



NEWS LETTER

iwbc-online.org

Message from the President

As the days grow longer, many of us are anticipating the end of another school year, upcoming summer festivals, and lots of sunshine. Here at "IWBC Headquarters," we are planning the 2006 IWBC Conference for next June. If you have some students who might benefit from participating in conference activities or in one of the 18 competition categories with prize money totaling over \$19,000, have them start making plans now. Next summer's IWBC conference location is sunny Jacksonville, Florida, at the University of North Florida. Our hosts are Gail Robertson and Marc Dickman, and, along with the Artist Selection Committee, they are cooking up some great musical events. Mark your calendar for the dates of June 14-17, 2006, and keep watching the IWBC website for more details. Information about artists, competitions, workshops, housing, and registration will be posted soon.

On the subject of the IWBC web site, we've been adding a lot of new information. For example, on the home page, visitors have the chance to submit suggestions for the upcoming 2006 conference. Also, we now have a new set of pages that tell all about the original compositions the IWBC has commissioned from talented composers. You can even listen to mp3 excerpts! Check it out at <http://iwbc-online.org>.

We have had a few recent changes in our IWBC

personnel. First, I would like to offer our heartfelt thanks for the fantastic job done by our former treasurer, Julia Towner. We wish Julia well on her new job and her move to Atlanta, Georgia. Next, I'd like to extend a welcome to our new treasurer, Darcy Ackley, who is also the general manager of an historic bed and breakfast in Bloomington, Illinois. We also want to thank outgoing board members Lauraine Carpenter and Julia McIntyre. The IWBC deeply appreciates their hard work and financial support.

You will soon have several opportunities to hear live performances of the IWBC affiliated premier brass group, Monarch Brass, which is comprised of some of the world's finest female brass players. The ensemble has been invited to perform at the 2006 International Trumpet Guild Conference at Rowan University in Glassboro, New Jersey. The ITG conference will be held June 6-10, just one week before the 2006 IWBC. Of course, Monarch Brass will again be performing at the IWBC conference, so keep those dates in mind for next summer.

Hope your summer plans include fun, sun, and great music!

Sharon Huff
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 is the founder and a former member of the quartet, JUNCTION, and is a Willson artist.



2006
**International Women's
Brass Conference**
University of North Florida
June 14-17

Conference co-hosts, Gail Robertson and Marc Dickman, welcome you to the next IWBC Conference. The Conference will be held on June 14-17, 2006 at the University of North Florida in Jacksonville, Florida.



Co-Editors



Dr. Susan Rider performs with "The President's Own" United States Marine Band in Washington, DC. She also teaches at the Shenandoah Conservatory in Winchester, VA. She has played with orchestras in Iowa, Indiana, Kentucky, Texas, South Carolina, Florida, and Pennsylvania. She earned her D.M. and M.M. degrees at Indiana University, and her B.M. degree at the University of Northern Iowa.



Dr. Jeanie Lee is Assistant Professor of Trombone at Morehead State University. Lee performs with the Horizon Brass Quintet, Kentucky Jazz Repertory Orchestra, and DiMartino/Osland Jazz Orchestra, and she is an Edwards clinician. Her previous positions include Principal Trombone of Midland-Odesa Symphony, Big Spring Symphony, and Anchorage Symphony Orchestra. Lee earned her M.M. and D.M.A. at the University of Michigan and her B.M. at the Ohio State University.

FROM THE IWBC NEWSLETTER CO-EDITORS

Jeanie Lee (j.lee@moreheadstate.edu), Susan Rider (s rider2@earthlink.net)

News from our Membership submissions

Have you recently played a special performance that you would like to share with the membership? Did you just win a performing position? Were you just hired for a teaching position? We are interested in the talent and accomplishments of our membership. If you have some news you would like to share with the IWBC, please submit it to the co-editors.

