show that, "Look, I'm not one of five. Yes, there are five of us girls. And by the way, we have pretty hair and we wear makeup because we are allowed to be girls. We don't have to blend in. You can stay who you are, whoever that happens to be. You can be non-binary. That's fine. You can be who you are."

Nowadays I see middle school trumpet sections and some of them are all girls. They're at least half, and I love that. Then they go to high school and it's a little bit less and then they go to college. We had a high school here that had ten graduating senior girls that were trumpet players, and not one of them went on to play trumpet. I was a new teacher. The school was 45, 50 minutes away, which in El Paso was like, you might as well be on the moon. So I didn't spend a lot of time out there, but we need to do something to get them feeling like this is something they can do when they're out of high school. So does that mean bringing high school students to the International Women's Brass Conference or what?

Shinogle: Yes, letting them know about it. I imagine that many of them don't even know about it.

Taylor: Like having this regional International Trumpet Guild conference and just having women guests. Should the International Women's Brass Conference provide grants for people having such an event? Give them \$500, and I'll use that to bring you in, to be a guest and to bring in whoever. Representation— if they see it, they can do it. And I think so much of that needs to be done during the post-collegiate trumpet musician's career. If a woman goes to one IWBC conference, she has enough support to get through the next lifetime of trumpet playing.

Shinogle: Yes, I definitely agree.

Taylor: I feel that women trumpet players are like the coolest creatures on Earth and I seldom meet one that I can't talk to. I seldom meet one that I wouldn't call sister.

Shinogle: Yes!

Taylor: There's a beautiful picture on my Facebook at the International Trumpet Guild Conference in Miami where a bunch of us went to this presentation on teaching jazz improvisation. We went outside the hall and we all sat on the step and it was me, Sally Tepper, rest in peace, Monica Benson, Sarah Stonebeck, and Jean Laurenz. Just the five of us. We were sitting on the steps and just networking. We're talking about teaching, we're talking about all this stuff. It was such a formidable moment in all of our lives. And I keep in touch with all of those girls. I would be friends with any one of them. I don't know what it is, but we [female trumpet players] are not shy. We are not afraid. It's pretty neat.

Taylor: Do you hold women trumpet players at a different standard?

Shinogle: I feel that I personally have to play twice as good as my male colleagues to feel respected.

Taylor: But just listening to a female player, do you still have that same standard as you do playing?

Shinogle: Yes, I hold them to a higher standard because I hold myself to a higher standard.

Taylor: Thank you. I talked to Michelle Rakers about this and she said, “Yeah, I expect women to be better.” It just shows us that we're not giving anything away. Because the obstacle is what you asked about, maybe the obstacle is that we do have to *be* twice as good.

Shinogle: Yes, just to feel like we're on the same level, we have to play everything twice as good.

Taylor: Yes, and we have to dance backwards and then in heels!

16. Please list your suggestions on how the music community could increase the representation of non-male identifying trumpet sections in premier military bands and orchestras.

Taylor: I think part of it is going to be a natural process. We need to target the young girls in middle school and in high school. Then when they are in college, let them know that you don't have to be a music teacher. Years ago, Marin Alsop gave a speech where she said, “We have to change the landscape.” She said, “When I got the job at the Baltimore Symphony, I thought, okay, I've made it. There are going to be a bunch of women in music now.” And she found that it's just not. It is up to *us* to change the landscape. So she does a bunch of outreach. It's up to *us* to do the outreach. It doesn't mean finding the girl trumpet players and teaching them the orchestral trumpet excerpts. Or maybe it is. I don't know. But I think it's happening. They're [women trumpet players] not half, but neither are they in the music school. The military bands

are not 10% African American. Neither is it in the music school. If Tage Larsen [trumpet player in the Chicago Symphony Orchestra 2002 - present] had been raised by his biological parents, would he be a classical trumpet performer? He was raised by Scandinavians. Is that why he went into music? I think it has so much to do with what societal norms are.

Taylor: You're not going to be at the National Trumpet Competition next week?

Shinogle: I wish I could compete again, but I have aged out.

Taylor: But pretty soon you'll be a judge.

Shinogle: I would love to do that, actually.

