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Solo Recital: Monday, April 23, 2018, 7:30 p.m., Organ Recital Hall. *Concerto in A-Minor* (Antonio Vivaldi); *Introduzione-Tema e Variazioni* (Georg Tibor); *Canto II* (Samuel Adler); *Tuba Concerto* (Edward Gregson).

Solo Recital: Friday, November 30, 2018, 7:30 p.m., Organ Recital Hall.
Concerto for Bass Trombone and Band (Derek Bourgeois); *Être ou ne pas Être* (Henri Tomasi); *Diversions for Flute and Trombone* (Howard Buss); *4 Escenas Latinas* (Enrique Crespo).

Solo Recital: Friday, December 6, 2019, 7:30 p.m., Organ Recital Hall. *Concerto for Trombone* (Launy Grøndahl); *Six Studies in English Folk Song* (Ralph Vaughan Williams); *Suite for Unaccompanied Bass Trombone* (Arthur Frackenpohl); *Tuba Concerto* (Martin Ellerby).

D.M.A. Research Project: BETTY GLOVER (b. 1923): TROMBONE PIONEER (2020). Betty Glover (b. 1923) was a truly unique pioneer who significantly impacted women playing in the orchestra especially in the brass section. She was a highly skilled and versatile musician on trombone, euphonium, and piano while also being a successful pedagogue and conductor.

Glover was the Principal Trombonist in the Kansas City Philharmonic Orchestra, 1944-1948, and Bass Trombonist in the Cincinnati Symphony Orchestra, 1952-1985. In addition to her extensive orchestra career, she was also a successful brass pedagogue and conductor. Glover taught at Otterbein College, 1950-1952, and at the Cincinnati

Conservatory of Music (CCM), 1952-1992. She taught trombone and euphonium lessons, conducted the CCM Brass Choir, and established a brass orchestral repertoire class during her teaching tenure. Glover is remembered as a pioneer who paved the way for future generations of female brass musicians. Being one of the most inspiring orchestral musicians and teachers to ever have lived is Glover's legacy.

BETTY GLOVER (b. 1923): TROMBONE PIONEER

by

Jared Lee Gilbert

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Approved by

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APPROVAL PAGE

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CHAPTER I

INTRODUCTION AND BACKGROUND INFORMATION

The professional orchestra world has been a male-dominated domain since its inception. Not until the middle of the Twentieth Century did women win appointments in professional orchestras held exclusively for generations by male instrumentalists. The exclusion of women, especially from brass sections, appears to support the tradition of preventing women from playing specific instruments deemed “boy’s instruments.”¹ Women were accepted in European orchestras during the latter years of the Twentieth Century.²

Recognized as one of the early pioneers in orchestral brass performance, Betty Glover (b. 1923) was among the first women to play trombone in a major symphony orchestra. Glover is still considered the first full-time female bass trombonist in a major U.S. symphony orchestra.³ She won a Principal Trombone position in the Kansas City Philharmonic Orchestra in the 1940s and later became the bass trombonist in the Cincinnati Symphony Orchestra. Although Glover has been recognized as an early brass pioneer in orchestras by her contemporaries, a study of Glover’s career and her influence upon women and their roles in professional orchestras was not completed previously.

¹ Miller, Sarah Bryan. “You Can’t Play That, It’s A Boy’s Instrument,” *Chicago Tribune*, March 30, 1997.

² Betty Glover, Ménerbes, Provence, France, Interview by the author, May 2019.

³ Ibid.

Furthermore, no specific resource has documented her career and role as an influential teacher of low brass instruments.

The purpose of the study was to present an overview of Glover's professional career as a tenor trombonist, bass trombonist, and educator. A complete biography of Glover's life was beyond the scope of this project. The study includes a brief sketch of her background and education, the circumstances of her appointment to become the first woman to play bass trombone in a major U.S. symphony orchestra, her teaching of low brass instruments, leading the CCM Brass Choir, establishing a brass orchestral repertoire class, and Glover's influence on students in the area of professional performance.

Early Education

Betty Lee Semple was born on January 1923, in Hudson, Illinois.⁴ She became Betty Glover after she married Ernest Glover (1900-1968) in 1949. Her family moved to nearby Mechanicsburg, Illinois, shortly after Glover was born. She attended elementary school in Mechanicsburg and enrolled at a larger school during her middle and high school years. Glover attended high school at Tri-City High School from 1936 to 1940.⁵ Because the area was small, many of her music lessons and concerts took place in Springfield.⁶

⁴ Nathan Siler, "A History of the CCM Brass Choir," (DMA Dissertation, University of Cincinnati, 2012), 13.

⁵ "Music Winner," *Daily Illinois State Journal*, May 12, 1938.

⁶ Betty Glover, Ménerbes, Provence, France, Interview by the author, May 2019.

Because Glover's parents believed she should be enrolled in music lessons early in her life, Glover began to study piano, as she recalled, at age 6 at the Springfield College of Music and Allied Arts (later Springfield College).⁷ Glover was successful playing piano and continued performing through her collegiate years and beyond. Her piano teacher, Hilda Vandenburg Taylor, also was the organist at a local protestant church in Springfield. Glover recalled that Taylor was an excellent teacher who taught proper technique and variety of repertoire. Glover credited her rapid development as a musician to playing keyboard at a young age.⁸

Glover received several honors while learning piano under Taylor, including earning superior ratings at state contests, playing solos for the public and fellow students, and receiving certificates of merit from the Springfield College of Music.⁹ Glover often performed as a soloist on weeknight concerts with fellow members of Taylor's studio. These weeknight concerts were announced in the local newspaper to notify residents of upcoming events. Works she performed at these studio recitals included Percy Grainger's *Country Gardens* and Scharwenka's *Polish Dance*.¹⁰

Glover recalled that her father, T.J. Semple, was a talented amateur musician who enjoyed making music. Glover's father sung bass-baritone in a local choir and played tuba in the community band. Her parents taught Glover to be disciplined and

⁷ Ibid.

⁸ Ibid.

⁹ "College of Music Students to Give Recital Thursday," *Daily Illinois State Journal*, June 20, 1937.

¹⁰ "College of Music Will Present Recital Tuesday," *Daily Illinois State Journal*, May 31, 1936.

hardworking when she was a child. “I was very disciplined as a child. They were very fair minded. My father was a very responsible person and that you must do your job.”¹¹ Glover’s mother was not musically inclined, as she stated, “My mother had no talent at all. She couldn’t carry a tune in a bushel basket.”¹² Glover’s parents supported her interest in music financially. She learned years later that her father borrowed money from his life insurance policy to pay for music lessons. These lessons eventually led to Glover performing in community ensembles.¹³

Glover was interested in performing in the local town band with her father, and began to study trumpet in the fourth grade. She stated, “It was real Americana. I wanted to play in the band with my father, so I started playing the trumpet in the fourth grade, which turned out to be a mistake.”¹⁴ Glover received a method book from John Ben Edwards, a local band leader.¹⁵ She struggled playing trumpet due to what she thought was her embouchure and limited range. Glover was frustrated with her playing issues, “I could read music already, and the fingerings came quickly, but no one gave me any help on the embouchure. As a result, top space G was as high as I could play, and it was very frustrating.”¹⁶ These issues continued for three years until Edwards asked Glover if he

¹¹ Betty Glover, Ménerbes, Provence, France, Interview by the author, May 2019.

¹² Ibid.

¹³ Ibid.

¹⁴ Elicia Hill, “A Tribute to Betty Glover,” *International Trombone Association Journal*, 14/6 (1986): 12.

¹⁵ Nathan Siler, “A History of the CCM Brass Choir,” (DMA Dissertation, University of Cincinnati, 2012), 13.

¹⁶ Elicia Hill, “A Tribute to Betty Glover,” *International Trombone Association Journal*, 14/6 (1986): 12-13.

were to buy her a Conn baritone, might she consider playing it in the band. Although Glover did not know what the baritone was, she consented and was excited to play something different from piano. Baritone was a better choice for Glover because the embouchure was a natural fit, and her sound and range improved immediately on baritone. Glover remembered that the only advice received was that baritone fingerings were the same as trumpet, and she could still read treble clef parts. Later Glover learned to read bass clef and discovered other playing techniques on her own. While Glover was attempting to learn a brass instrument, she continued to study piano.¹⁷

Glover was skilled at playing piano both as a soloist and accompanist. She suggested that children start learning piano at the earliest possible age to gain musical experience. Glover believed students should learn how to read early in their musical education and to “play good repertoire and make significant musical progress.”¹⁸ Glover explained why she preferred low brass over piano:

With the keyboard, the notes are all there. You don't really produce the tone. Whereas with an orchestral instrument, you have to produce that sound physically. I found it a more personal touch and absolutely fascinating to me. Piano for me just isn't that natural and not as personal. You make every bit of the sound on trombone or baritone. I think that appealed to me unconsciously. The baritone was also a natural fit for me and I just knew what to do with the bigger mouthpiece.¹⁹

When Glover began to experience success on baritone, her parents decided she needed to enroll in private baritone lessons as well as piano. Glover's baritone teacher

¹⁷ Betty Glover, Ménerbes, Provence, France, Interview by the author, May 2019.

¹⁸ Ibid.

¹⁹ Ibid.

was Carl Fischer, who taught at the same school as her piano teacher, Taylor, at the Springfield College of Music.²⁰ Fischer, who was a retired trumpet soloist in the United States Navy Band, used his trumpet to model playing techniques for Glover.²¹ She described him as a strict, military teacher who preached discipline. Glover recalled improving quickly under Fischer's instruction. She was playing well enough at the time that Fischer invited her to play as a soloist with his band, an ensemble that received superior ratings at contests.²² Glover described the solo she played: "I remember the solo, a very difficult solo. It was originally written I think for clarinet or something else, and it had been transcribed for euphonium. It was quite a handful."²³ After playing her solo, Glover sight-read the rest of the concert with the other baritone players in the band. She had never performed with an ensemble that played so well before, and Glover considered it to be a wonderful experience. Glover recalled that Fischer built the foundation that helped her to become successful later in her career. She believed Fischer's disciplinarian style was good for her, and Glover responded well because she considered herself to be a disciplined person and student. Fischer encouraged Glover to enter solo and ensemble contests at her school.²⁴

²⁰ "Music Winner," *Daily Illinois State Journal*, May 12, 1938.

²¹ Nathan Siler, "A History of the CCM Brass Choir," (DMA Dissertation, University of Cincinnati, 2012), 14.

²² Betty Glover, Ménerbes, Provence, France, Interview by the author, May 2019.

²³ *Ibid.*

²⁴ *Ibid.*

Glover competed in those contests on both baritone and piano during her sophomore year of high school in 1938. To continue at the next level, students had to earn a high enough rating at contests held at the district, state, and regional levels. These contests were highly competitive, and each level produced a greater challenge than the previous one. Glover earned an A-rating at the district level first, and then progressed to the next level of the state contest. As reported in the *Daily Illinois State Journal*:

Miss Betty Lee Semple . . . daughter of T. J. Semple, Mechanicsburg, and a pupil of Tri-State High School, won a rating of A and A-plus with baritone horn solo in the state music contest at Normal. Miss Roberta Curry of Springfield accompanied. Miss Semple is a pupil of Carl Fischer, Springfield.²⁵

A photo of Glover also appeared with the article in the *Daily Illinois State Journal*:



Figure 1. Glover's National School Music Competition Contest Photo.
Daily Illinois State Journal, 1940.

²⁵ "Music Winner," *Daily Illinois State Journal*, May 12, 1938.

Glover's success continued during her first contest season in 1938 when she earned a top rating of A at the regional solo and ensemble contest that included students from Illinois, Indiana and Michigan.²⁶ She competed in the national music contest in Battle Creek, Michigan, in May 1940, on both piano and baritone. Glover sang in a girl's quartet for a national contest in Springfield, also in 1940.²⁷ Glover advanced to the regional contest during the three years she competed on baritone. During these years as a teenager, Glover decided she wanted to pursue a music career. At that point, however, she realized having a career as a professional musician on baritone was highly unlikely.²⁸

Having success at these different contests, Glover received scholarships from several universities when she graduated from high school. Music camp and university band directors sought contest winners who received superior ratings at each level and recruited them into their music programs and summer camps. Herbert Petrie was a solo cornetist in the John Phillip Sousa Band and director of a band that travelled around the country called the White Hussars.²⁹ Petrie offered a scholarship for Glover to attend his summer music camp in Winona Lake, Indiana.³⁰ She was one of the four baritone soloists selected from the regional contest in Indianapolis.³¹ The Petrie Band Camp lasted five

²⁶ Elicia Hill, "A Tribute to Betty Glover," *International Trombone Association Journal*, 14/6 (1986): 13.