Newsletter Article submissions

Are you interested in submitting an article for possible future publication in the IWBC Newsletter? The newsletter is here to benefit the membership of this organization, and we see this as a great opportunity for you to contribute to the mission of the IWBC. Proposed articles can be sent to the co-editors for review at any time. (*Co-Editors maintain final editorial rights over articles used in the newsletter*)

IWBC Online Membership Directory password

<http://www.iwbc-online.org/membershipdirectory/iwbc-directory.pdf> • Current Password: 230604iwbc

IWBC Pioneer Committee

The Pioneer Committee is still accepting nominations for the 2006 Pioneer nominees.

Please send your nominations to:

Robyn Card, Committee Chair (joscard@worldnet.att.net), 112 Mallard Drive, Suffolk, VA 23434 USA

2006 IWBC Conference Website

For all the latest news on the 2006 Conference, please visit: <http://www.holidaybrass.com/IWBC2006/>

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News from our Membership



"Notice my silly lack of hair due to the treatment! This was our (Bones Apart) debut at the Wigmore Hall where we joined forces with Christian Lindberg in joint items and to premiere the piece we commissioned for him. When I was diagnosed with Lymphoma, this was the only date in my diary that I really didn't want to miss!" –Carol Jarvis

Benefit Concert aids Trombonist, Carol Jarvis, and CancerBacup

On Monday 17th January 2005, the Royal Northern College of Music (RNCM)'s Theatre played host to a glittering array of freelance names from the London and Manchester jazz scenes in a fantastic 'All-Star Big Band' to raise money for two superb causes: for Manchester trombonist, Carol Jarvis, who was diagnosed with Lymphoma, and for the charity CancerBacup. Carol has been a member of the all-female trombone quartet Bones Apart since 1999. She is a busy freelance musician and has performed with a number of groups including the BBC Philharmonic. Players from the bands of Jools Holland, Michael Brecker, John Dankworth, Barry Manilow, Michael Parkinson, Andy Prior and the BBC Big Band joined band members from many of the hit West End Theatre shows in London. Alongside was Manchester's finest, The Hallé Brass. Rising stars from both Cheetham's School of Music and the RNCM also contributed to an evening that was a real treat for all fans of the Big Band and Brass sounds!

Carol was deeply appreciative of the concert. "It was a stunning evening of music. The Big Band in the second half blew everyone away! I normally sit on stage with them, so it was bizarre to be out the front hearing them. I cried virtually all the way through it, it was amazing!" Carol has remained active as a player throughout her cancer treatments. She says "Although I won't know if the cancer is gone until mid July, I'm very glad I've managed to carry on with bits of work every other week for the last six months when I've been feeling okay. I really thought I would've been stuck in bed a lot of the time, but I'm glad that it's actually only just starting to make me a lot more tired."

Visit the Bones Apart website at <http://bonesapart.co.uk/> for more information about the group's tours and CDs. If you would like to make a donation to CancerBacup, you can find more information at <http://www.cancerbacup.org.uk/Home>

Ginger Turner Masterclass at Rice University

On November 3rd, 2004, Master Sergeant, Ginger Turner, principal trumpet of the United States Army Field Band, and IWBC Board of Directors member, traveled to Houston to give a master class at Rice University's Shepherd School of Music. The class was structured differently from the more traditional master class setting where students perform and are critiqued. It was mainly a question & answer session to provide students and faculty with information about military band opportunities. She spoke on the audition process, differences between the bands of all the military branches, salary and benefits, chamber music opportunities, and the events that brought her to her current position. Ginger answered questions about military life, height/weight requirements, the quality of music and musicians, and what aspects help to make someone successful in

this kind of environment. In the afternoon, Ginger taught some of the trumpet players from Ms. Speziale's studio in a private lesson setting. It was a pleasure to host Ginger

Turner at the Shepherd School for the day. Her insights into the world of military bands were informative and enlightening to those possibly seeking this career path. (Submitted by Christopher Scanlon, a second year Master of Music student at Rice University, and student of Marie Speziale).



