



NEWS LETTER

iwbc-online.org

Message from the President

What a difficult time we are experiencing in our world today! Watching my hyacinths and tulips burst into bloom, I am reminded of the promise of spring and summer they represent. This has been a particularly trying winter; war and the declining economy have dominated news headlines and dampened the spirits of almost everyone. Undoubtedly, those of us serving in the military have been especially troubled.

The mission of the IWBC is to support each other in our musical endeavors. I believe that as we encourage each other, we aid in lifting our collective heart and mind. Music is our contribution to the world's healing, so it is especially vital in these burdensome times to use our talents to bring joy and give space for reflection. As Robert Shaw said: "In a world of political, economic, and personal disintegration, music is not a luxury but a necessity, not simply because it

is therapeutic nor because it is the universal language, but because it is the persistent focus of man's intelligence, aspiration, and good will."

There are many wonderful performers and clinicians on the schedule for the conference at Illinois State University this June, and the solo competition should also prove to be exciting. I hope you are all making plans to join us for this celebration of music and camaraderie, where we will have the opportunity to reconnect with old friends and colleagues and to meet and mingle with new faces as well. Let's dedicate ourselves once again to supporting and nurturing each other as we enjoy listening to our colleagues, both new and familiar.

Sharon Huff
IWBC President



Dr. Sharon Huff earned a M.M. and D.M.A. from the University of Illinois and a B.M.E. from Illinois State University. She is currently on the faculty at Millikin University in Decatur, Illinois, where she teaches tuba and euphonium, conducting, brass methods, and supervises student teachers. Before coming to Millikin, she taught at Illinois State University in Normal, IL, and St. Norbert College in De Pere, WI. As a conductor, adjudicator, clinician, and euphonium soloist, she has appeared in a wide variety of venues and locations. She also performs with the all-female quartet, *JUNCTION*, and is a Willson artist.

An Historic First in Poland

By **Ardash Marderosian**

"You never know what is going to happen. "Those words spoken to her by Ardash Marderosian rang in the ears of Malgorzata Wlodarska in late November 2002 when she found herself with two job offers to play trumpet professionally. One position was principal trumpet with Sinfonia Varsovia, the premier symphony orchestra of Poland. The other was section trumpet with Poland's premier opera orchestra, Teatr Wielki, in Warsaw. Malgorzata would be the first woman brass instrumentalist ever to occupy a principal position in any professional symphony or opera orchestra in Poland. This is especially remarkable considering less than 5 women hold any kind of a brass position in all of Poland's 12 professional orchestras. Even more impressive is that she is 24 years of age.

Malgorzata, or Gosia (pronounced "Gosha") as she prefers to be called, began studying the trumpet at the age of 11. Her father, Zdzislaw Wlordarski (author's note: male endings always have an "i"; female endings always have an "a"), a one-time trumpet player in the military, was her first teacher. He is now the Director of the Oskar Kolberg School of Music

in their hometown of Radom. Gosia's progress on the trumpet was faster than many other kids her age, and soon she was touring Poland and the surrounding countries with the Kolberg Music School Orchestra which her father directed. On one tour, she performed the Neruda Trumpet Concerto. For these performances she received accolades and respect from concert audiences everywhere.

Gosia's passion for playing the trumpet, and possibility of pursuing a career in this field were squelched by the opinion that the few women brass instrumentalists in Poland were regarded as novelties. However, as she developed as a performer, her desire to be a professional trumpet player grew. At age 16, while enrolled at a secondary school in Warsaw, her playing was well above her male counterparts enrolled at the Chopin Academy of Music. They were 4 and 5 years her senior! At age 17, after winning the brass competition for area students, Gosia performed the Arutunian Trumpet Concerto with the Academy Orchestra in Philharmonic Hall, home of the Warsaw Philharmonic. The audience gave her a thunder-

Ardash Marderosian performed as principal trombonist with the Lyric Opera of Chicago for 37 years and the Grant Park Symphony for 36 years. He retired in 1999. For many years, Ardash has traveled to Poland to coach the brass section of Teatr Wielki, Warsaw, and has given master classes and private lessons in several academies in Poland. He is a graduate of the University of Illinois receiving a bachelor of music degree in trombone.