²⁷ "Will Compete in National Vocal Music Contest," *Daily Illinois State Journal*, April 21, 1940.

²⁸ Betty Glover, Ménerbes, Provence, France, Interview by the author, May 2019.

²⁹ "White Hussars on Assembly," *Campus* [Ellensburg, Washington] *Crier*, November 6, 1941.

³⁰ Elicia Hill, "A Tribute to Betty Glover," *International Trombone Association Journal*, 14/6 (1986): 13.

³¹ "Mechanicsburg Girl to Study at Music Camp," *Daily Illinois State Journal*, July 2, 1939.

weeks and was considered to be one of the outstanding summer programs in the United States.³² Glover attended the camp as a student for three summers. At the Petrie Band Camp, she studied baritone with Gus Edwards, a staff musician at WGN Radio in Chicago.³³ Glover recalled that every student who attended this camp was exceptionally talented, and she was able to perform with well-known conductors.³⁴

During Glover's junior summer, she was advised that if she wanted to perform professionally in an orchestra, she needed to double on trombone.³⁵ Glover realized she was required to study trombone in college. Majoring in baritone at that time at a university was not possible. Although she was "horror stricken" by the unlikelihood of her not playing baritone professionally, Glover began to study the trombone the next year.³⁶ Because of her accomplishments as a high school musician, Glover was awarded a scholarship in piano to attend Illinois Wesleyan University in Bloomington, Illinois.³⁷

Glover chose Illinois Wesleyan because of its closeness to her family home and for financial reasons. Glover began her freshman year at Illinois Wesleyan University in 1940, where she studied with the same trombone teacher as she did her senior year of high school. Glover recalled that for the size of the school the music program was

³² "White Hussars on Assembly," *Campus* [Ellensburg, Washington] *Crier*, November 6, 1941.

³³ Nathan Siler, "A History of the CCM Brass Choir," (DMA Dissertation, University of Cincinnati, 2012), 15.

³⁴ Betty Glover, Ménerbes, Provence, France, Interview by the author, May 2019.

³⁵ Elicia Hill, "A Tribute to Betty Glover," *International Trombone Association Journal*, 14/6 (1986): 13.

³⁶ Betty Glover, Ménerbes, Provence, France, Interview by the author, May 2019.

³⁷ "Tri-City Students Win Scholarships," *Daily Illinois State Journal*, April 24, 1940.

effective. Glover's philosophical differences with the trombone teacher, however, eventually led to her withdrawing from Illinois Wesleyan University.³⁸

During Glover's freshman year at Illinois Wesleyan University, a touring orchestra performed in Normal, Illinois, at Illinois State Teachers College. Normal is the twin city to Bloomington and close to Illinois Wesleyan University. She had never heard the sound of a live symphony orchestra and wanted to attend the concert. The group Glover heard was the Cincinnati Symphony Orchestra. The orchestra was impressive and inspired Glover. In fact, many of the members that played on this concert were still members of the orchestra later when she joined in 1952. Glover later recalled her amazement when she thought about the fact the first orchestra she heard live was the same orchestra she later joined.³⁹

After Glover's freshman year at Illinois Wesleyan University, she attended Petrie Band Camp as a counselor during the summer of 1941.⁴⁰ This camp frequently featured prominent guest conductors who worked with a variety of ensembles. Guest conductors included Glenn Cliff Bainum, Howard Hanson, Ralph Rush, William Revelli, A.A. Harding, and Frank Simon.⁴¹ Simon heard Glover play baritone during a rehearsal and thought she played exceedingly well. He spoke to Glover following the rehearsal because he was curious about her situation and asked with whom she was studying at Illinois

³⁸ Betty Glover, Ménerbes, Provence, France, Interview by the author, May 2019.

³⁹ Ibid.

⁴⁰ Elicia Hill, "A Tribute to Betty Glover," *International Trombone Association Journal*, 14/6 (1986): 13.

⁴¹ "Mechanicsburg Girl to Study at Music Camp," *Daily Illinois State Journal*, July 2, 1939.

Wesleyan. Glover related her family's financial situation and the fact that her parents wanted her to attend school close to where they lived. Simon thought Glover was incredibly talented and offered her a scholarship to attend the Cincinnati Conservatory of Music (CCM) where he was a faculty member.⁴² Simon informed Glover that she would study trombone with Ernest Glover, the trombone professor at CCM, and piano with a teacher to be named later. She was flattered by the offer and interested in attending, but insisted it was going to be difficult, if not impossible, to attend the school due to the cost of tuition and living in Cincinnati. Simon convinced her that the school would help to work out the financial details without asking Glover's family to borrow money. She agreed and decided to transfer to the conservatory where she studied trombone with Ernest Glover. Later, Glover learned Frank Simon had not been authorized to offer a scholarship. The conservatory, however, granted Glover the scholarship as promised, and Ernest Glover accepted her as a student.⁴³ Glover recalled her excitement with the opportunity to study at a high-level conservatory with world-class teachers. She stated, "This was the kind of music school I had always wanted to attend. I went to Cincinnati and immediately fell in love with the school and the city."⁴⁴

Glover studied for three years, 1941-1944, at the Cincinnati Conservatory of Music. She attended the conservatory during World War II when many talented male students were in the military and left for the war. This situation allowed female students

⁴² Betty Glover, Ménerbes, Provence, France, Interview by the author, May 2019.

⁴³ Ibid.

⁴⁴ Elicia Hill, "A Tribute to Betty Glover," *International Trombone Association Journal*, 14/6 (1986): 13.

to attend music school, and Glover took advantage of this opportunity when she was admitted to the conservatory. Glover fulfilled the piano requirement at the conservatory because of her advanced experience as a pianist. She was able to play works by Chopin and Beethoven that fulfilled any piano requirement the conservatory had in place. Glover also played baritone in the conservatory band while studying trombone with Ernest Glover. Glover recalled that she advanced rapidly during her study with the trombone teacher, Ernest Glover.⁴⁵

Glover also believed piano helped her to develop a basic understanding of vocal and instrumental pedagogy. She often accompanied fellow students at the conservatory and played on their recitals and juries. Many of Glover's former students recalled that they wished they would have played piano and thought it might have helped them become better musicians.⁴⁶ By attending lessons for other instrumentalists and vocalists, Glover believed that she learned valuable information. She learned solo literature for other instruments and arias for voice that helped to develop her musicianship. Glover recalled:

I had a peer who was a cellist and she wanted me to play. She was studying the Dvorak *Cello Concerto* with her teacher. She wanted to know how it sounded with the accompaniment so I sat at the keyboard, read the accompaniment so she could learn the whole score. I did that frequently for my peers and as years went on, and I went into the orchestra, I realized I learned a great deal that it had increased my musicianship, my appreciation for other instruments, and I think musicians should play for others and listen so they can learn from them.⁴⁷

⁴⁵ Betty Glover, Ménerbes, Provence, France, Interview by the author, May 2019.

⁴⁶ Harry Butler, Interview by the author. September 9, 2018.

⁴⁷ Betty Glover, Ménerbes, Provence, France, Interview by the author, May 2019.

Glover believed that many musicians were too intent on what they play; they did not take time to hear other music or other parts. She believed that learning other parts could enhance musical training and learn musical style.⁴⁸

The Cincinnati Conservatory of Music required Glover to enroll in the music education program when she arrived at school because they told her no women were making a living as trombonists in a major orchestra.⁴⁹ Reluctantly Glover began her study as a music education major during her first year at the conservatory. Her desire was to change to a performance major immediately because she did not enjoy the music education classes. Glover had no desire to teach in the public-school system and insisted that she wanted to perform for a living. She wanted to spend more time learning about music, her original intent. Also, music education majors were not held to the same performance standard, and Glover wanted to learn and be tested as to her proficiency on the trombone. She knew music performance was the right major and not music education. Glover told her parents that if she did not become a professional musician that she would abandon music study. Her parents allowed Glover to change her major to music performance, and despite opposition from the school administration, she changed her major to trombone performance.⁵⁰

Glover's professional performance career began soon after her sophomore year at the conservatory when Ernest Glover advised her to join the local American Federation

⁴⁸ Ibid.

⁴⁹ Ibid.

⁵⁰ Ibid.

of Musicians, Local No.1, in Cincinnati.⁵¹ Ernest Glover thought she needed to perform in town bands needing baritone musicians during the summer. He heard how well Glover played baritone and knew that she had the ability to play in these groups. Glover did not have the money to pay the membership fee of \$100, so Ernest Glover lent her the money.⁵² George “Smitty” Smith, a band master in the area, called Ernest Glover and asked him if he knew any good baritone players that played well enough to join Smith’s ensemble. One of his baritone players retired and Smith needed to hire a new musician to play a full summer of performances with the band. Ernest Glover recommended her, saying that Glover “sight-reads like a streak and has great tone, and ample technique to play in the band.”⁵³ Smith hired Glover to play in the band and convinced other band leaders in the city to hire her as well. Glover credited Smith for giving her a chance to play in a professional ensemble when other directors, who also needed good baritone players, were unwilling to hire a woman. “Smitty was the first bandmaster to give me, a woman, a chance. He needed a player; some of the others did too, but they weren’t willing to stick their necks out. I played park concerts, parades, shows at the horse races, and all kinds of gigs.”⁵⁴

Glover’s performance career expanded beyond playing in summer bands. She also played for touring shows at local theaters that travelled through Columbus and Cincinnati. Touring groups contacted the local union of a city and sought local musicians

⁵¹ Ibid.

⁵² Ibid.

⁵³ Ibid.

⁵⁴ Elicia Hill, “A Tribute to Betty Glover,” *International Trombone Association Journal*, 14/6 (1986): 13.

who might be able to play for their shows. Glover occasionally was a substitute musician with the WLW Radio Orchestra.⁵⁵ She was called into the radio station to rehearse for a broadcast and play popular tunes that required a qualified trombonist to read and played parts written in tenor clef. Glover also performed as a substitute musician with the Cincinnati Symphony Orchestra, where she once played Shostakovich's *Symphony No. 7* with Eugene Goossens conducting.⁵⁶ Glover also performed in summer band concerts in Dayton, OH, on Sunday nights without rehearsal during her time at the conservatory.⁵⁷

Organizations and Honors

Glover was honored by several different organizations and individuals throughout her life because of her accomplishments. Two compositions were dedicated to Betty Semple during her student career. The first work was *Betty Lee: Fantasia Brilliante*, written by Herman Bellstedt and edited by Frank Simon. A photograph of Glover appears on the cover of the composition written for solo baritone and piano or band (See Figure 2, Page 16). At the top of the score the dedication states, *To my Artist Student Betty Lee Semple*. A second composition was *Pan's Revels* written by Ernest Glover. Tim Anderson, trombone professor at the Cincinnati Conservatory of Music, recorded this solo.⁵⁸ The inspiration for writing the solo centered around a statue of Pan in front of the music building that was a common meeting place for students. Revels is a potential

⁵⁵ Nathan Siler, "A History of the CCM Brass Choir," (DMA Dissertation, University of Cincinnati, 2012), 16.

⁵⁶ Ibid.

⁵⁷ Betty Glover, Ménerbes, Provence, France, Interview by the author, May 2019.

⁵⁸ Tim Anderson, email message to author, January 15, 2020.

reference to student mischievous deeds involving the statue.⁵⁹ Both compositions were written as baritone solos for Glover and documented her strength as a young player.



Figure 2. “Betty Lee: Fantasia Brillante.” Cover of a Solo for Baritone by Herman Bellstedt. Used by permission.

From 1961 to 1970, she served as a member of the Cincinnati Symphony Orchestra Player’s Committee.⁶⁰ Glover was respected enough in the Cincinnati Symphony Orchestra to have been elected to a committee that represented orchestra members during contract negotiations. Glover’s name was submitted by the Tubist of the Cincinnati Symphony, a friend and colleague, Sam Green. Initially she was not thrilled to be nominated but the union president requested her to be on the nomination list. Glover

⁵⁹ Ibid.