Marie Speziale and Ginger Turner

CD REVIEW:

Womyn's Work

Lisa Verzella, trumpet
Moravian Philharmonic
Orchestra
Ricklen Nobis, piano
Lysa Ritting, harp
Stacey Board, guitar/voice

Lisa Verzella's debut compact disc entitled **Womyn's Work** is an exciting contribution to the trumpet repertoire. The role of women composers and performers in western art music has largely been excluded from historical records. However, today there is a greater awareness of women's contributions. This reviewer feels it is essential that more balanced contributions are recognized from both men and women. One effective solution to this has been to make recordings available of the repertoire of women composers. Lisa Verzella, a professional teacher and performer in Utah, has contributed to this by recording a CD of music by women, including five world premiere recordings. The compositions on this CD include:

- Fanfare for the Women (Libby Larsen)
- Trumpet Concerto (Grace Williams)
- Tocatta (Loretta Jankowski)
- Nostalgia (Alexandra Pakhmutova)
- Adagietto in M (Lisa Verzella)
- Ordo Virtutum (Hildegard von Bingen, arr. Leah Schuman)
- Concerto for Trumpet and Orchestra (Alexandra Pakhmutova)
- Apache Wedding Song (Lisa Verzella)

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Bohemian Brass Players in the Nuns' Orchestra of Old Brno

Dr. Ken Shifrin, a native of Washington, DC, is currently Principal Trombone of the City of Birmingham Symphony Orchestra. Since 1994 Dr. Shifrin has been artistic director of the International touring ensemble, *Posaune Voce Trio*, which specializes in the performance of newly discovered baroque works featuring the alto trombone in a solo role with voice. Dr. Shifrin is also a musicologist, receiving his PhD in musicology from Oxford University. He can be contacted c/o Nigel Pennington, Manager, at kvalita@aol.com or through Orion House Artists Management at patricia@orionhouse.net.

by Dr. Ken Shifrin

The basis of this article is extracted from a larger work of research by Dr. Shifrin entitled *The Role of Women in Music of the Bohemian Baroque*.

The Augustinian Basilica known today as the Assumption of Our Lady of Old Brno is located on the outskirts of Brno on *Mendlovo Namesti*. It is perhaps most renowned for the genetic experiments carried out by the monastery's Abbot Gregor Mendel (1822-84), and also as the musical training ground for Leos Janacek (1854-1928) who as an eleven-year old came to the monastery to study music with Pavel Krizkovsky (1820-1885). Janacek eventually took over as the choir director when his master left for Olomouc. Historically, Bohemian monasteries played an important function in the role of music education. Only male students endured intensive study and were actively involved with the priests in the preparation of the music for the masses that was performed by the monastery orchestra (*kapelle*).

However, it is its earlier, far less documented history that bears further examination. Prior to being an Augustinian monastery this was the site of the

Cistercian convent of Aula Sanctae Mariae of Stare Brno (Old Brno), originally founded in 1323 by Queen Eliska, widow of both Czech King Vaclav (Wenceslas) II and Rudolph of Habsburg. Music played an important role here from the very beginning. The convent member's books of worship

were the antiphonals and graduals that Eliska had commissioned before the Abbey itself had been established and were still used for evening prayers through 1782 when the convent was abolished by the Dissolution Edicts of Emperor Joseph II.

Stare Brno was an important cultural center in Moravia, holding its own weekly fairs and annual reli-

gious festivals that competed with those of neighboring "New Brno" or Brno Town. Musical activity at the convent reached a high point during the eighteenth century. The Prioress Barbora Vodickova, who led the Abbey from 1689-1714, encouraged convent members to learn musical instruments and actively sought new applicants with musical skills. Initially the music instructors were monks from fellow Cistercian monasteries, and in 1695 Father Desider Resch from Vyssi Brod was invited to become the instructor of song and instrumental music.^[ii] However, the nuns had progressed so markedly that soon they were able to take over the instruction and performance themselves. In 1697 Jungfrau Hedwigis was appointed