Taylor: You know, let me tell you about this woman thing. Christopher Moore invited me out to Florida State for their trumpet week. When I was the solo competition coordinator for the International Trumpet Guild, I had to be in charge of the judges, which were Christopher Moore, Barbara Butler, and Giuliano Sommerhalder. Talk about fan-girl. Something that I did made an impression on Chris. He said, "You memorized our names. Thank you." I just stood up there on stage and talked instead of reading from a piece of paper. So apparently I made an impression. Then two years later, he invited me out to Florida State, and I was honored. I later asked, "Chris, why'd you invite me?" What do you think he said?

Shinogle: Because you're a fabulous player and an incredible person?

Taylor: No, he said, "I've had every white male trumpet player out here. It was time to do something different." And then he did say, "And you're one of the best." And I was like, "Good save there!" But I was impressed that he owned it. He said, "We need diversity. We need a woman out here."

APPENDIX E: Ginger Turner Interview with Ellen Shinogle

November 7th, 2022

- 1. In early childhood (prior to attending formal school), were you exposed to music? If so, explain how and what exposure you had. (music classes, interactive music toys, listening to siblings practice music)**

Turner: My mom played the cornet in her school band and was a band director before she joined the Air Force in Louisiana. Growing up, she was very encouraging of me playing the cornet, but she did not want me to play high or loud as she didn't think I needed that. She was a choir director and I grew up Episcopalian. My brother was five years older than me, and he played both the French horn and the piano. I was forced to learn the piano. My brother was very good at both the French horn and the piano and I was not. But, I was a worker bee so it worked out. I then saved money to buy my first trumpet instead of a cornet. My parents were very supportive.

- 2. Did your family partake in music experiences? (attending concerts/plays, singing around the piano, listening to music recordings together) Please explain.**

Turner: We would go to concerts, but that was it. We didn't make any music at home. However, my mom did play in a recorder group.

- 3. Describe your experiences with your first trumpet music instructor. (e.g. environment, teaching style, support level, critiquing style, etc.)**

Turner: I was playing very well when I was in eighth grade. My parents decided that I should take lessons from the instructor at the local college. However I got kicked out of his studio. I then took lessons from the college students instead, which worked out okay. I didn't get my act together later on to go to college. As such, my only choice was to go to the college in my hometown that I had been kicked out of.

4. In your beginning trumpet years, did you have a female trumpet performance role model?

If so, how were you influenced and why was this important?

Turner: I did not have a lot of role models early on. Back in high school, I was first chair trumpet. I had a really great high school band director, Mr. Randall. He was one of the only high school band directors in the American Bandmasters Association. He was a big deal and had really high standards. It was great to be in his band program. During an audition for chair placement, I won first chair again and the boys gave me a bunch of trouble. Mr. Randall said, "You know, Ginger, there's a woman principal trumpet of the St. Louis symphony. There's more of you out there." I was like, "Really?" That was the late 70's. That was Susan Slaughter. I still get goosebumps talking about it. We have come full circle as Susan is now in my phone contacts. When I told her the story from high school, she was like, "Really?" So she will never not be that person in my brain.

5. Did you experience peer pressure in the following categories:

When you selected the trumpet?

If so, please explain.

Turner: When I started in the sixth grade, the band director looked at my face and saw that I had super crooked teeth. I was going to get braces, so he said, “You should play the flute.” I was like, “Not going to happen! I want to make a lot more noise than that!” My braces were put on and it was fine. So, I had no peer pressure at that point.

Student to student peer pressure while in school/university?

If so, please explain.

Turner: I was getting ready to be the big shot at junior high in the ninth grade in New Mexico. The high school was grade 10 through 12. But my parents were on sabbatical and we went to Athens, Georgia where ninth grade was the first year of high school and not the last of junior high as it was in New Mexico. They had never seen a girl trumpet player ever. So they made fun of me. I came home and I said, “I’m quitting.” My mom was like, “What?” So she called the band director and we had a big meeting. He told them, “I really need a euphonium player in my top band. If she’s willing to play the euphonium, I’ll put her in the top band. I’ll get her treble clef parts just like her trumpet music was. I was like, “Okay, I’ll do that.” So, I played the trumpet alone at home and I played the euphonium at school for one year. You know what, I look back at that and it is a big deal. I think that a good bit of my, “Oh no, you don’t” attitude has come from that 16 year old experience.