⁶⁰ Elicia Hill, “A Tribute to Betty Glover,” *International Trombone Association Journal*, 14/6 (1986): 14.

accepted although she was hoping not to be elected. Each term lasted three years and elections took place every three years. Glover's colleagues voted her to three terms, and she was a part of a committee that sought better working conditions, pay, and improved tour amenities.⁶¹

Green was the Tubist with the Cincinnati Symphony Orchestra from 1943 to 1978. Beloved by his students and colleagues, Green had an incredible career with the symphony and teaching at the conservatory. He had no doubt Glover was an excellent choice to represent the musicians. She and Green shared many concepts of sound and musicality and worked incredibly well during their time in the symphony together.⁶² Glover thought he was a wonderful colleague in the orchestra and enjoyed playing with him. Green taught the tuba studio at the conservatory and convinced the administration to allow Glover to teach euphonium students. He did not play the euphonium but knew she played well from hearing her perform in the orchestra. Green concluded that Glover would be an excellent euphonium teacher and communicated his support of her ability to the school administration.⁶³

Glover was an active and prominent member of Sigma Alpha Iota (S.A.I.), an international professional music fraternity for women as both a student and alumna.⁶⁴ She joined the fraternity initially during her freshmen year at Illinois Wesleyan University and continued to be active when she transferred to CCM. A year after her graduation in

⁶¹ Betty Glover, Ménerbes, Provence, France, Interview by the author, May 2019.

⁶² Tom Coffee, "Sam Green: Teacher, Tubist and Friend," *International Tuba Euphonium Association Journal*, 32/4 (2005).

⁶³ Betty Glover, Ménerbes, Provence, France, Interview by the author, May 2019.

⁶⁴ Elicia Hill, "A Tribute to Betty Glover," *International Trombone Association Journal*, 14/6 (1986): 14.

1945, she was awarded the *Sword of Honor*, an honor presented to a collegiate member deemed to have served their elected position(s) in an outstanding manner, by the Iota Chapter.⁶⁵ Glover continued to be active as an alumna member of the fraternity and helped to organize a chorus for the Tau Chapter at the Kansas City Conservatory of Music. Eventually, she became the Iota Province vice president, 1956-1959. Glover spoke about fraternity education at different events during her time as Province Vice President and Alumnae Chapter President. Glover was a conductor for Songfests at the S.A.I. Triennial Convention in 1956. She also performed as a featured soloist at the S.A.I. National Convention in 1959 and as a member of a brass quartet in 1965 at the S.A.I. Convention in Chicago. She remained a member emeritus and life member of S.A.I.



Sigma Alpha Iota quartet 1962 L-R: Marie Speziale, Judy Blee, Laurel (Widlar) Hinkle, Betty Glover

Figure 3. Sigma Alpha Iota Brass Quartet (1962).
Unknown Source.

⁶⁵ Pan Pipes, Eta-Iota Chapter report.

Glover continued to play in S.A.I. public musicales with other musicians as an alumna.⁶⁶ She was awarded the *Ring of Excellence*, that is given to truly distinguished members of S.A.I. who have served as leaders in the fraternity as well as being prominent musicians in their field.⁶⁷ Glover's involvement in Sigma Alpha Iota spanned several decades and demonstrated her commitment to a fraternity in which she believed.⁶⁸

In 1993, Glover was one of three women to receive the International Women's Brass Conference (IWBC) *Pioneer Award* at the inaugural conference in St. Louis, Missouri.⁶⁹ This award recognizes women who were pioneers in top levels of brass performance and encourages women musicians to follow their legacy. The other two women who received pioneer awards were Melba Liston, a pioneering jazz trombonist who played with Dizzy Gillespie and Quincy Jones, and Leona May Smith, a renowned trumpet player who was the first woman trumpet soloist at Radio City Music Hall in New York, New York.⁷⁰

Glover attended the inaugural IWBC Conference and recalled enjoying her time there. Glover heard many talented musicians at the conference, and stated, "Listen to that talent, and a lot of it has trouble finding a job because its female. It's a . . . shame."⁷¹ She believed women brass players are beginning now to be contracted in orchestras, and noted Carol Jantsch as being the Principal Tubist of the Philadelphia Symphony

⁶⁶ Pan Pipes, Summer 1983.

⁶⁷ Pan Pipes, Eta-Iota Chapter report.

⁶⁸ Trudy Muegel, Charlotte, North Carolina, Interview by the author, October 21, 2018.

⁶⁹ "IWBC Awards," *International Women's Brass Conference*, May 1993, <https://www.myiwbc.org/iwbc-awards-1993>.

⁷⁰ Ibid.

⁷¹ Betty Glover, Ménerbes, Provence, France, Interview by the author, May 2019.

Orchestra. Glover considered this to be a sign of positive change for talented women brass players. At the conference she led a masterclass, conducted a brass ensemble, and participated in a panel discussion.⁷² Glover was especially impressed with the talented Monarch Brass founded by Susan Slaughter, retired principal trumpet in the St. Louis (MO) Symphony Orchestra. Slaughter considered the members of this ensemble to be the most prominent women brass soloists, orchestral players, and preeminent military band musicians in the country. Slaughter described the ensemble by stating, “When with Monarch, it’s like being in Heaven. Everyone wants everyone else to succeed. That’s why we excel; we feed off of the support for each other.”⁷³ Glover recalled her thoughts from the IWBC, “I consider it quite an honor to be considered a pioneer, and I met a lot of very fine musicians at the conference. It was very impressive.”⁷⁴

The CCM Alumni Association recognized Glover as an outstanding alumna award in the spring of 2020. She received the first ever Cincinnati Conservatory of Music Dean’s Medal for outstanding professional achievement, superior teaching and exemplary professionalism at a ceremony held in May 2020.⁷⁵

As stated earlier, Glover loved living in Cincinnati and thought it was a beautiful city. She recalled it being a vibrant place to live with wonderful parks, excellent schools, and musical opportunities available throughout the city.⁷⁶ Although she loved living in Cincinnati, Glover enjoyed travelling to Europe, especially France. Later in life, she

⁷² Pan Pipes, Fall 1993.

⁷³ “Monarch Brass.” *International Women’s Brass Conference*, <https://www.myiwbc.org/monarch-brass>.

⁷⁴ Betty Glover, Ménerbes, Provence, France, Interview by the author, May 2019.

⁷⁵ Trudy Muegel email message to author, December 26, 2019.

⁷⁶ Betty Glover, Ménerbes, Provence, France, Interview by the author, May 2019.

fell in love with French culture and decided she wanted to live there during the 1980s. Glover took a year to prepare to move to France after she retired from the conservatory. She moved in 1993 to a small village, Ménerbes, Provence, France, where she resided after her retirement.⁷⁷

⁷⁷ Ibid.

CHAPTER II

GLOVER'S ORCHESTRA CAREER

Betty Semple graduated from the Cincinnati Conservatory of Music in 1944 with the BM degree in music performance.⁷⁸ A skilled trombonist, pianist, and baritone player, she had already established a reputation as a reputable musician in the Cincinnati area. The week after Glover completed her degree, she learned about an audition taking place in Chicago, Illinois, for the Principal Trombone position in the Kansas City Philharmonic Orchestra. Many orchestras had vacancies during World War II because of how many men were overseas. The war provided chances for women to be successful in the orchestra as Glover stated, "Orchestras had to hire women. Either they hired inferior men or the person who played the best."⁷⁹ Glover believed women still had to perform twice as well as men to be hired during this time. Typically, a man who left to fight in the war retained his position once he returned from the war.⁸⁰ The Kansas City audition took place in Chicago, on June 6, 1944, D-Day, The Allied Invasion of Normandy. Glover played the audition for conductor Efrem Kurtz, the assistant conductor, and the general manager of the Kansas City Philharmonic Orchestra in a small hotel bedroom without a music stand. Glover played an assortment of excerpts from memory including Ravel's

⁷⁸ Nathan Siler, "A History of the CCM Brass Choir," (DMA Dissertation, University of Cincinnati, 2012), 16.

⁷⁹ Kelly Lewis, "100-year-old tradition to fall," *The Cincinnati Enquirer*, July 7, 1987.

⁸⁰ Betty Glover, Ménerbes, Provence, France, Interview by the author, May 2019.

Bolero, Wagner's *Ride of the Valkyries*, Rimsky-Korsakov's *Scheherazade* and *Russian Easter Overture*.⁸¹ Glover recalled that she played well during the audition, but the committee asked her to play again the next day because Frank Lott, bass trombonist, was absent during the audition. Lott, president of the local Kansas City musicians' union, was unable to attend Glover's audition because of a meeting of the American Federation of Musicians. She returned the next day to play another audition in the same room. Once again, she recalled she played well, but then was asked to play the first trombone excerpt from Rossini's *William Tell Overture*.⁸² Glover remembered that she knew the excerpt, but did not have it memorized. The committee happened to have the trombone part, and with there being no music stand, someone held the music. The audition was successful; Glover was offered a contract to become the Principal Trombonist of the Kansas City Philharmonic Orchestra.⁸³

Glover was the Principal Trombonist of the Kansas City Philharmonic Orchestra, 1944-1948. Also during that same year, another female trombonist, Dorothy Ziegler, won a position in the St. Louis Symphony Orchestra. Glover recalled playing with other trombonists in the section during her time with the orchestra. She described one of those players, a second trombonist:

There was another local player who was great at jazz but he had not done anything classical. He could make a nice solid tone and once he knew the sound

⁸¹ Elicia Hill, "A Tribute to Betty Glover," *International Trombone Association Journal*, 14/6 (1986): 14.

⁸² Betty Glover, Ménerbes, Provence, France, Interview by the author, May 2019.

⁸³ *Ibid.*

we wanted in the orchestra he could match pretty well. He depended on me and I helped him as much as I could.⁸⁴

For Glover, the most memorable event while she held the position was playing Brahms, *Symphony No. 1* and works by Wagner in a concert with conductor, Bruno Walter.⁸⁵



Figure 4. Photo of Betty Glover.
International Trombone Association Journal 14/6 (1986), 1947.
Used by Permission.

Glover had no issues with other musicians or audience members because she was a woman in the Kansas City Philharmonic Orchestra.⁸⁶

⁸⁴ Ibid.

⁸⁵ Nathan Siler, "A History of the CCM Brass Choir," (DMA Dissertation, University of Cincinnati, 2012), 16-17.

⁸⁶ Betty Glover, Ménerbes, Provence, France, Interview by the author, May 2019.

Glover recalled her excitement about holding a professional orchestra position shortly after graduating from CCM. She thought that women who joined orchestras during World War II performed well. Glover stated, “The major orchestras were slow to admit women into their ranks, but World War II proved that women could do the job.”⁸⁷ Because regional orchestra seasons were only 20 weeks long, Glover had to identify other ways to earn a living during the rest of the year. The orchestra season, October through May, required Glover to travel to Cincinnati during the summer months to teach lessons and perform.⁸⁸ During the summer months she pursued her MM degree in performance at CCM and completed it in 1949.⁸⁹

Glover learned about a position of Principal Trombone in the Columbus Symphony Orchestra and saw this as an opportunity to move to Ohio thus making travel to Cincinnati easier. She won the position and played with the Columbus Symphony Orchestra under the direction of Izler Solomon for one season, 1948-1949. Unfortunately, Glover received a letter from the Columbus Symphony in August 1949, stating that the orchestra was disbanded due to a low budget.⁹⁰ Some of the orchestra members had teaching positions, whereas other musicians had to find other employment. When the orchestra in Columbus failed, Glover returned to Cincinnati to pursue performance opportunities and teach students.⁹¹

⁸⁷ Anita Bettan, “Betty Glover,” *Horizons University of Cincinnati Alumni Association*, April 1986.

⁸⁸ Betty Glover, Ménerbes, Provence, France, Interview by the author, May 2019.

⁸⁹ Nathan Siler, “A History of the CCM Brass Choir,” (DMA Dissertation, University of Cincinnati, 2012), 17.

⁹⁰ Elicia Hill, “A Tribute to Betty Glover,” *International Trombone Association Journal*, 14/6 (1986): 14.

⁹¹ Betty Glover, Ménerbes, Provence, France, Interview by the author, May 2019.