Queen Eliska
(picture from <http://www.brno.cz>)

Director of the *Kappelle* and had Abraham Storck, a famous organ-builder from Locket in northwest Bohemia, construct a new larger organ. Document E4/111-41/30liii, an Augustinian manuscript copied from memorials recorded on stone tablets which had been stored under the Storck organ, identifies members of the Cistercian Nuns' Orchestra in 1697, 1755, and 1782. The handwritten manuscript, copied by various scribes in German and Latin, reveals that skilled trumpet, horn, and trombone players were consistently included among the ranks of the orchestra.

Cistercian Nuns' Orchestra

In 1697 the Cistercian Nun's Orchestra consisted of voices, strings, brass, woodwinds and organ. Nearly half of the members of the *Kappelle* were capable of playing brass instruments. Five nuns performed on trumpet, and one on trombone. The aristocrat-scholar Ercole Bottrigari (1531-1612) pronounced that "women cannot easily manipulate cornetti and trombones since they are the most difficult instruments."^[iv] However, the number of sisters who doubled successfully on one or more instruments as well as sang is noteworthy. Fritschin, for example, was a soprano, and also performed on trumpet, organ, violin, and flute.

1697 Orchestra

Edmunda Fritschin, trumpet
Luitgarda Gansin, trumpet
Theresia Knorin, trumpet



Monastery at Stare Brno under Spilberg Castle ca. 1750
(picture from <http://www.brno.slavnebrazy.cz>)

Katharina Sartorin, trumpet
Vernoika Zaubekin, trumpet
Franziska Haidin, trombone

In 1719, under the direction of Franziska Hayd (presumably the aforementioned trombonist identified as Franziska Haidin in 1697) and later in 1737 with Sapiienta Michaelkova, the orchestra continued to grow and improve. When Rosa Berkozin became the *Kappelmesterin* in 1755 her ensemble consisted of 21 musicians, a number of them doubling on different instruments. Although there are no trombonists, listed were two horn players, and three trumpeters. The physical enclosures of the convent ensured that there would be no participation in the *Kappelle* by the laity. Subsequently women in the choir with low voices were assigned both tenor parts and bass parts.

1719 Orchestra

Abundanzia Andre/dorssin (spelling of this name in question), horn
Gertrudis Rolni, horn
Wenzeslaa Wenzlin, trumpet
Ursula Budkowskyn, trumpet
Alexia Wichanin, trumpet

The 1782 ensemble included one trombonist, three hornists, and one timpanist. Four nuns in the *Kappelle* played the *tromba marina* (also known as a *Nonnengeige*, or nun's violin), which was a string instrument that was often used by nuns in place of the trumpet. No trumpet players are listed, although one source suggests that Kreitmayerinn, in addition to violin, trombone and horn, also doubled on trumpet. Later in life, Kreitmayerinn apparently complained that so much brass playing ruined her health.[v]

1782 Orchestra

Ottilia Kreitmayerinn, trombone, horn, trumpet
Concordia Maitlin, horn
Maria Elisabeth Mollerin, horn
Phillippina Hentschlinn, timpani

Evidence of music literature

Jiri Sehnal and Jiri Vyslouzil state in their book *Dehiny hudby na Morave* that in the Moravian Music Museum of Brno there are only two extant works remaining from the former music library belonging to the Cistercian nuns of Stare Brno. They were unable to identify the compositions.[vi] Two other works, located among the holdings of the Augustinian/St. Thomas Collection are the complete set of parts to Frantisek Brixi's "Missa Pontificalis" (manuscript A 18 480) and "Lytaniae Lauretanae in D" (manuscript A 18 487).[vii]