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Dr. Stacy Baker is Associate Professor of Tuba and Euphonium at Morehead State University, Kentucky. She earned her D.M.A with highest honors at the University of Illinois. Her M.M. and B.M. degrees are from the University of Michigan. She is a tubist with JUNCTION, Monarch Brass, the Lexington Brass Band, and the Athena Brass Band. She has appeared as a featured soloist at conferences hosted by the IWBC, the I.T.E.A., and the U.S. Army Band "Pershing's Own."



Dr. Susan Rider performs with "The President's Own" United States Marine Band in Washington, DC. She earned her D.M. and M.M. degrees at Indiana University, and her B.M. degree at the University of Northern Iowa. She has played with the orchestras of Midland/Odessa, Owensboro, Evansville, Waterloo/Cedar Falls, Columbus (IN) and Harrisburg. She has also performed with the Spoleto Festival USA Orchestra, and the New World Symphony.

News From Our Membership

Please send your news items to:

s.baker@moreheadstate.edu (Stacy Baker) or sriders2@earthlink.net (Susan Rider)

Susan Rider, trumpeter with "The President's Own" United States Marine Band, gave a recital and clinic at the **Jubilantly Job!** Music Festival which was held at the University of Central Oklahoma (UCO) in Edmonds on February 7-10, 2003. UCO Trumpet professor, **Jim Klages**, organized the event. The festival featured several performances of the music of composer, Dr. Lynn Job, who currently resides in Denton, TX. During the festival, Susan premiered *Raphael-Intercession*, an unaccompanied solo that was written for her. Other performances were given by the faculty and students of UCO. The finale concert was performed by **Maynard Ferguson** and **Big Bop Nouveau**. Trumpet maker, **David Monette**, also gave a clinic on yoga practices and his mouthpiece technology. Those present at the clinic were given the chance to test many of his mouthpieces.

Dr. Job is an award winning composer who has many diverse interests including art, poetry, and ethnomusicology. She has traveled the world, and served in the U.S. Army Reserves Signal Corps during the Persian Gulf War. She has written a number of works for the brass instruments. To learn more about Dr. Job, and find out about her compositional output, visit her website at: www.buckthornstudios.com.

A group of ladies from various North American Brass Band Association (NABBA) bands convened at the 2002 NABBA Championships, held in Cincinnati, Ohio. The result of this meeting was the enthusiastic formation of the **Athena Brass Band**. Members of the band were selected from NABBA bands throughout the United States. Athena Brass Band was chosen as the name of the ensemble, paying homage to Athena, Goddess of Wisdom, who was regarded as the protector of all cities and states.

Anita Cocker-Hunt, Athena's conductor, is President of NABBA and director of the Cincinnati Brass Band. Soloists with the group are Amy Nelson, cornetist with the Chicago Brass Band; Lisa Galvin, tenor hornist with the Brass Band of Columbus; Stacy Baker, tubist with the Lexington Brass Band; and Laura Lineberger and Gail Robertson, euphoniu-

mists with the Spires Brass Band and Central Florida Brass Band.

Brass bands have their roots in England in the early nineteenth century. As society became more urbanized, business owners established bands to keep employees occupied and to bolster company support. The popularity of brass bands has spread throughout the world, with bands in Australia, New Zealand, Japan, and several European countries. In the United States, the wind band has been the dominant musical avenue for amateur musicians to pursue, but in recent years, several brass bands have been established. The North American Brass Band Association was founded to promote and foster these bands and to educate the public about this unique art form.

What makes the brass band unique? All of the brass parts (with the exception of the bass trombone) are scored in treble clef, a characteristic that over the years has allowed for remarkable freedom among certain bands, making the transition from one instrument to another somewhat easier. The number of members (instrumentation) is rigid, usually limited to between twenty-eight and thirty players. The repertoire, however, is unusually flexible, with concert programs consisting of original works, orchestral transcriptions, solo features, novelty items, marches, medleys, and hymn tune arrangements. With the exception of the trombones, all instruments are conical in design, producing a more mellow, richer sound, yet one that has wide dynamic and coloristic variety. The instrumentation includes one soprano e-flat cornet, nine b-flat cornets, one flugelhorn, three tenor horns, two baritone horns, two euphonium, two tenor trombones, one bass trombone, two E-flat basses, two BB-flat basses, and three percussionists.