Glover continued to play as a substitute musician in the Cincinnati Symphony Orchestra after her return to Cincinnati. She was featured in a concert for the world premiere of Roy Harris' *Cumberland Concerto for Orchestra* in 1951.⁹² This concerto included a euphonium part that Thor Johnson had discussed with Harris when commissioning the work. The work was premiered on November 9, 1951, at the Cincinnati Music Hall. Glover travelled with the Cincinnati Symphony Orchestra to premiere the work in Carnegie Hall in New York on November 11, 1951. Johnson expressed great confidence in Glover's ability to play euphonium because he requested the extra euphonium part to be included in Harris' concerto. She was considered to be the preferred euphonium player when the orchestra programmed a work including that instrument.⁹³

During the May Festival of 1952, Glover received a phone call when she returned home in the evening after teaching.⁹⁴ The May Festival is a choral music festival that begun in 1873 and held every year as a celebration of choral music. This festival typically featured the May Festival Chorus, the Cincinnati Symphony Orchestra, and prominent guest conductors who conduct and premiere choral works.⁹⁵ Ernest Glover was at the Cincinnati Music Hall and informed Glover that Bill Wilkins, bass trombonist for the Cincinnati Symphony Orchestra, had become severely ill and could not play in the

⁹² "To Play Feature Solo In Premiere Of New Concerto," *Daily Illinois State Journal*, November 4, 1951.

⁹³ Betty Glover, Ménerbes, Provence, France, Interview by the author, May 2019.

⁹⁴ Elicia Hill, "A Tribute to Betty Glover," *International Trombone Association Journal*, 14/6 (1986): 14.

⁹⁵ "May Festival," *May Festival*, Accessed January 11, 2020.
<http://mayfestival.com/chorus/may-festival-chorus/>.

concert. Ernest Glover told her to dress, bring a straight mute, park in the stage hands parking space, and prepare to play the concert on short notice. Intermission was stretched to allow her more time to arrive. Glover was more confident when she learned the orchestra was playing Ravel's *Daphnis and Chloé Suites*. She had performed one of the suites prior to this concert and was somewhat familiar with the work. Glover played the concert without a warmup after intermission and sight read some of the other works on the concert. She played the concert on her large bore tenor trombone and recalled that she performed well. Glover remembered that she "made a big sound" on the large bore tenor even though it was not a bass trombone.⁹⁶ Wilkins died during the May Festival from the illness that kept him from playing the concert. Glover had received permission from his wife while he was in the hospital to play his personal bass trombone. Glover described the bass trombone: "They handed me a Conn. It was one of the really old Conns, and it played like a dream. The feel of the horn was different from what I had been used to, but I liked it."⁹⁷

Following the May Festival, Johnson spoke with Ernest Glover, who had married Betty Semple in 1949, and asked her if she wanted to have a family. Ernest Glover told Johnson that she did not want a family but rather was intent on developing her performance career. Johnson told Ernest Glover that he did not see any reason why Glover was not the best choice to be the full-time bass trombonist. Due to her outstanding performances as a substitute musician and helping in last-minute situations, Glover was

⁹⁶ Betty Glover, Ménerbes, Provence, France, Interview by the author, May 2019.

⁹⁷ Elicia Hill, "A Tribute to Betty Glover," *International Trombone Association Journal*, 14/6 (1986): 14.

appointed by Johnson to become the bass trombonist of the Cincinnati Symphony Orchestra in 1952.⁹⁸ She received a contract to play for 30 weeks for \$85 a week.⁹⁹ For the next 32 years, Glover maintained a successful career in the symphony orchestra playing bass trombone, and on occasion, tenor tuba.¹⁰⁰



Figure 5. Glover's Orchestra Profile from a Cincinnati Symphony Program. Date Unknown.

Many factories throughout the United States supported the effort in World War II by becoming armories. The C. G. Conn Company was one of those facilities that stopped producing instruments to assist the war effort. When the factory began to make instruments again, the statistics for the Conn 60H had been lost.¹⁰¹ The Conn 60H was the bass trombone Wilkins presented Glover after he became ill. The Conn factory

⁹⁸ Betty Glover, Ménerbes, Provence, France, Interview by the author, May 2019.

⁹⁹ Elicia Hill, "A Tribute to Betty Glover," *International Trombone Association Journal*, 14/6 (1986): 14.

¹⁰⁰ *Ibid.*

¹⁰¹ Betty Glover, Ménerbes, Provence, France, Interview by the author, May 2019.

contacted bass trombonists playing in symphony orchestras around the country who played the 60H. Glover was one of those bass trombonists who cooperated with Conn to rebuild the 60H. Conn received information about the bass trombone lost during the war and began to rebuild the 60H. Once the revised version of the Conn 60H was rebuilt, Conn sent sample bass trombones to players who were contacted. Those bass trombonists tested the rebuilt 60H in orchestral settings. In 1966, Conn sent the rebuilt 60H bass trombone to Glover to test with the intention of producing the instrument the following year.¹⁰² Glover recalled that she liked the instrument but travelled to Elkhart, Indiana, because she wanted to suggest slight adjustments.¹⁰³ During the process she selected a different lead pipe and a mouthpiece with a deeper cup. Glover chose the lead pipe because of the dynamic range potential and control as she described, “The response was that it could play a pianissimo just so easily, and you could play a fortissimo that would hit off the back wall.”¹⁰⁴

Glover consulted Max Rudolf, then conductor of the Cincinnati Symphony Orchestra, regarding the sound in the orchestra of this rebuilt bass trombone. She wanted to know if he heard a difference between the rebuilt Conn and the one she had been playing. Glover recalled that Rudolf thought she played beautifully. Glover requested that Rudolf inform her if he heard any problems because she wanted to report to Conn about

¹⁰² Elicia Hill, “A Tribute to Betty Glover,” *International Trombone Association Journal*, 14/6 (1986): 14.

¹⁰³ Betty Glover, Ménerbes, Provence, France, Interview by the author, May 2019.

¹⁰⁴ *Ibid.*

needed changes. Conn produced this bass trombone following the positive reviews from Glover and other bass trombonists.¹⁰⁵

Later in her career, Glover purchased a double-valve Holton bass trombone in case the orchestra conductor asked her why she continued to play a single valve horn. She did not like the Holton trombone and tried other bass trombones, but her hand was not large enough to play those instruments. Glover believed the only work that a bass trombonist truly needed the second valve was Bartok's *Concerto for Orchestra*. Glover advised other professional musicians to heed this advice when working with conductors and understanding how to avoid professional disagreements. Glover sold the Holton bass trombone immediately after she retired.¹⁰⁶

Glover gave her Conn 60H to Gerard Aloisio, Professor of Music at Minnesota State University at Mankato, who has continued to play the bass trombone. She decided to give Aloisio the instrument, because during a lesson, he struggled to play a passage soft enough on his trombone. Glover handed her Conn to Aloisio and suggested to play the passage on her instrument. He was amazed at how well the Conn played, and "fell in love" with the instrument at that moment. When Glover retired, she considered selling her Conn trombone, but it had been too much part of her career. Glover knew Aloisio appreciated the instrument, and decided that he deserved to keep the trombone after her retirement.¹⁰⁷

¹⁰⁵ Ibid.

¹⁰⁶ Ibid.

¹⁰⁷ Ibid.



Figure 6. Glover's Trombone.
Photograph supplied by Gerard Aloisio (2020). Used by Permission.

Glover played on Schilke mouthpieces on both baritone and trombone during her career with the Cincinnati Symphony Orchestra. She contacted the company in Chicago to help design a custom mouthpiece:

I really was impressed with Schilke mouthpieces and I also found them more comfortable. I tried Bach mouthpieces, but I found them uncomfortable. I think the player should be conscious if the mouthpiece is truly comfortable and figure out if they need to get something different. Too often I think players have just gotten used to a mouthpiece that doesn't actually work for them.¹⁰⁸

Because many of Glover's beginning students played mouthpieces that were too small, she recommended that they play larger mouthpieces to achieve a better sound. Glover preferred playing on a mouthpiece with a deep cup and was satisfied playing on Schilke 60 mouthpiece.¹⁰⁹

¹⁰⁸ Ibid.

¹⁰⁹ Ibid.



Figure 7. Glover's Mouthpiece.
 Photograph supplied by Gerard Aloisio (2020). Used by Permission.

Glover played for renowned conductors during her time with the Cincinnati Symphony Orchestra. She spoke fondly about Max Rudolf by stating, “The happiest years of my career were in the 60s with Max Rudolf conducting.”¹¹⁰ Rudolf spent thirteen years at the Metropolitan Opera before he began his tenure with the Cincinnati Symphony Orchestra. Rudolf conducted the Cincinnati Symphony Orchestra, 1958-1970, and was the director of the Cincinnati May Festival, 1963-1970.¹¹¹ Glover admired Rudolf's approach to music and leadership of the orchestra. Rudolf considered Glover to be an excellent musician. She recalled a letter Rudolf wrote to her after her retirement from the symphony and again when Glover retired from the Cincinnati Conservatory of Music. She remembered that the letters praised her musicianship and leadership. As a result of Rudolf being close friends with George Szell, conductor of the Cleveland Symphony Orchestra, Szell guest conducted the Cincinnati Symphony Orchestra. Rudolf

¹¹⁰ Ibid.

¹¹¹ Forbes, Elizabeth. “Obituary: Max Rudolf,” *Independent*, March 4, 1995.

detailed in the retirement letter that Szell had congratulated him on having a very fine bass trombonist in the orchestra. Glover's sound in the orchestra was singled out by Szell, and he was compelled to extend a compliment about Glover to Rudolf. She was proud to receive such high praise from a well-known and respected conductor. She remembered this compliment because it meant to her that she was doing her job well; that was always important to Glover.¹¹²

Glover had success in her life despite obstacles. Most orchestras at the time were male dominated, and even fewer women played brass instruments. Glover did experience some difficulty because she was a woman brass player pursuing a musical career. This was especially true when she was hired by the summer bands in Cincinnati. These comments occurred at the county fairs and parades. Glover stated,

I got all kinds of comments. Some of them very vulgar and some of them derogatory about being a woman. All kinds of comments and I had made up my mind early on knowing that every place I went and played I was the only female usually and I wanted to go on in music. I decided the only way I would survive is basically ignore all the nasty comments. They don't mean anything and just become the best you can become. Achieve the most technique you can so that you can rightfully say "look I can play faster than any of you males, I can play louder if you want and I'm just as good as some of you and better than a lot of you [so] don't bother me." I'm just going to ignore these comments.¹¹³

Only a few issues occurred when Glover was a member of the Cincinnati Symphony Orchestra. She recalled:

When I first joined we travelled by train on our tours. We had four cars on the train that were dedicated to the orchestra. I was usually reading a book to

¹¹² Betty Glover, Ménerbes, Provence, France, Interview by the author, May 2019.

¹¹³ Ibid.

entertain myself on these long train rides . . . and two or three would make loud comments either hoping to embarrass me maybe and I just went on reading and ignore them. I would get snide remarks at county fairs and I would either laugh in their face or ignore them and that served the purpose all the time.¹¹⁴

Glover suggested:

If a woman wants to break into the orchestra, something that's always in the male domain, first she has to have the talent and the training. She needs to have a philosophy of her own that she has to be utterly persistent because she will hit some roadblocks. She will have to determine how to proceed in the way she wants to go to become a member of an orchestra and has to have a determination that won't stop.¹¹⁵

Glover was the official tenor tuba player in the Cincinnati Symphony Orchestra for works that included Gustav Holst's *Planets* and Richard Strauss' *Don Quixote*. A guest conductor during a rehearsal intermission requested that a stagehand move Glover next to the bass clarinetist who then informed Glover that her chair had been moved. She was surprised and wondered why she was moved to a different section of the orchestra. Glover later realized that she was playing unison lines with the bass clarinet, and this conductor wanted them to be closer together. Tuning the unison lines was easier because sitting next to the bass clarinetist allowed her to hear the passage. She stated:

The next time we did it several years later when Rudolf was conducting and I went to him and asked him diplomatically if he would consider if I could sit next to the bass clarinet. I found it much easier and I could hear the bass clarinet, which I could not back in the trombone section, and met for better intonation and better ensemble. Well he thought about it and he was quiet and I got the feeling he did not think it was a good idea and finally he allowed me to try it. We tried it and

¹¹⁴ Ibid.