Frantisek Xaver Brixi (1732-1771), *Kappellmeister* in St. Vitus Cathedral in Prague, was one of the best-

known composers as well as one of the leading musical figures in Bohemia during the mid-18th century. Copied in 1760, "Pontificalis" is scored for soprano, alto, tenor, and bass voices, two violins, 2 clarini trumpets in D, 2 horns in Bb, 'cello and organ. On the cover is written "*spectat Porta Coeli*" indicating that the music is from Porta Coeli. This was a name given to the small community made up of the remnants of the Stare Brno Cistercian nunnery who relocated in 1782 to Predkláštěři outside the small village of Tisnov, about thirty kilometers northwest of Brno. The "Lytaniae", also identified as having been housed previously at Porta Coeli, was copied around 1770, and is scored for SATB, two violins, two clarini trumpets in Bb, 'cello and organ. Whether these works, or any others, were actually performed in Porta Coeli is not known.

The Nun's Orchestra is dissolved

In 1782 the Dissolution Edicts promulgated by Emperor Joseph II broke up the monasteries and convents throughout the Austrian Empire. The nuns of Stare Brno re-located to the remote village of Predkláštěři u Tisnova. An illustrious period of music-making by these Cistercian nuns came to an end due to its now smaller size and lack of financial backing. In April 1783 the far better politically-connected Augustinian monks of the St. Thomas Cloister of Brno Town were permitted to take up residence in the nuns' former premises. As a result of the Foundation for Music that was set up by the Brno noblewoman Sibilla Poxlina Francisca von Montani, music education flourished here under the Augustinian tutelage producing many outstanding musicians and helped to turn Brno into a center of musical life and culture to this day.

Acknowledgements

I would like to gratefully acknowledge the following individuals for their assistance: Dr. Michael Skopal, Cryptographer and Head Historian of the Medieval History Department, Zarmsk Archive, and Dr. Barbara Willi of the Janacek Academy of Music for their invaluable expertise in deciphering document E4/111-41-30. Mgr Simona Romportlova of the Music Library of the Moravian Museum, Dr. Pribanova of Brno University, Mgr A. Magala of the Czech Academy of Science, Mgr Zuzana Petraskova of the National Library, and Director Mautnermarkhof of the Basilica of St. Mary's Brno, for their insightfulness and kind assistance. In particular I wish to thank the British Academy and Czech Academy of Science who have sponsored my research and whose generous financial assistance made this project possible.■

Endnotes

[i] Geographically, **Bohemia** (or the Czech Crown Lands) corresponded roughly to the area known today as the Czech Republic and Polish Silesia which borders it in the north. In order to distinguish the kingdom from the western region, also known as *Bohemia*, the latter is italicized. The eastern region of the country, of which Brno is the largest city, was (and still is) known as Moravia.

[ii] Rudolph Hurt, "Hudba u Starobrenských Cisterciacek", *Opus Musicum*, June 1974, P. 250.

[iii] This was uncovered in the Moravsky Zemsky Archive in Brno during the course of my research. Document E4/111-41/30, along with the stone tablets, had long been presumed lost or destroyed.

[iv] Ercole Bottrigari, *Il Desiderio*, 1594; reprint Bologna, 1969. p.49.

[v] Op. cit. Hurt, p. 251.

[vi] Jiri Sehnal and Jiri Vyslovil, *Dejiny hudby na Morave*, Brno, 2001. p.80.

[vii] During my research I succeeded in locating these two works.



A former brass player (Horn), **Maggie Miles** has a private practice in Morehead, Kentucky, and travels widely to present workshops on promoting musician health. She is certified in both the Feldenkrais Method® and the Anat Baniel Method(TM), based on the pioneering work of Dr. Moshe Feldenkrais.

Musician Health & Performance

By Maggie Miles, GCFT, ABMP

In collaboration with the co-editors, the author envisions the "Musician Health & Performance" column as a springboard for an ongoing discussion of the health challenges facing student and professional brass musicians. They encourage the IWBC Newsletter community to ask questions and provide constructive comments on the topics discussed in this column by using the Yahoo! Groups listserve at <http://www.iwbc-online.org/discussion/index.html>. The author will be happy to answer any confidential questions directly. Simultaneous to publication, full bibliographic citations, a modified Transformational Movement Lesson and techniques relevant to managing stage fright will be sent out through the listserve. The author may be reached through email: mcsmiles@mrtc.com.