At their IWBC performance on Friday, June 21st at 1:30 p.m. Athena will premier a work by Anne McGinty, which was commissioned for them by the IWBC, as well as brass band favorites, such as *Journey into Freedom* by Eric Ball, *Strike up the Band*, and *Celebration* by Leslie Condon. For more information about the Athena Brass Band, contact Laura Lineberger at LJLeuph@aol.com. ■



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ing ovation. However, the male brass community gave her very little credit. They cited that she had made several mistakes as their reason for their less than enthusiastic reception.

Gosia loved playing the trumpet, and wanted to play professionally. But it appeared that the male dominated world of brass would make it difficult for her to pursue this

dream. The prevailing attitude was that she could complete a music degree, but ultimately her destiny was to become a wife and mother. She resigned herself to the belief that this would happen, and that no matter how hard she worked and excelled as a trumpet player, her gender would ultimately hold her back. Then she crossed paths with Ardash Marderosian, principal trombonist with the orchestra of

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IWBC Conference 2003 Schedule

Illinois State University, Normal, Illinois, June 17-21, 2003

Events are subject to change. Please check the website for the current status of the conference schedule at: www.iwbc2003.ilstu.edu

Are you interested in reviewing an event at the IWBC 2003? We are looking for people willing to write reviews for events at the IWBC 2003 for the IWBC 2003 Winter Newsletter. Events marked with an asterisk (*) in the conference schedule on page 3 still need a reviewer. Please provide the event date and time you would like to review,

and include the following information: Name, Phone number, Current Position, e-mail. All information should be e-mailed to:

Stacy Baker: s.baker@moreheadstate.edu or Susan Rider: srider2@earthlink.net
Thank you for your interest in contributing to the newsletter!

Sunday, June 15

All day: Competition soloists
rehearse with accompanists

Monday, June 16

All day: Solo competition preliminary round

Tuesday, June 17

*All day: Solo competition final round
(We still need reviewers for trumpet, horn, and trombone)

7:30 p.m.

CONFERENCE WELCOME
Froydis Ree Wekre
Mary Bisson
Illinois State University Faculty Brass Quintet
CONFERENCE RECEPTION

Wednesday, June 18

8:00-8:45 a.m.

*BREATHING WORKSHOP
Deanna Swoboda
(Note: This workshop is occurring 4 times. Please review only one of the sessions)

9:00-10:30 a.m.

*CONCERT: 2000 SOLO COMPETITION WINNERS
James Ackley and Todd Craven, trumpets
Larry Bird and Colin Williams, trombones
Eric Bubacz, tuba

10:30-11:00 a.m.

VISIT EXHIBITS

11:00-12:00 noon

*CONCERT
Mary Bisson, horn
Donna Parkes, trombone

12:00-1:30 p.m.

LUNCH

1:30-3:00 p.m.

CONCERT
Lauraine Carpenter, trumpet
Angie Hunter, euphonium
Dan Perantoni, tuba

3:00-3:30 p.m.

VISIT EXHIBITS

3:30-5:00 p.m.

*CONCERT
Brian Bowman, euphonium
Jeannie Little, trombone
Judy Saxton, trumpet

5:00-7:30 p.m.

DINNER
United States Joint Military Services Brass and Percussion Ensemble

Thursday, June 19

8:00-8:45 a.m.

*BREATHING WORKSHOP
Deanna Swoboda

9:00-10:30 a.m.

*MASTER CLASS
Froydis Ree Wekre, horn

10:30-11:00 a.m.

VISIT EXHIBITS

11:00-12:00 noon

*MASTER CLASSES
Orchestral excerpt session
Music and Fitness: Carolyn Sanders and Marvin Stamm

12:00-1:30 p.m.

LUNCH

1:30-3:00 p.m.

*CONCERT
Jessica Gustavsson, trombone
JUNCTION
Julia McIntyre, bass trombone

3:00-3:30 p.m.

VISIT EXHIBITS

3:30-5:00 p.m.

CONCERT
Shelley Showers, horn
Deanna Swoboda, tuba
Linda Brown, trumpet

5:00-7:30 p.m.

DINNER

7:30-8:30 p.m.

*CONCERT

Bones Apart

8:45 p.m.

CONCERT
Audrey Morrison, trombone
Marie Speziale, trumpet
Marvin Stamm, trumpet

FRIDAY, JUNE 20

8:00-8:45 a.m.

*BREATHING WORKSHOP
Deanna Swoboda

9:00-11:00 a.m.