¹¹⁵ Ibid.

he never said another word [because it worked so well]. Although it was a strange sight to sit in the clarinet section.¹¹⁶

Glover recalled her relationship with Rudolf as being wonderful. She adored him as a conductor and leader of the orchestra and thought his musicianship was impeccable.¹¹⁷

Glover never considered leaving the Cincinnati Orchestra because she enjoyed living in Cincinnati and “wasn’t looking for greener pastures.”¹¹⁸ Glover retired from the orchestra when she was eligible on August 5, 1985, at age 62.¹¹⁹

Marie Speziale spent thirty-two years as associate Principal Trumpet in the Cincinnati Symphony Orchestra. She first met [Betty] Glover at the conservatory as an undergraduate in 1960. Speziale stated that “Mr. Glover was our wind ensemble and brass choir conductor and I was in his groups. He and Mr. Blee [Speziale’s trumpet teacher] and Betty had come in from a rehearsal and were getting ready to get into their studios and they introduced me to Betty Glover.”¹²⁰ She was a close friend and colleague of Glover’s for many years. While a student at CCM, Speziale first played with the orchestra as a soloist as part of a Christmas program. The next time Speziale played with the orchestra she played second trumpet as a substitute musician and sight read the concert. Speziale stated:

The second trumpet player became ill between the morning rehearsal and evening concert. Mr. Blee, my trumpet teacher, called me in the dorm and asked me to meet him in the lobby. I met him and he asked me to play the concert that night

¹¹⁶ Ibid.

¹¹⁷ Ibid.

¹¹⁸ Kelly Lewis, “100-year-old tradition to fall,” *The Cincinnati Enquirer*, July 7th, 1987.

¹¹⁹ Betty Glover, Ménerbes, Provence, France, Interview by the author, May 2019.

¹²⁰ Marie Speziale, Interview by the author, June 24, 2019.

and we talked through the music in the program and I showed up to the concert that evening and I sight read the program.¹²¹

Speziale played Bach's *Orchestral Suite No. 4* on D trumpet, de Falla's *Three-Cornered Hat* and Prokofiev's *5th Symphony*. Because Rudolf was impressed with Speziale's performance, she continued to play with the orchestra on second or third trumpet part. The Cincinnati Symphony Orchestra created a fourth trumpet position because orchestras were expanding the section to four trumpets and to address vacancies in the trumpet section because of health issues. After she graduated from the conservatory, Speziale won the fourth trumpet position during an open audition. Later she taught trumpet performance at Indiana University and Rice University.¹²²

Speziale admired Glover because she was an inspiration and an important role model in Speziale's life. Glover forged a path for other female brass players to follow and find success after she made it known that women performed at a high level in an orchestra position when provided with the opportunity. Speziale described Glover as a teacher:

I think she held us all and herself to a much higher standard and was a very musical and intelligent person. She was very demanding and you had to bring your A game all the time. If you were in her ensemble and she wanted you to play something in a certain way, she had the ability to tell you exactly how that needed to work.¹²³

¹²¹ Ibid.

¹²² Ibid.

¹²³ Ibid.

Glover and Speziale became friends and bonded over the fact that they had similar interests and backgrounds. Both women brass players began their careers in the Cincinnati Symphony Orchestra during challenging circumstances and performed well under pressure. Speziale described Glover, “She was always very gracious and helpful. From time to time she would give me advice; she was a mentor trying to help me be successful.”¹²⁴ Speziale often attended CCM Brass Choir concerts to support Glover. Speziale arranged Handel’s *Concerto Grosso No. 6* for the brass choir and dedicated it to Glover.¹²⁵ She described Glover’s musicianship, “Her concept of tone was excellent and she had this luscious sound. Her musical interpretations were exquisite and the sound was always locked in pitch wise and time wise.”¹²⁶ Speziale praised Glover’s influence, “She’s an inspiration. Back in those days there were very few role models for a young lady playing a brass instrument. She was a powerful presence in my life and she forged the path for the rest of us to follow. She made you want to play better.”¹²⁷ Speziale remembered Glover as being a pioneer who was unique in her time and supremely talented.¹²⁸

¹²⁴ Ibid.

¹²⁵ Nathan Siler, “A History of the CCM Brass Choir,” (DMA Dissertation, University of Cincinnati, 2012), 193.

¹²⁶ Marie Speziale, Interview by the author, June 24, 2019.

¹²⁷ Ibid.

¹²⁸ Ibid.

CHAPTER III

GLOVER'S TEACHING CAREER

Glover was admired by her students because of her leadership abilities, musical brilliance and outstanding career.¹²⁹ Students respected Glover because she was an accomplished musician and believed that she could help them to develop a successful career through study and guidance. Glover revealed that students shared personal information:

Some of them had family problems. It reached a point where I noticed in their private lessons because something was wrong because they weren't making the usual progress and I figured it had to be personal.¹³⁰

Glover measured her teaching effectiveness through the success of her students,

The professional success of one's students, whether in performance or in education. In order to achieve such success, I believe it is essential to guide the formation of disciplined skills, insist upon musical and technical competence, and impart recognition of and sensitivity to both ethical and professional priorities.¹³¹

Glover believed in molding the entire student and teaching them professional ethics as well as performance techniques.¹³²

¹²⁹ Trudy Muegel, Charlotte, North Carolina, Interview by the author, October 21, 2018.

¹³⁰ Betty Glover, Ménerbes, Provence, France, Interview by the author, May 2019.

¹³¹ Elicia Hill, "A Tribute to Betty Glover," *International Trombone Association Journal*, 14/6 (1986): 15.

¹³² Betty Glover, Ménerbes, Provence, France, Interview by the author, May 2019.

Otterbein College

After the Columbus Symphony Orchestra ceased operations due to a low budget, Glover performed and taught lessons in Cincinnati to earn a living. An opportunity arose when William Cramer, who played second trombone in the Columbus Symphony Orchestra, contacted Ernest Glover in his studio regarding a teaching position at Otterbein College, Westerville, Ohio, a two-hour drive from Cincinnati. Cramer had taken a sabbatical to pursue his doctoral degree at Florida State University and decided not to return to his teaching position at the college. Ernest Glover asked if she was interested in the position, and she responded positively. Ernest Glover asked Cramer if the college might consider hiring a female faculty member. Cramer assured him that it was not an issue. Ernest Glover recommended Glover to be hired, the administration at Otterbein honored Cramer's suggestion, and the college appointed her. She taught at Otterbein College for two years, 1950-1952. Glover's duties included conducting a concert band, leading the brass choir, and teaching all brass students.¹³³

Glover described her teaching experience at the school stating, "There were some talented students and they were very serious students. Those were an enjoyable two years. They had been well taught."¹³⁴ Students who were highly motivated and interested in learning from Glover were capable of study at CCM. One of the trombone students eventually attended the Cincinnati Conservatory of Music as a master of music degree student. They necessarily enrolled, however, in a small college because of a lack of

¹³³ Ibid.

¹³⁴ Ibid.

financial resources similar to Glover's earlier situation at Illinois Wesleyan University. Glover remembered planning an annual brass choir tour, but allowed the students to organize all details themselves.¹³⁵ Glover was proud that the students took charge and wanted to make their tour successful. The students choose the cities, scheduled the venues, organized the programs, booked the lodging, and planned transportation for the tour. The brass choir played works by Handel, Bach, Mozart, Tchaikovsky, and Gabrieli on the tour.¹³⁶

Glover taught at Otterbein College two years before becoming a member of the Cincinnati Symphony Orchestra. By the end of her second year at Otterbein, the events of the May Festival, as described earlier, led Glover to her appointment in the Cincinnati Symphony Orchestra. She recalled, "I was asked to come play for two weeks with world famous conductor, augmented orchestra and chorus and everything that went with the big May Festival."¹³⁷ Glover spoke to the Dean at Otterbein about the prospect of playing with the orchestra, he agreed that she should perform in the orchestra. The Dean believed that to have a faculty member playing with the Cincinnati Symphony Orchestra was positive for the reputation of the college. Later, Glover ended her responsibilities at Otterbein and taught at CCM on a "commission basis and eventually salary rank."¹³⁸

¹³⁵ Ibid.

¹³⁶ "Brass Ensemble Plays," *Columbus [Ohio] Dispatch*, December 3, 1951.

¹³⁷ Betty Glover, Ménerbes, Provence, France, Interview by the author, May 2019.

¹³⁸ Ibid.

Cincinnati Conservatory of Music

Shortly after being appointed to the Cincinnati Symphony Orchestra, Glover was employed by the Cincinnati Conservatory of Music. Glover taught for 40 years at CCM from 1952-1992, where her responsibilities included trombone, euphonium, brass choir, and brass orchestral repertoire class. When Glover taught at CCM, initially, students returning from WW II were admitted to complete degrees partially supported financially by the GI Bill. Glover recalled that Ernest Glover was unable to handle the student load along with his own symphony obligations and teaching schedule. She stated, “He gave me a lot of students that had not had much training, and I had to figure out what was wrong. I had to be like a doctor and diagnose their problems.”¹³⁹ Glover considered herself to be more of a natural player who did not share the same playing issues her students experienced. She believed that she became a better teacher because, “I was forced to analyze and figure out what to do to correct problem and I had a lot of students to figure out how to help each student.”¹⁴⁰

Later, when enough trombone students were enrolled at the conservatory, both Ernest and Betty Glover maintained their own studios. Ernest Glover taught the students who already played well but did not teach contemporary technique. Glover, however, was assigned to teach those students who experienced playing issues. She was required to help them resolve those problems similarly to when she taught the GI Bill students. Students in the trombone program consulted Glover about performance techniques such as flutter tonguing and trilling. She frequently assigned cello works and French repertoire

¹³⁹ Ibid.

¹⁴⁰ Ibid.

to her students. Glover also required the students to perform difficult viola solos that required fluency in the alto clef. Glover assigned bassoon studies to her students because she believed they adapted well for trombone.¹⁴¹

She was very good at picking lesson books that were appropriate for where you were that would take you and make you better. She would've given you an etude to study for the next week, you'd come in, and she'd take the hardest part of the etude and tell you to start there. If you couldn't play it then she could tell that you didn't practice enough.¹⁴²

She also assigned Galliard Sonatas to become familiar with playing in a Baroque style. These sonatas were played in private lessons, juries, and recitals.¹⁴³

CCM Brass Choir

Ernest Glover founded the Cincinnati Conservatory of Music Brass Choir in the fall of 1946.¹⁴⁴ He led this ensemble in addition to his duties as a trombone professor and a conductor of the concert band. This was an audition-only group that accepted the most advanced brass and percussion students in the conservatory. The ensemble was immediately accredited and became a required course of study for brass instrumentalists who were interested in performance careers. Ernest Glover's ensemble instrumentation consisted of three trumpets (these parts were doubled to preserve endurance), four horns, three or four trombones, one euphonium, one baritone, one or two tubas, plus timpani and

¹⁴¹ Betty Glover, Ménerbes, Provence, France, Interview by the author, May 2019.

¹⁴² Harry Butler, Interview by the author. September 9, 2018.

¹⁴³ Betty Glover, Ménerbes, Provence, France, Interview by the author, May 2019.

¹⁴⁴ Nathan Siler, "A History of the CCM Brass Choir," (DMA Dissertation, University of Cincinnati, 2012), 6.

percussion.¹⁴⁵ He founded the ensemble with the goal of preparing students for professional orchestral careers by playing serious and challenging literature. Ernest Glover preferred the instrumentation of the brass ensemble over the brass band because he preferred to use the horn instead of the E-flat alto horn, and to avoid incorporating the E-flat cornet, flugelhorn, and other brass band specific instruments.¹⁴⁶ The horn section usually had five horns with an assistant principal to give the principal player a break. Brass majors chose to play in this ensemble because of the challenging repertoire and how it engaged them as performers.¹⁴⁷

Additional brass choirs were established in the 1947-1948 academic year to meet the high demand. The lack of repertoire for brass ensemble was a challenge, and repertoire had to be arranged. Ernest Glover solved this problem by hosting the *Thor Johnson Brass Ensemble Compositions Contest*, 1949-1957. This competition helped to create interest from composers who could write music for the brass ensemble. Works from this competition have become part of the brass ensemble repertoire.¹⁴⁸

The CCM Brass Choir performed throughout the Cincinnati area and was an invited participant at conferences throughout the United States. Ernest Glover led the brass ensemble successfully for twenty-one years, and during that time, developed its reputation as a premier performance ensemble. During her early years at CCM, Glover worked with the third and fourth level choirs at the request of Ernest Glover. She was

¹⁴⁵ Ibid, 8.

¹⁴⁶ Ibid, 7.

¹⁴⁷ Betty Glover, Ménerbes, Provence, France, Interview by the author, May 2019.