I am one of two trumpet teachers at Towson University. When I have a girl trumpet player in my studio and they stand with one of their feet kind of curtsied, I say, ‘No, you don’t stand that way. We are not apologizing for anything. Get your feet on the floor and play the trumpet.’ I have had

a lot of those experiences in my life.

My first teaching job was in South Texas. I show up right out of undergrad. There were little girls playing the cornet timidly and I was like, “Oh ladies, we have some work to do!”

Community influenced pressure on your career decision from your guardians, friends, teachers, counselors, etc.?

If so, please explain.

Turner: I don't think I had any for that category.

6. What are your thoughts about the representation of women in the trumpet section in the premier military band or orchestra that you perform(ed) in?

Why?

Turner: It is an ever evolving process. Now, it's different than it was 20 years ago. When I was in the Field Band in the 90's, there had been a couple of women French horn players, but there were certainly no real trumpet players. There was certainly an archaic feeling from the guys. The wife of one of the guys in charge said something so inappropriate about why I had won the job.

I think it is getting so much better. The Field Band hired another female trumpet player when I left and she is doing great. I am really happy about that. I think the premier military bands are getting more female players throughout the brass section. There are more female brass players

because we are changing the perception, thanks to Susan Slaughter.

- 7. Does the gender distribution in the trumpet section of your ensemble (presently or when you were involved with the ensemble) affect non-male identifying prospective applicants?**

Please explain your response.

Turner: I don't think so as I was not affected by there not being any representation. I also think that there's enough representation now that they are not affected in a negative way.

- 8. Did you have a mentor(s) prior (or during the process) to winning the audition for your ensemble?**

If so, please explain how they contributed to your success.

Turner: No.

- 9. Was one of your mentor(s) female?**

If so, what specifically did she additionally contribute to your career because she was female?

N/A

- 10. Were you ever treated differently in the music industry solely based on your gender?**

If so, please explain.

Turner: There were times that I would play something really great in the concert band and the director would give a thumbs up to the guy sitting next to me instead of me. The guy next to me, who was a really great friend, would turn to me and say, “Did you see that? He gave me a thumbs up for what you did.” I would say, “Welcome to the girl’s world.”

11. Were there obstacles that you had to overcome prior to winning your audition?

If so, please explain how this affected you.

Turner: No, I just had to play well.

12. Have screened auditions been one of the methods to increase gender representation?

Please explain your answer.

Turner: Yes, screened auditions are still a really important thing to do. I am in charge of the competitions at the International Women’s Brass Conference (IWBC) and those auditions are screened through all the rounds. The judges have a curtain in front of them. I was asked to judge the National Trumpet Competition (NTC) last year and found that there were no screens! There should be screens. It should only be about how the competitor performed. That is all I am worried about. I think screened auditions are a *huge* step in the right direction and I am glad we are doing it.

Shinogle: Were all the rounds in the Field Band auditions screened?

Turner: All of the rounds were screened except the final round.

13. What alternative methods could be implemented to increase gender representation during the application/audition process?

Turner: Make sure that the organizations advertise to everyone at every school, not just at the Juilliard's and the Eastman's. There are lots of state schools that have great players at them as well.

14. How did you find opportunities to advance your career prior to winning your audition?

Turner: Hustle! It is no secret.

15. Please list your suggestions on how to increase non-male representation in classical trumpet specifically in the following stages of their trumpet career:

The beginning of formal education through the high school years

Through collegiate education

During the post-collegiate trumpet musician's career

Turner: I think with all of these categories that we need to make sure as women that we make

time to go to high schools to give a clinic or a masterclass. We are then sort of innately sharing our femaleness just by showing up. It is the same thing at the college level to just go do a masterclass and stuff like that. Then in the professional world, you have to play well, be professional, and represent well. If you don't, you are kind of detracting from our years of hard work. I think my standards for women are often higher than they are for men. The girls that I used to be in charge of in the Field Band would often say, "Your standards are pretty high for us Sergeant Major." I would reply, "Of course my standards are high. I know exactly what to expect of you!"

16. Please list your suggestions on how the music community could increase the representation of non-male identifying trumpet sections in premier military bands and orchestras.

Turner: The community needs to hire us and highlight us the best they can. I think it is getting so much better. It is not because bunches of people did not do a bunch of work. What I am doing is making it easier for you and what you are going to do is going to make it easier for musicians another twenty years down the road.

Shinogle: Most definitely.

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