*MASTER CLASS
Barry Green: author of The Inner Game of Music and Mastery of Music

11:00-12:00 noon

*MASTER CLASS
Army Blues Trumpet/Trombone Section

12:00-1:30 p.m.

LUNCH

1:30-3:00 p.m.

*CONCERT
Athena Brass Band

3:00-3:30 p.m.

VISIT EXHIBITS

3:30-5:00 p.m.

CONCERT
Lisa Bontrager, horn
Velvet Brown, tuba
Helen Tyler, baritone horn

5:00-7:30 p.m.

DINNER

7:30-9:00 p.m.

*CONCERT
United States Army Blues
Liesl Whitaker, Lead trumpet,
Army Blues
Ingrid Jensen, guest solo
trumpet

SATURDAY, JUNE 21

8:00-8:45 a.m.

*BREATHING WORKSHOP
Deanna Swoboda

9:00-10:30 a.m.

MASTER CLASSES
*Creating Brass Music Today:
Faye Ellen Silverman
*Feldenkrais Technique: Maggie Miles

*Brass Ensemble Reading session

10:30-11:00 a.m.

VISIT EXHIBITS

11:00-12:00 noon

MASTER CLASSES
*Natural Trumpets: Sharon Jacobson-Stine
*Using Your Creativity to Make it in the Music Business: Lisa Argiris

12:00-1:30 p.m.

LUNCH

1:30-3:00 p.m.

*MASTER CLASS
Alexander Technique: Robin Kearton

3:00-4:30 p.m.

CONCERT
Monarch Brass

Free Lips & Floating Arms

How Effortless & Pain-Free Playing is Possible Through the Anat Baniel Method of Feldenkrais®

Maggie Miles is certified in both the Feldenkrais Method® and the Anat Baniel Method of Feldenkrais®. She maintains private practices in Chicago and Morehead, Kentucky where she is Director of the Feldenkrais® Center of Appalachia, Inc. Currently, she serves as an assistant to the Anat Baniel Method of Feldenkrais® Professional Training in Chicago. As a former horn player with a passion for music, Ms. Miles has a special commitment to helping musicians discover effective solutions to their performance-related problems. Ms. Miles will present an Anat Baniel Method of Feldenkrais® master class at the IWBC 2003 conference. Maggie Miles may be reached at (606) 776-4902.

by Maggie Miles

Musicians seldom consider themselves as being highly skilled in movement the way, say, dancers or athletes do. While musicians don't make the kinds of grand, sweeping movements required of dancers, and don't run and jump like athletes, they still must move with ease in highly complex and demanding ways. All parts must move in harmony, while simultaneously generating a capacity to shift very quickly according to the idiosyncratic demands of a musical score. Being exceptionally skilled and organized in the movements of music-making is critical for injury prevention, career longevity, and freedom of expression.

Brass musicians not only must learn to move their fingers, hands, and arms with precision and speed, but must develop healthy embouchure and breathing mechanisms as well. This requires highly differentiated neuromuscular control of the lips/tongue/jaw, the fingers/hands/arms, the spine/shoulders/head, and the lungs. Reading a musical score adds visual acuity to the mix. Brass musicians must move themselves in such elaborately interconnected ways to create beautiful music and as a result, are at such specific risk for career-threatening injuries such as embouchure syndromes, chronic lip fatigue, thoracic outlet syndrome, and repetitive stress injuries.

Women brass musicians have an additional challenge to ease of movement: many developed their playing configurations at a young age, before physical maturation. How they conform themselves to their instruments — one of the most intimate and mysterious relationships possible — suddenly must incorporate breasts! The development of breasts dramatically shifts the dynamic relationships between the spine/shoulders/head and the arms/hands/fingers. All too often, a static physical configuration in relationship to one's instrument (and one's self) is maintained. Old habits of discomfort, strain, fear, and rigid posture (the learned "correct" posture for playing) become part of the movement and experience of playing.

Unfortunately, many traditional and alternative therapies sought out by professional musicians to enhance performance and prevent injury fail to produce the desired results quickly. Though well-intentioned, these practices often fail to accurately recognize and treat the underlying distortions in movement and organization. By focusing on the "part" that hurts—for brass musicians usually the fingers/hands, the lips, or the neck/shoulders — many therapies neglect this fact: true

transformation and pain-free playing can only be achieved through regaining that more elusive capacity for dynamic organization and movement by the whole self.