¹⁴⁸ Nathan Siler, "A History of the CCM Brass Choir," (DMA Dissertation, University of Cincinnati, 2012), 9-10.

tasked with working with these smaller ensembles and limited instrumentation. Choosing repertoire for these smaller groups challenged Glover.¹⁴⁹

Ernest Glover died on October 25, 1968, and a memorial concert was held at CCM on November 10, 1968. The College-Conservatory Faculty Brass Quintet, which included Betty Glover, the Cincinnati Woodwind Quintet, and the CCM Brass Choir he conducted for so many years, performed at this memorial concert. A graduate student, Kenley Inglefield, conducted the Brass Choir for a year until a permanent replacement was chosen to lead the ensemble.¹⁵⁰ In summer of 1969, Glover was informed in a letter from the CCM administration that she had been appointed to be the director of the Brass Choir and assumed the role of conductor a year after Ernest Glover died.¹⁵¹ Even after she was appointed to the faculty, Glover had played in the ensemble when a student could not attend a rehearsal or performance. She stated, “I was there in the beginning when Ernie founded it. I fully agreed with his principles and I knew the repertoire. I looked forward to the opportunity to work with excellent and talented players.”¹⁵² Glover concurred with Ernest Glover’s instrumentation preferences, and she did not change the makeup of the ensemble during her tenure as conductor.¹⁵³ After she assumed full responsibility of the ensemble in 1969, the CCM Brass Choir continued to be successful.¹⁵⁴

¹⁴⁹ *Ibid*, 20-21.

¹⁵⁰ *Ibid*, 11-12.

¹⁵¹ *Ibid*, 20-21.

¹⁵² Betty Glover, Ménerbes, Provence, France, Interview by the author, May 2019.

¹⁵³ *Ibid*.

¹⁵⁴ Nathan Siler, “A History of the CCM Brass Choir,” (DMA Dissertation, University of Cincinnati, 2012), 21.

Glover agreed with Ernest Glover regarding the principles of the Brass Choir and thought it was an important part of a students' education. The Brass Choir rehearsals were scheduled on Monday night for two and a half hours and another hour during a week day. Monday was selected because the Cincinnati Symphony Orchestra did not rehearse. The rehearsal schedule was posted so students knew when to arrive for rehearsal. Students arrived at their assigned time even when the group was rehearsing to allow as little time as possible between works. Glover did not like to waste rehearsal time and was very efficient. She rotated players so that everyone in the ensemble had a chance to play a principal part that Glover affectionately called the "hot seat."¹⁵⁵



Figure 8. Glover Conducting.
Unknown Source.

¹⁵⁵ Betty Glover, Ménerbes, Provence, France, Interview by the author, May 2019.

Any details not covered in a single rehearsal were covered in the next rehearsal. Glover never used extra time to rehearse because she did not believe in using more than the scheduled rehearsal time. Glover expected her professional orchestra rehearsals to end on time, and she treated her students with the same professional courtesy.¹⁵⁶

In the tradition of Ernest Glover, she worked closely with composers to premiere new works for the ensemble.¹⁵⁷ Glover contacted colleagues in France to acquire music for the ensemble.¹⁵⁸ Also, new works were written for the *Thor Johnson Brass Ensemble Compositions Contest*. The Brass Choir also continued to perform at educational conferences. The Brass Choir performed at the 1984 Music Educators National Conference (MENC) and the 1975 and 1987 Ohio Music Educators Association (OMEA) Conference in Cincinnati.¹⁵⁹ The Brass Choir also was selected as a demonstration group for the American Choral Directors Association (ACDA) conference in Indianapolis in 1986.¹⁶⁰

The Brass Choir continued to be one of the premiere ensembles at the conservatory during Glover's tenure as conductor and delivered well received concerts. In 1983, the ensemble performed its first transatlantic broadcast from the United States to Europe. This was a shared concert with the CCM Chamber Choir and Percussion Ensemble and was sponsored by WGUC, Cincinnati Public Radio Station. Cincinnati

¹⁵⁶ Gerard Aloisio, Mankato, Minnesota, Interview by the author, July 1, 2018.

¹⁵⁷ Nathan Siler, "A History of the CCM Brass Choir," (DMA Dissertation, University of Cincinnati, 2012), 21-22.

¹⁵⁸ Betty Glover, Ménerbes, Provence, France, Interview by the author, May 2019.

¹⁵⁹ Nathan Siler, "A History of the CCM Brass Choir," (DMA Dissertation, University of Cincinnati, 2012), 21.

¹⁶⁰ Pan Pipes, Summer 1986.

Symphony Orchestra bassist Frank Proto wrote a work for the CCM Brass Choir and was premiered in this concert. Other composers who visited the conservatory to hear their works performed at the Cincinnati Conservatory of Music Visiting Composers Series included Samuel Adler and Michael Tippett. The CCM Brass Choir also performed at the annual Feast of Carols and commencement ceremonies during Glover's time as conductor.¹⁶¹

Starting in 1981, the CCM Brass Choir began to play joint concerts with choirs conducted by Earl Rivers, choral director at the Cincinnati Conservatory of Music. Having received the BM degree (1966) and the MM in choral conducting (1968) from Indiana University, Rivers had served 3 years in the US Army Field Band as assistant chorus director. Rivers first met Glover when he was a graduate assistant in the choral department at CCM pursuing the DMA. Rivers was introduced to Glover by her friend Robert Schaffer, organist at St. Mary's Cathedral Basilica of the Assumption in Covington, Kentucky, and a trombonist.¹⁶² Rivers consulted Glover every year as to how to build an effective program. Glover established a professional relationship with Rivers, and they became close friends. Rivers conducted the CCM Motet Choir during these combined concerts.¹⁶³ Based on a European design with reverberant acoustics, the Cathedral posed challenges because of the delay when choral ensembles and brass choirs performed. Glover suggested to the students to ignore what they were hearing and watch

¹⁶¹ Nathan Siler, "A History of the CCM Brass Choir," (DMA Dissertation, University of Cincinnati, 2012), 21-22.

¹⁶² Earl Rivers, Cincinnati, Ohio, Interview by the author, October 14, 2019.

¹⁶³ Nathan Siler, "A History of the CCM Brass Choir," (DMA Dissertation, University of Cincinnati, 2012), 22.

her conducting. Because she had performed in the Cathedral with the Cincinnati Symphony Orchestra, Glover was familiar with the space.¹⁶⁴ On occasion, the two choirs performed works together such as John Rutter's *Gloria*, Hindemith's *Apparebit Repentina Dies*, and Schütz's *Psalms of David*.¹⁶⁵ Glover remembered that the conservatory concerts at the Basilica were well attended and enthusiastically received by the audience.¹⁶⁶ Rivers recalled, "Everything I learned about brass, as a conductor, I learned from her. She would be giving notes as I was rehearsing about embouchure, about phrasing, and about breath."¹⁶⁷ Rivers remembered Glover as being an amazing musician, an excellent colleague and a wonderful friend.¹⁶⁸ Rivers retired in 2020 from CCM.

Glover relinquished her responsibilities for teaching trombone in 1986, and conducted exclusively the Brass Choir until her retirement in 1992. Her last concert as conductor of the CCM Brass Choir took place at Hyde Park Community United Methodist Church, May 3, 1992. After Glover retired, Daniel Schmidt conducted the CCM Brass Choir for the 1992-1993 academic year. No records exist that the CCM Brass Choir performed during 1993-1994. In 1994 Timothy Northcut assumed the responsibility for the CCM Brass Choir and has continued to conduct the ensemble.¹⁶⁹

¹⁶⁴ Betty Glover, Ménerbes, Provence, France, Interview by the author, May 2019.

¹⁶⁵ Nathan Siler, "A History of the CCM Brass Choir," (DMA Dissertation, University of Cincinnati, 2012), 22.

¹⁶⁶ Betty Glover, Ménerbes, Provence, France, Interview by the author, May 2019.

¹⁶⁷ Earl Rivers, Cincinnati, Ohio, Interview by the author, October 14, 2019.

¹⁶⁸ Ibid.

¹⁶⁹ Nathan Siler, "A History of the CCM Brass Choir," (DMA Dissertation, University of Cincinnati, 2012), 25.

Brass Orchestral Repertoire Class

Many brass students enrolled in Glover's classes at the Cincinnati Conservatory of Music, especially if they wanted to become orchestral players. Glover taught a brass orchestral repertoire class that involved reading through major symphonies as a brass section. Her experience from playing and listening to different conductors was valuable to every student. Glover discussed a variety of topics in these classes including how a conductor might interpret a phrase and how to play each excerpt.¹⁷⁰ She was practical and intended to prepare students for what they might experience potentially were they to play in a major symphony orchestra. The group played through an entire symphony, such as Mahler's *Symphony No. 3*, from beginning to end.¹⁷¹

Glover's brass repertoire class began in the 1950s when three trombonists and CCM tubist, Louis Rivetti, approached her and asked if she might coach them playing orchestral excerpts. They needed experience playing these excerpts to better prepare for auditions and receive valuable commentary from a professional orchestral player. Glover agreed to coach the students and gathered parts that might be encountered in a professional orchestra. She later requested horn and trumpet players who might want to join and rehearse in this group. The Dean of the school received requests by students to offer this brass orchestral repertoire class as part of the conservatory curriculum, and it was approved.¹⁷² The repertoire of the course usually revolved around whatever works

¹⁷⁰ Gerard Aloisio, Mankato, Minnesota, Interview by the author, July 1, 2018.

¹⁷¹ Betty Glover, Ménerbes, Provence, France, Interview by the author, May 2019.

¹⁷² Nathan Siler, "A History of the CCM Brass Choir," (DMA Dissertation, University of Cincinnati, 2012), 23.

Glover was performing in the Cincinnati Symphony Orchestra.¹⁷³ The standards in this class were high, and Glover expected her students to play well at every rehearsal. Many students were motivated to play well to hold their position in the ensemble. Former students credit this class with helping them to perform in professional orchestras.¹⁷⁴

Brass orchestral repertoire class and Brass Choir met back to back. Glover considered student endurance according to Aloisio:

She would sit and figure out when everybody played different pieces and different things, and she would arrange the schedule so that if you only played one thing, it was always first so you could always leave. She was very aware of your time and being respectful of you and your time. So, if she scheduled something in brass choir from 7:30-8:05, and she would put on the board 7:30-8:05. At exactly 8:05, even if she was in the middle of a phrase, she would look at the clock and stop the band and move onto the next piece. People appreciated that and you might say “but we’re not done.” She would say “look if we didn’t get done everything we needed to get done then it’s my fault. That’s not your fault. We need to go on to the next piece.” That was a big part of who Betty Glover was. She respected the music and the musicians.¹⁷⁵

Many of Glover’s former students modeled this approach when working in their own classes or scheduling ensembles. No one in Glover’s classes were negative about being taught by a woman, because the students knew Glover was an established orchestral musician and an excellent teacher. Glover’s imposing presence indicated that she was in charge, yet every student was eager to learn from her experience and knowledge.¹⁷⁶

¹⁷³ Betty Glover, Ménerbes, Provence, France, Interview by the author, May 2019.

¹⁷⁴ Ron Barron, Interview by the author, November 7, 2018.

¹⁷⁵ Gerard Aloisio, Mankato, Minnesota, Interview by the author, July 1, 2018.

¹⁷⁶ Ibid.

Glover's Teaching Beyond CCM

Glover's teaching career expanded beyond teaching trombone, euphonium and brass choir at CCM. She also conducted a volunteer church choir at St. Michael's Catholic Church for several years. Glover had attended the Sunday services at this church with Ernest Glover. She recalled, "The priest had a law that if someone in the congregation who is a professional in whatever profession, then if there is a call for that profession in the parish, that's the person who should be doing it."¹⁷⁷ At the request of the priest, Glover volunteered as the choir director at St. Michael's Catholic Church. "I found it so rewarding because you always heard some results. There's always part of what you were trying to get them to do in rehearsals, and there's always improvement."¹⁷⁸ She created a weekly schedule and selected the hymns for the entire year. Glover's goal was to choose hymns that were musically rich and exciting. This meant that she sometimes chose hymns not well known to the congregation. Glover repeated these hymns "when it was liturgically possible."¹⁷⁹

Glover recalled that she did not have to explain her methods to the choir members because "they enjoyed singing good music."¹⁸⁰ She taught parts to each section in the choir using her piano skills. The choir evidently demonstrated its capability when Glover programmed Bach's *Christmas Oratorio* for a midnight mass. She recalled that the choir performed with orchestra and organ for a "great crowd" and delivered a successful

¹⁷⁷ Betty Glover, Ménerbes, Provence, France, Interview by the author, May 2019.