How to Manage Stage Fright: Or, "Why is Everyone Looking at Me?"

Stage fright is a mystifying and unnerving experience for many musicians due to the high stakes involved in live performance. Fear of injury, fierce competition, performing under constant scrutiny, playing through chronic pain, and navigating the demands of conductors and administrators threaten the health of musicians on a daily basis. Striving for perfection is an absolute necessity for a musician seeking to perform at the highest levels, but that very same quality puts every musician at significant risk for unhealthy compulsive behaviors. When you add the unrealistic expectations of modern audiences weaned on the technologically perfect sound of CDs, it is no wonder that so many musicians literally quake before an opening curtain.

For some, the sudden rush of adrenaline is thrilling and invigorating. It provides the catalyst for an energetic and stunning performance. For others, this outpouring of adrenaline signals an unremitting cascade of debilitating symptoms — dry mouth, visibly shaking hands and knees, disrupted breathing, profuse sweating, dilating pupils, constricted muscles, and impaired concentration. The ability to play through mistakes and dynamically adapt to a live performance is greatly hindered. The technical mastery you achieved through countless hours of practice is sabotaged by these involuntary responses. As the curtain lifts, all you want to do is flee.

Anyone who has suffered through the agonies of stage fright knows that the experience feels like a matter of life and death. From your brain's perspec-

tive, it is a question of survival. Our evolutionary legacy has provided us with a remarkable mechanism designed to protect us when we are threatened or confronted by danger. Mediated by primitive areas in the brain and spinal cord, specifically the sympathetic nervous system, this "fight or flight" mechanism triggers a series of rapid biochemical and physiological reactions as soon as any threat is felt. This sudden mobilization prepares us to either fight off the danger or flee from it. Nowadays, we don't often have to fend off a growling barbarian or predatory tiger! But, this primal mechanism of self-preservation remains intact, ready to mobilize in a flash.

What should be a situation-specific survival mechanism becomes a dangerous health problem when your internal systems stay on "high alert" all the time. Continuously functioning under fierce scrutiny and the necessity to be perfect in performance means that the "fight or flight" mechanism is chronically engaged. The cost for staying on "high alert" is adrenal exhaustion, repetitive motion injuries, depression, cardiovascular disease, and professional burnout. Given the nature of the music business, we cannot realistically change that environment. So, we must aggressively seek out, learn and implement effective strategies to help absorb the impact of those working conditions. This means a personal commitment to taking care of our primary instrument — ourselves — with the same care and immediacy that we do our musical instruments. Our survival depends on it.

Because stage fright is so widespread, musicians have come up with ingenious solutions to deal with the symptoms. Idiosyncratic strategies include eating bananas (which have naturally occurring beta-blockers) and sucking on lemon wedges. Behavioral treatments such as self-hypnosis and cognitive therapy have proven useful for some. Holistic therapies (yoga, massage therapy and Alexander Technique) have been effective for many. Pharmaceutical solutions are limited but highly effective in resolving the immediate physical and cognitive symptoms. Beta-blockers, such as Inderal, work by blocking adrenaline, the neurochemical involved in the fight or flight response. Some musicians are adamantly opposed to beta-blockers, viewing their use as tantamount to cheating. Others feel that beta-blockers make the performance less "pure." Those most against the use of beta-blockers are often unaffected by the truly debilitating effects of stage fright. Another widely held view is that stage fright is primarily a psychologically-based

The Stress We Endure:

- Musicians experience profound distress during performances, documented by marked increases in neuroendocrine function, cardiovascular function, and self-reported distress.
- Electrocardiograms of brass musicians in performance show distinct arrhythmias and tachycardias, as well as Vasalva-like responses.
- Musicians have unique brain structures and function. Most interestingly, musicians tend to react to music as if it were a stressor.
- Brass musicians die 20%-22% sooner than their counterparts in the general population.
- Conductors maintain an 89% average increase in heart rate during performances.
- Over 50% of professional musicians playing in symphonic orchestras in The Netherlands participating in a 1995 study reported experiencing performance anxiety serious enough to adversely impact their careers. Substantial numbers reported these symptoms starting days, weeks and even months before an important audition or concert.

disorder. Psychotherapy can help the suffering musician explore and hopefully resolve the complex psychological matrix of performing under constant criticism. It is especially recommended to resolve any traumatic experiences that impact performing in public. However, stage fright is primarily a physiological response, whose origins are in the autonomic nervous system. Not to acknowledge this biological fact is a mistake.

As humans, we have built-in adaptive mechanisms that can be accessed by appropriate kinesthetic methods. The primary function of the autonomic nervous system is to constantly monitor and adapt our bodies to the continuously changing internal and external environments. The sympathetic nervous system triggers the "fight or flight" mechanism to mobilize us for immediate action in response to danger, and the parasympathetic nervous system relaxes the system. These two systems work in brilliant synergy. To be consistently effective under the grueling demands of professional musicianship, a therapeutic method must precisely interact with this synergistic adaptive capability and provide the musician with a foundation of kinesthetic knowledge so she can generate solutions during practice and performance.

The Anat Baniel Method™ (ABM) is uniquely designed to manage stage fright and the rigors of professional musicianship precisely because our domain is how the brain organizes and executes action. Based on the pioneering work of Dr. Moshe Feldenkrais, the ABM works directly with these synergistic adaptive capabilities. We use sophisticated touch and movement to significantly improve a musician's dynamic adaptive responses. For stage fright, this means helping the musician to learn to feel how her body responds in performance, and to use this increased kinesthetic awareness to generate more differentiated responses. That way, she will have more options than just "high alert." Through this process, a musician can literally re-wire her responses. She will have the capacity to remind her system of its innate freedom and ease – what is commonly experienced as relaxation – during performances. Effective control replaces fear and helplessness.

Of course, this cannot be accomplished by reading an article; it requires an intentional process of learning. Ideally, musicians would have access to an ongoing program of weekly group classes and private work if needed. However, many musicians find that doing an initial series of 3 private sessions or an intensive workshop experience can make a significant difference. Tapes and occasional workshops and/or private sessions can keep you engaged in this process. Most musicians are astonished at how quick-

ly they can restore the power, freedom and ease of performing. They enjoy the opportunity to learn more about themselves and how they make music. Musicians who have learned these techniques report feeling "surprisingly calm" and "grounded" during auditions and performances. They are surprised by how little effort they need to play with power. Many report being able to finally express their full artistry. Even those musicians who do not suffer from performance anxiety and stage fright find that being engaged in an intentional process like the ABM enables them to absorb the extraordinary physical and psychological rigors of professional musicianship.

Because stage fright involves primal survival mechanisms, the brain will always focus enormous amounts of energy and its primary attention to self-preservation rather than the performance at hand. For that reason, managing stage fright is a complex challenge requiring brain-specific therapeutic solutions like the ABM. The extreme competitiveness of the field, the resistance of management to proactively support the health of musicians, and the reluctance on the part of musicians to show any sign of weakness have created a volatile environment where countless musicians are suffering in silence or self-medicating. The time has come to shatter the wall of secrecy and shame so that performance anxiety and stage fright can be discussed openly and compassionately. The time has come for schools of music to incorporate effective health promotion strategies into their standard curricula. The time has come for individual musicians to take care of ourselves with the same level of commitment and attention that we do our instruments. It is a matter of survival. ■

CD Review, continued from page 3

To locate **Womyn's Work**, and her newest recording, **Twentieth Century Trumpet**, visit <http://www.cdbaby.com/cd/verzella>.

(Submitted by Deb Eastwood, Lecturer, Morehead State University)

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