Many of these therapeutic practices derive from exercise models, like traditional physical therapy (whose strengthening programs work if the problem arises from weak muscles), or impose static principles of "correct" posture and "proper" breathing techniques onto complex, idiosyncratic musicians. When these abstract notions of what is "correct" are imposed onto musicians who are already experiencing disorganized and distorted movement patterns due to the complex demands of their profession, devastating results can occur.

The Anat Baniel Method of Feldenkrais®, with its transformational approach to movement and body-mechanics, offers both the immediate and long-term solutions musicians seek. By directly addressing the dynamic organization of movement, it provides musicians the opportunity to learn how to generate a more expansive range of movement and feeling. Life — and music — demands a full spectrum of expression. Instead of having to remember the "right" way to breathe during a performance or the "correct" way to play the horn, the individual will simply have a richer, more expansive range of possible movement and feeling spontaneously available.

The Anat Baniel Method of Feldenkrais® succeeds by taking advantage of the transformational capacity of the human nervous system. Through private sessions (Functional Synthesis) and/or group classes (Transformational Movement Lessons), this method evokes and strengthens the capacity of the system to organize action, and to refine that action in more and more complex ways. By generating kinesthetic, organic learning experiences — the kind of experiential learning that the brain is biologically designed to do — this method can help musicians achieve profound and lasting changes in their performance and comfort. As the organization of movement improves, pain and discomfort tend to disappear; and, the quality and passion of playing improves as well.

Diverse musicians and orchestras have enthusiastically embraced the transformational benefits of the Anat Baniel Method of Feldenkrais® and the Feldenkrais Method® for decades. They include Leon Fleisher, Yo-Yo Ma, Yehudi Menuhin, Tanglewood Music Center, and the

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San Francisco Symphony. In fact, many professional musicians now demand that access to Feldenkrais lessons be included in their labor contracts, precisely because it enables them to play pain-free music, reduce the risk of injury, and prolong their careers.

Playing a brass instrument demands a particularly complex use of the neuromuscular apparatus. Besides developing healthy embouchure and breathing mechanisms, the professional brass musician must possess an extraordinary capacity of differentiation. She must move herself in elaborately interconnected ways to create the beautiful music she desires. She must swiftly express the ever-changing passions intrinsic to music. The technical demands of producing high-quality music require such intense levels of attention, over prolonged periods of

time, she can neglect the rest of herself. This opens the door for career-threatening embouchure syndromes and repetitive stress injuries.

Brass musicians must aggressively seek out effective solutions. The Anat Baniel Method of Feldenkrais® offers an extraordinary opportunity for the professional brass musician to learn to feel herself more fully and more authentically. It provides potent tools to refine the organization of her movements on an on-going basis. Restoring the innate, dynamic capacity of her skeleton to support the highly technical demands of music-making often means the difference between injury and health, between disability and career longevity, between pain and comfort. When comfort and effortlessness replace strain, she can be free to express all the passion, sorrow, and joy that music – and life – holds.■

"Movement is life. Life is a process. Improve the quality of the process and you improve the quality of life itself."
—Dr. Moshe Feldenkrais

"Air-udite" Observations: Playing With Less Tension

by Robin Kearton

Next time you're in a restaurant or coffee shop take a look around and observe your fellow patrons. How many of them take their mouths to the coffee instead of bringing the coffee to their mouths? If you watch closely you'll most likely find that mouth movers outnumber mug movers.

Let's take a moment to consider the steps required for this movement. First there is the motion during which the lips, accompanied by the face, are propelled forward. This is often accompanied by jutting the chin downward and outward. This movement effectively shortens the front of the neck and tilts the head back slightly, creating tension at the base of the skull. In extreme cases the shoulders are raised and rolled forward, adding pressure to the chest and rib cage that can actually restrict breathing.

What a terrible price to pay for getting a slurp of coffee a millisecond sooner! Wouldn't it be better to keep the head poised above a relaxed neck and shoulder unit and bring the cup to meet the lips?

Thinking about how people drink coffee may seem abstract, but it gains new relevance if we apply the same logic to preparing an embouchure, especially since young brass players often demonstrate this same approach. The lucky ones are coaxed away from the worst of it by their teachers, but many carry vestiges into their adult playing habits. Even if we never actually moved our heads to meet the mouthpiece we may still have some habits that can affect our breathing functions.