¹⁷⁸ Ibid.

¹⁷⁹ Ibid.

¹⁸⁰ Ibid.

performance, which delighted her.¹⁸¹ Glover left the position at St. Michael's when she was scheduled to leave for a 10-week world tour with the Cincinnati Symphony Orchestra in the summer of 1966. Before the tour was begun, she was confident that the organist was capable of directing the choir. Glover remembered that working with this ensemble provided some much-needed variety from playing in the orchestra and teaching.¹⁸² Glover stated, "I could see it when I was teaching the church choir and they did a good performance of the Bach *Christmas Oratorio*. That's music education at its roots. Really letting them [grow] and helping them to learn."¹⁸³

Glover's Teaching Approaches

Glover expressed her ideas about her warm-up routine before she was ready to play a concert. She suggested beginning with long tones at varying dynamic levels and lengths before playing lip slurs based on the harmonic series to improve flexibility. Glover also included playing triads and scale patterns as part of her long-tone warmup. She also played staccato and legato scales before a concert. Glover's overall philosophy was centered on the idea that a warmup should be based on the needs of the player. Instead she believed the warmup should not become a mental obsession that required completing a musical checklist. After Glover finished playing scales single tonguing, she continued playing double and triple tonguing exercises. Because Glover's single tonguing developed to a point and never got faster, she developed her double and triple tonguing

¹⁸¹ Ibid.

¹⁸² Ibid.

¹⁸³ Ibid.

technique. Glover did not believe she needed to work at playing legato extensively because she developed this skill effectively early in her playing career.¹⁸⁴

Glover also believed that to develop technical and musical proficiency, students needed to focus on musical tasks they could not accomplish well. “Betty always felt that playing things she could already play was a waste of rehearsal time.”¹⁸⁵ Her goal was to accomplish the most in the shortest amount of time. This philosophy applied to all of Glover’s students regardless of their ability level. She believed in using a warm up as an opportunity to work on skills that needed to be addressed. For example, if a student was having difficulty playing staccato but was proficient at playing legato, Glover suggested to the student to play staccato articulation in the warmup. She stated, “I think some are tempted [to avoid addressing issues] because they like the way they sound and they’re not thinking about what they need to improve.”¹⁸⁶ Glover believed students should not avoid addressing technical issues, but practice what needs to improve, and which may not sound the best. Her approach required students to be disciplined and practice effectively.¹⁸⁷

Glover credits her sight-reading ability to her early experience playing in the town band in Mechanicsburg. She described her experience in the town band: “There were about four or five of us young kids in the band. All the rest were old men who had been playing the same repertoire like [von Suppe’s] *Poet and Pleasant* and *Light Cavalry*

¹⁸⁴ Ibid.

¹⁸⁵ Harry Butler, Interview by the author, September 9, 2018.

¹⁸⁶ Betty Glover, Ménerbes, Provence, France, Interview by the author, May 2019.

¹⁸⁷ Ibid.

overtures, and Sousa marches year after year.”¹⁸⁸ Glover recalled that it was a true learning experience performing with older musicians. She remembered:

There we were in the midst of these people, required to play those pieces. It was always a challenge. You didn’t want to be embarrassed, so you made yourself read. There was no one telling us how to do anything. We had to figure it out and do it, which turned out to be the best teacher.¹⁸⁹

Glover encouraged her students to be active listeners and develop knowledge regarding the principals of ensemble playing. She stated,

Instead of listening to themselves all the time, they’ve got to learn to listen to the strings, woodwinds, whoever is scored to be playing at the time. The minute they have to play they need to be listening to all families of the orchestra that are playing and determine where and how they fit, in particular intonation. The second trombone player is a real key to intonation. This person has to adjust constantly to fit into the overall chord that is playing at that time. I think these principals need to be taught to the student.¹⁹⁰

Glover emphasized these concepts to her students so that they could play effectively in an ensemble.

Glover had a different philosophy from when she was a student at the conservatory for teaching music education majors in her studio. Glover believed music education majors needed to reach a certain level of performance to continue toward completion of the music education program. When she was a student, music education majors were not held to the same performance expectations as performance majors.

¹⁸⁸ Elicia Hill, “A Tribute to Betty Glover,” *International Trombone Association Journal*, 14/6 (1986): 13.

¹⁸⁹ *Ibid.*

¹⁹⁰ Betty Glover, Ménerbes, Provence, France, Interview by the author, May 2019.

Glover believed music education majors needed to play in ensembles to experience how a model ensemble should sound when they developed their own program.¹⁹¹ She taught music education students who gained valuable performance experience in her studio and in ensembles to become excellent music teachers. Glover stated,

As for music students preparing for a career in education, I believe it is imperative to impress upon them the necessity for a high-level personal performance so that their own teaching standards and goals will be of an equally high quality.¹⁹²

Some of the better players in her studio were music education majors and non-majors who practiced and worked hard to please Glover. “There is one level with Betty. What do you need to do to make this right? If you study with her, it didn’t matter what your major was.”¹⁹³

Glover believed students that only focus on the solo repertoire of their instrument have a closed mindset and are not taking advantage of an opportunity to learn. As she stated,

I hired a trombone student for one of the brass band concerts I conducted for the city and one of the things was a tenor aria in the last act of *Tosca*. I had him come to my house and listen and he had no idea how the aria went. I couldn’t quite get him to play it exactly right and he was tied to being too metronomic and it did not come off easily. I think a having a wider scope and learning basic repertoire of other instruments and voice will help them as a player.¹⁹⁴

¹⁹¹ Ibid.

¹⁹² Elicia Hill, “A Tribute to Betty Glover,” *International Trombone Association Journal*, 14/6 (1986): 15.

¹⁹³ Gerard Aloisio, Mankato, Minnesota, Interview by the author, July 1, 2018.

¹⁹⁴ Betty Glover, Ménerbes, Provence, France, Interview by the author, May 2019.

Glover believed private lesson teachers should encourage their students to attend other instrumental recitals and also learn more about early music. She recommended expanding musical knowledge by attending string quartet recitals or joining a choral group, just to name a few examples. As a student, Glover made it a point to attend the recitals of her peers. She attended voice recitals and noticed their breathing and how the tone production was similar on a brass instrument. Glover believed musicians needed to learn more about other instruments so they could learn as much as possible about performing and musicianship. She also thought attending recitals also created appreciation for other musicians and what they must do to play well.¹⁹⁵

Because of Glover's recognition as a prominent trombone teacher, she was invited to participate in a written roundtable discussion regarding brass pedagogy for the *Music Educators Journal* in 1979. Included in this article were other recognized brass pedagogues and performers including Michael Hatfield, Abe Torchinsky, Tom Ervin, Vincent Cichowicz, Philip Farkas, and John Marcelus.¹⁹⁶ This roundtable discussed several pedagogical topics regarding breathing, embouchure, etc. Glover discussed teaching breathing to a beginning brass player:

If the beginning student is quite young, I introduce the breathing technique with minimal explanations and many demonstrations. The teacher needs to be most alert at this stage of development to prevent the student from forming incorrect breathing habits. As the student progresses and matures, I find that greater emphasis and a more detailed explanation of the breathing process is in order. If I

¹⁹⁵ Ibid.

¹⁹⁶ "Getting Down to Brass Facts: A Roundtable," *Music Educators Journal*, no. 66 (1979): 40-41.

am teaching an older beginner, it is quite possible and usually beneficial to explain the breathing process in depth during the first lesson.¹⁹⁷

Glover also expressed her thoughts regarding an effective embouchure:

Since correct embouchure is a necessity for good tone production, I approach it immediately in relation to producing the initial tone. From that moment forward the player merely expands upon the basic embouchure for additional range and tone color. However, a correct embouchure without adequate breath support and reasonably good articulation cannot produce decent sounds. For this reason, I teach embouchure in conjunction with other technical aspects.¹⁹⁸

She also addressed misconceptions beginners have about articulation:

The most frequent articulation misconception I have found is the stopping of air and tone with the tongue. Occasionally I also find students who have been told that a particular syllable is the only way to achieve a certain effect, whereas a variation of the basic syllable could perhaps enable them to overcome weeks, months, or years of frustration and limited achievement.¹⁹⁹

Glover explained her beliefs about tone quality:

Acceptable and beautiful tone quality is, above all, a mental concept. If the student has not heard fine symphony orchestras or world-acclaimed instrumentalists or vocalists, then he or she probably will not have developed an acceptable concept of tone. It is, then, the responsibility of the teacher to demonstrate an exemplary tone that can serve as the basis upon which the student will ultimately develop his or her individual timbre.²⁰⁰

¹⁹⁷ Ibid, 42.

¹⁹⁸ Ibid, 45.

¹⁹⁹ Ibid.

²⁰⁰ Ibid, 47.

She discussed achievement in student ensembles and developing musical proficiency:

If the instrument distribution of the student ensemble is adequate and proportionate, total balance can be achieved by indicating which lines are dominant and which are secondary, which sounds are preferable and which are undesirable. This can be done first within sections and then with the full ensemble. Musicianship is learned through the combination of examples, constant insistence on musical awareness in performances, constant listening to performers in solo and orchestral settings, constant listening to many kinds of music, and theoretical study. However, the conductor is undoubtedly the most influential in the development of the ensemble's overall musicianship.²⁰¹

Glover also expressed her ideas about dynamic range and vibrato:

Dynamic range demands great breath control and an understanding of the possible extremes of piano and forte. Also, I urge my students to listen to the extensive dynamic ranges exhibited by members of fine orchestras. It is imperative for the teacher to insist that the student play the full gamut of dynamics, rather than only the all too familiar and deadly constant mezzo forte. The majority of students must be taught how to produce and control vibrato, and vocalists offer the best examples. A talented student who has not been taught vibrato but already uses it to enhance the tone may be unable to sustain a tone without the vibrato. Hence, the teacher must give directions for controlling the vibrato and instruct the student when to use it.²⁰²

To restate, Glover's presence in this roundtable article that included other renowned brass performers reinforced the significance of her career accomplishments.

Recollections from Former Students

Glover's students were influenced because of "her immense talent and high expectations for her students."²⁰³ Known for being tough and demanding on her students,

²⁰¹ Ibid, 48.

²⁰² Ibid, 76.

²⁰³ Gerard Aloisio. Mankato, Minnesota, Interview by the author, July 1, 2018.

Glover encouraged them to strive for perfection.²⁰⁴ She was “an honest and forthright teacher who did not hesitate to tell a student what they needed to hear instead of what they wanted to hear.”²⁰⁵ Glover treated her students with respect because she wanted them to carry those same professional ethics when they entered the professional world and had their own students.²⁰⁶ Glover’s students were expected “to practice hard and show up to every lesson prepared to play and make music.”²⁰⁷ Glover’s success as a teacher is reinforced by her former students, who have held orchestral positions in the San Francisco Symphony Orchestra, Greensboro (NC) Symphony Orchestra, Cleveland Symphony Orchestra, American Brass Quintet, Jacksonville (FL) Symphony, and Lexington (KY) Symphony.²⁰⁸

Aloisio was a student of Glover’s beginning in the seventh grade and continued through the MM degree. He earned all three degrees from the Cincinnati Conservatory of Music, and studied with Glover from 1981 through her retirement in 1992. When Aloisio was a beginner, his local band director thought he needed a good teacher. His parents called Glover to ask if she had an opening. Her studio was constantly full, so she had limited time in the day to teach students because of the demands of her symphony work, conservatory duties, and private studio schedule. Aloisio played for Glover, and when she had an opening in her private studio, she accepted him as a student. Aloisio recalled that

²⁰⁴ Elicia Hill, “A Tribute to Betty Glover,” *International Trombone Association Journal*, 14/6 (1986): 15.

²⁰⁵ Trudy Muegel, Charlotte, North Carolina, Interview by the author, October 21, 2018.

²⁰⁶ Ibid.

²⁰⁷ Betty Glover, Ménerbes, Provence, France, Interview by the author, May 2019.

²⁰⁸ Elicia Hill, “A Tribute to Betty Glover,” *International Trombone Association Journal*, 14/6 (1986): 15.

“Glover met every student at whatever level they happened to be. There was only one way to do things for her; the correct way. The expectation was that if Betty made time for a student in her schedule, that student showed up prepared and give it their best.”²⁰⁹

Glover had the same expectations for all her students no matter what age or skill level. Aloisio recalled that Glover was always kind but knew when to be hard on a student if they failed to meet her standards. He recalled that Glover expected effective technique and often inspired musical expression in her lessons.²¹⁰

Although a percussion major, Trudy Muegel was a student of Glover’s during her undergraduate degree at CCM and later became a colleague with Glover in the Cincinnati Symphony Orchestra. She later pursued a successful orchestral career as a percussionist. After auditioning as a percussionist, Ernest Glover requested Muegel to play in his ensemble because he thought she played well. Muegel said to Ernest Glover that she did not want to play percussion in band because she usually played euphonium and preferred to play percussion in the orchestra. She remembered that he responded by saying, “You will study with my wife.” After the audition, Muegel became a student of Glover’s as a euphonium minor.²¹¹ Muegel was an outstanding euphonium student who Glover recalled as playing better than some of the majors.²¹² She adored Glover and recalled that she learned so much in her lessons. As well, having a female mentor and teacher was extremely important to Muegel. “It made me feel that it was possible for women to play

²⁰⁹ Gerard Aloisio, Mankato, Minnesota, Interview by the author, July 1, 2018.

²¹⁰ Ibid.

²¹¹ Trudy Muegel, Charlotte, North Carolina, Interview by the author, October 21, 2018.

²¹² Betty Glover, Ménerbes, Provence, France, Interview by the author, May 2019.

in a professional symphony. Her example was always before me on what it meant to be a professional musician. It didn't matter that I was a euphonium minor, she held me to the very highest standards."²¹³ At times in lessons when Muegel performed an etude and thought she played well, Glover commented that although the notes and dynamics were correct, her performance was not musical enough. "She always demanded her students to give a little more, but always in a positive way."²¹⁴ Muegel ushered symphony concerts to obtain free admission. She recalled that seeing Glover perform on stage playing a low brass instrument made her believe it was possible that a woman could play in any professional orchestra. Muegel played third percussion in the Cincinnati Symphony when she was a junior at CCM and also continued to study with Glover. When she played with the Cincinnati Symphony Orchestra, Glover immediately treated her like a colleague despite Muegel being a student. "It meant a lot to me that Betty immediately treated me as a peer."²¹⁵ Glover offered advice about working with conductors and performing in the orchestra. Her work with Glover and her success in a professional career has reinforced her desire to witness an end of assigning instruments to a gender, and instead, allow students to select the instrument of their choice.²¹⁶

When Glover retired from the conservatory, the students knew it was the end of an era at the school.²¹⁷ Glover personified that era of orchestral musicians for her students

²¹³ Trudy Muegel, Charlotte, North Carolina, Interview by the author, October 21, 2018.

²¹⁴ Ibid.

²¹⁵ Ibid.

²¹⁶ Ibid.

²¹⁷ Gerard Aloisio, Mankato, Minnesota, Interview by the author, July 1, 2018.

in private lessons, the CCM Brass Choir, and brass orchestral repertoire class.²¹⁸ Many of Glover's students developed successful careers inside and outside the music profession. These students learned how to work hard and prepare in an efficient manner under the guidance of Glover.²¹⁹ Butler stated, "The most important concept to Glover was students focusing on improving weaker parts of their technique so they developed their ability and improved their knowledge."²²⁰ Glover considered that the responsibility of the teacher was to educate the whole student and help them in any way possible. She also believed that the teacher must have an ability to recognize problems that interfere with the education of a student and resolve them as soon as possible.²²¹ After graduation, many of her former students continued friendships with Glover. Students and colleagues continued to visit Glover after her retirement at her home in France.²²²

²¹⁸ Ibid.

²¹⁹ Harry Butler, Interview by the author, September 9, 2018.

²²⁰ Ibid.

²²¹ Betty Glover, Ménerbes, Provence, France, Interview by the author, May 2019.

²²² Ibid.

CHAPTER IV

SUMMARY, CONCLUSIONS, AND SUGGESTIONS FOR FURTHER STUDY

Summary

Betty Glover was born in 1923 in the small midwestern town of Hudson, Illinois. Glover's family moved to Mechanicsburg shortly after she was born. Her early music education was supported financially by Glover's parents when she studied piano and baritone. Glover learned from effective teachers who led her to success in district, state, and regional contest competitions. Glover's success at these competitions, along with the summer camps she attended, led to her study initially at Illinois Wesleyan University and later at the Cincinnati Conservatory of Music. She studied trombone with Ernest Glover, 1941-1944, at CCM. Ernest Glover and others helped Glover start her professional career while she was a student at the conservatory. Upon graduation, Glover won the Principal Trombone position in the Kansas City Philharmonic Orchestra as a member of the orchestra, 1944-1948. Later she played in the Columbus Symphony Orchestra for a season in 1948. After an illness of the bass trombonist, Glover became the Bass Trombonist in the Cincinnati Symphony Orchestra, a position she held from 1952 through 1985. Glover also played euphonium when it was indicated in the orchestral score.

Glover taught in Cincinnati during the summers after the Kansas City Philharmonic Orchestra completed their season. Her first teaching position was at

Otterbein College where Glover taught from 1950 through 1952. Glover later taught at the Cincinnati Conservatory of Music after she was accepted into the Cincinnati Symphony Orchestra. Glover taught trombone and euphonium lessons, conducted the CCM Brass Choir, and established a brass orchestral repertoire class during her tenure, 1952-1992.

Two works were written for Glover during her student career: *Pan's Revels* by Ernest Glover, and *Betty Lee* by Herman Bellstedt. Glover was an active member of S.A.I. and received several honors while she was a student and as an alumnae. Glover was honored by the International Women's Brass Conference as a pioneer for women in brass. Glover retired from the Cincinnati Symphony Orchestra in 1985, and from the conservatory in 1992. She relocated to Ménerbes, Provence, France, in 1993.

Conclusions

The professional orchestral world was male-dominated for many centuries. At the turn of the Twentieth Century, women still were under represented in professional orchestras. Many courageous individuals, however, broke the glass ceiling for others to follow in their footsteps. Betty Glover was one of those individuals who was an inspiration for women pursuing orchestral brass positions.²²³ Glover began her career during a time when women were contracted on a temporary basis during WWII until a male replacement was found. Few women at the time were orchestra players or conservatory faculty members; Glover accomplished both in her career. Glover was a superb musician who performed in her positions consistently well and was favorably

²²³ Harry Butler, Interview by the author, September 9, 2018.

accepted by internationally known conductors including Max Rudolf, Pierre Monteux, Dimitri Mitropoulos, George Szell, Leonard Bernstein, and others.²²⁴ Her exceptional performance ability and effective teaching skills were shared by many of her former students and colleagues. According to Muegel and others, Glover also was admired because she handled adversity well and never withdrew from a difficult situation.²²⁵

Glover was a highly skilled and versatile musician on trombone, euphonium and piano while also being a successful pedagogue and conductor. She was beloved by many of her colleagues from both the orchestra and the conservatory. Glover won two positions in regional and national orchestra on both tenor and bass trombone. Her skill and ability as a performer was profound, and as well, Glover was an accomplished teacher and conductor. Because of her background and skill, Glover could have become an accomplished professional pianist but chose a career as an orchestral trombonist. Glover was considered by her students to be loyal and entered every situation with integrity. Many of her former students indicated that Glover was willing to help students beyond musical functions. She was a demanding teacher and respected pedagogue and conductor. Although Glover expected excellence from her students, she was thought to be fair and reasonable.

Glover's ability and drive encouraged her to thrive during a time when being a woman often meant pursuing a career as a professional musician was impossible. She was determined to be a successful orchestra musician no matter what obstacles were in

²²⁴ Elicia Hill, "A Tribute to Betty Glover," *International Trombone Association Journal*, 14/6 (1986): 15.

²²⁵ Trudy Muegel, Charlotte, North Carolina, Interview by the author, October 21, 2018.

her path. Glover stated, “There is no gender to a single line instrument and women are just as capable as men at filling any orchestral position that’s available if they audition for it, and if they play well, who cares about the gender.”²²⁶ She never accepted the premise that women were any different as musicians or did not play as well as men.

Glover paved the way for other women brass musicians to develop successful careers. Her accomplishments inspired other women to follow her path as a professional orchestra musician and teacher. Students observed Glover as she proved her capability consistently in the Cincinnati Symphony Orchestra; many followed in her footsteps. Glover was one of the first to inspire women that they could become successful professional musicians.

Suggestions for Further Study

Because of Glover’s and many others’ pioneering efforts in the professional orchestral world, women have achieved prominent roles in orchestras and professional teaching positions. Studies documenting the success of these women and Glover’s influence is encouraged. A complete biography of Glover’s life and work has yet to be documented. As well, the life and career of Dorothy Ziegler merits study and publication.

Glover is remembered as an exceptional, versatile musician who could adapt to any musical situation. She was an effective teacher who knew how to motivate and teach students at a high level. Glover demonstrated great determination in a field predominated by male brass players. Glover’s storied career has continued to inspire both women and

²²⁶ Betty Glover, Ménerbes, Provence, France, Interview by the author, May 2019.

men in the music world. The skills and lessons learned from Glover are shared by her former students and colleagues. Being one of the most inspiring orchestral musicians and teachers ever to have lived is Betty Glover's legacy.

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APPENDIX A
CONSENT FORMS

From: Jared Gilbert
Sent: Wed, February 19, 2020 at 11:05 AM
To: Joe Derhake at Keiser Southern Music
Subject: Betty Lee for Trombone/Euphonium

Good Afternoon,

My name is Jared Gilbert, and I am doctoral student at the University of North Carolina at Greensboro. I am writing my dissertation about Betty Glover, who was a prominent bass trombonist for several decades from the 1940s-1980s. The euphonium work, "Betty Lee," by Herman Bellstedt, is dedicated to Glover. I would like to seek permission to use the cover in my dissertation to verify that the solo was written for Glover. Please let me know if this is possible in any way. Thank you so much for your time and consideration! I look forward to hearing from you soon!

Sincerely,
Jared Gilbert

--

Jared Gilbert, MM
Adjunct Faculty, Averett University
UNCG Graduate Assistant
Central Michigan University B.M.E.

From: Joe Derhake at Keiser Southern Music
Date: Thu, Feb 20, 2020 at 2:29 PM
Subject: RE: Betty Lee for Trombone/Euphonium
To: Jared Gilbert

Dear Jared,

Please accept this letter of permission to include the cover image in your dissertation.

All best wishes,
Joe

Joe Derhake
Keiser Southern Music
Copyright, Licensing & Royalties

CONSENT FORMS (continued)

From: Jared Gilbert
Sent: Sat, March 28, 2020 at 4:06 PM
To: Aloisio, Gerard S
Subject: RE: 70h??

Could I use the photos in the dissertation to show Glover's horn? Please let me know!

Sincerely,

Jared Gilbert

--

Jared Gilbert, MM
Adjunct Faculty, Averett University
UNCG Graduate Assistant
Central Michigan University B.M.E.

From: Aloisio, Gerard S
Date: Sat, March 28, 2020 at 4:36 PM
Subject: RE: 70h??
To: Jared Gilbert

use anything you want to!

Sent from my iPhone

CONSENT FORMS (continued)

From: Jared Gilbert
Sent: Fri, Mar 20, 2020 at 4:22 PM
To: Magnus Nilsson [ITA]
Subject: Betty Glover Photo

Good Afternoon,

My name is Jared Gilbert and I am a DMA student at the University of North Carolina-Greensboro. I am writing my dissertation about Betty Glover, and I would like to use a photo of her playing trombone that appears in a journal article about her life from 1986. Please let me know if it would be possible for me to use this photograph in my dissertation. Thank you so much!

Sincerely,
Jared Gilbert

--

Jared Gilbert, MM
Adjunct Faculty, Averett University
UNCG Graduate Assistant
Central Michigan University B.M.E.

From: Magnus Nilsson [ITA]
Date: Fri, Mar 20, 2020 at 5:32 PM
Subject: Re: Betty Glover Photo
To: Jared Gilbert

Hello Jared,

Many thanks for writing. Please do feel free to use the photo mentioned below in your dissertation.

Many thanks,
Magnus Nilsson
Executive Director
International Trombone Association