Try this experiment to see how well you can keep your neck and shoulders free while you play. First, gently

place the palm of one hand on the back of your neck at the base of the skull. Now imagine that you are preparing to play a sustained forte passage and need to take a big breath. Go ahead and inhale. Did you feel your neck tense or head pull back? If not, you are in the lucky minority – most brass and wind players, as well as singers, tend to pull their heads back slightly to take a breath. If you did feel a little pull, try again, this time focusing on keeping your neck feeling long and relaxed. Allow the breath to come in slowly instead of trying to take a big gulp of air. This way of breathing may seem slow or ineffective, but in the long run it is a more efficient approach. While it may not feel natural to you now, with practice you can integrate more relaxed inhalation into your technique.

If pulling the head back is so bad, why do so many people do it? Sometimes it's because we've just never thought about it. In some cases we've learned by seeing someone else do it that way. The responsibility may also lie in having to compensate for not having a good way to hold the instrument. Even the way we sit on a chair can influence our necks and shoulders. Many of us, when trying to "sit up straight," wind up arching our backs to pull our shoulders back. This is a perilous condition that contributes to most complaints about back pain. In addition, people who are trying to sit up straight actually pull their heads back before they even think about taking a breath.

Here is an exercise to help you understand how this happens. Start with a comfortable flat-bottomed chair. Seat yourself parallel to a mirror, so that you may see

Robin Kearton is a certified teacher of Alexander Technique and has worked with many different instrumentalists and vocalists. She has given talks and demonstrations for the American Choral Directors' Association, American Guild of Organists, brass master classes, and interest groups. She is currently a visiting lecturer in string education and pedagogy at the University of Illinois and maintains a home studio where she teaches violin, viola, and the technique. She performs professionally as a violinist/violist for several music groups in the Champaign-Urbana area. Ms. Kearton will present an Alexander Technique master class at the IWBC 2003 conference.

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your body in profile if you turn your head. Get your feet, legs, and hips comfortable, then sit up straight. Turn only your head to see the mirror and observe your back. Does the small of your back go inward? Is your head back behind your shoulders?

If any of these conditions described you, it is time to focus on the hip area. If you look at a skeleton, you will see two pointy bones at the middle of the bottom part of the pelvis. Let's call these "sit bones." When we are seated with feet on the floor we should be able to feel these sit bones going straight down into the chair. Most of us will find that they point backward just a little, and point backward even more if we think about sitting up straight.

Now try this experiment: Without looking in the mirror, go ahead and let your sit bones go straight down into the chair. You will probably feel tension (that you did not know you had) release in your hips, back, shoulders, and neck. Your head will be oriented so that your ears are above your shoulders and your face is slightly forward. It may feel like you are slouching, but if you turn your head and look at your back you may be surprised at how tall you are actually sitting. Best yet, some of that tension that you felt release was undoubtedly in the ribs and abdomen.

Let's try another experiment: Remember to keep your sit bones down and neck free, then let your ribs expand instead of trying to inhale as you take a breath. Be careful – this can let in so much air that some people hyperventilate without realizing it. Just imagine what kind of playing you could do with a giant air supply like that!

Once we get our sit bones going down we can consider another source of tension that robs us of stamina and breathing power: squeezing in the hips. One easy place to observe this is in the attitude of the knees

and legs.

Most of us know to sit with both feet on the floor, knees bent at approximately ninety-degree angles. This is absolutely correct, but provides only a two-dimensional image. To complete the picture we need to consider the relationship of the legs and feet to one another and the rest of the body. The toes should be slightly pointed out. Be careful here – pointing the toes straight-ahead or inward leads to one kind of tension, but pointing out too far leads to another. Aim the left foot somewhere between ten and eleven on the clock; use one and two for the right. Once the toes are repositioned be on the lookout for knees that are held together. A head-on view should show the knees going basically the same direction as the toes. This means that the legs will be angled out from the hips, and the knees will be further apart than the ankles. Women are particularly susceptible to the urge to hold the knees and thighs together, so monitor this closely. Resisting this tendency can greatly reduce tension in the hips, lower back, and rib cage.

By now we see that eliminating tension is a key element to realizing our potential as players. Holding undue tension in the hips, often manifested through squeezing in the knees and inner thighs or arching in the lower back, is an insidious habit that can lead to chronic back pain. Coupled with pulling the head down or back it can severely reduce our stamina and ability to breathe easily.

While it is impossible to alleviate these tendencies merely by reading an article or trying an exercise, awareness is the first important step to improvement. Applying these ideas to our playing and other activities – drinking coffee for example – can open new doors to improved coordination and stamina. It requires thought, keen observation, and a lot of work, but the rewards are great. Please take time to observe and enjoy the fascinating discoveries ahead of you! ■

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the Lyric Opera of Chicago (now retired), and her life changed.

Ardash had been invited to Warsaw by Teatr Wielki and the Warsaw Philharmonic to coach their brass players, an invitation he has continued to receive since 1993. It was in 1995 that Gosia first met and began studying with him. She enrolled in the Chopin Academy of Music as a Masters Degree student while still under the tutelage of Ardash. In her final year at the Academy, she studied with Krzysztof Bednarczyk, principal trumpeter with the Warsaw Philharmonic. At the Academy, she still struggled for acceptance even though her progress was substantial. At that time, Gosia was the only female trumpet player at any music academy in Poland who was studying the trumpet

full-time. Only one other female had done that several years earlier.

A significant turning point came during her last two years at the Academy. She was asked to perform with the Warsaw Brass, a large brass ensemble made up of the combined brass sections of the Warsaw Philharmonic and Teatr Wielki. The invitation came because of the absence of one of their regular members. This opportunity gave her a chance to show her soon-to-be colleagues what she was capable of doing as a trumpet player. She came to be recognized and respected for her high level of musicianship, though begrudgingly by a few. She started playing extra with the Philharmonic, Teatr Wielki, the Warsaw Radio Orchestra, and other ensembles which had previously been

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Malgorzata Wlodarska

Donors

October 2002 — March 2003

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closed to her.

Gosia made two trips to the United States where she briefly studied with the late tubist Arnold Jacobs, formerly of the Chicago Symphony, and Vincent Cichowicz, trumpeter with the Chicago Symphony (retired). Both were impressed with her talent. During her second trip to the U.S. in the fall of 2001, she received a scholarship and enrolled in the doctoral program at the University of Illinois, Champaign. At the University, she studied with Ronald Romm, formerly of the Canadian Brass, and Dr. Michael Ewald. Her doctoral studies were cut short when she received and accepted an invitation from Sinfonia Varsovia to perform as principal trumpet for a 6 month trial period. During that time, she also auditioned for section trumpet with Teatr Wielki.

At this point, Gosia found herself with two contract offers. The advantages of playing with Teatr Wielki included the fact that the orchestra had a permanent home, practice rooms, limited tours, and good benefits. The same could not be said of Sinfonia Varsovia, although they offered a larger salary. Gosia decided to accept the contract with Varsovia because of the opportunity to perform as principal trumpet. She felt she would make better musical growth in that position than as a second trumpet player (with the chance to play principal occasionally) with Teatr Wielki. However, after a 3 week tour of Japan with Teatr Wielki, General Director, Jacek Kaspszyk, offered Gosia the position of co-principal trumpet. With the inducement of additional benefits beyond the existing ones, she accepted this job.

At 24, Gosia is aware of the challenges ahead of her, and is determined to meet them head on to fulfill her childhood dreams. To play trumpet professionally would have been enough. But not in her wildest imagination did she ever foresee herself as principal trumpet in any orchestra in Poland. She feels extremely fortunate for the turn of events in her life, and hopes her story will give courage and inspiration to other girls and women.

Gosia expresses deep gratitude to those with whom she studied that gave her constant encouragement. She also gives thanks to the IWBC for providing her with a sense of support and knowledge that other women who preceded her were able to overcome prejudice, cynicism and resentment. Talent, a dream, and a belief in themselves were all many of these women had.

Reflecting upon her experiences in Poland, Gosia casts aside the prevailing attitude that women brass players should be given a chance to show their wares as brass instrumentalists. She feels the use of the word "chance" in this setting is demeaning and implies inequality. Rather she feels everyone has the right to be heard. Judgments should be based on what comes out of the bell. Gender does not make music, artists do. ■

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EDITORIAL:

IWBC Editor
 256 Baird Music Hall
 Morehead, KY 40351
s.baker@moreheadstate.edu
 or srider2@earthlink.net

SUBSCRIPTIONS:

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