

NoteWorthy

OFFICIAL NEWSLETTER OF THE IWBC



www.iwbc-online.org

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Message from the President

My favorite time of the year is here again! Fall is such a gorgeous season in the Midwest. Not only am I eagerly anticipating the change of scenery and seasons we enjoy here, but I also feel immensely grateful that we haven't had to endure the catastrophes that have plagued much of the country lately. My heart and prayers go out to the people and animals who are suffering from hurricanes Katrina, Rita, and Stan, and the earthquake in southwest Asia. I hope all of us continue to offer our financial assistance to help in the recovery from these terrible events.

Did you notice the face-lift the newsletter has undergone? Our editors, Susan Rider and Jeanie Lee have been working with graphic designer Chris Hershberger to come up with a fresh look for us, and I, for one, think it looks terrific! We hope you agree.

Please take a moment sometime to look at our updated IWBC website at <http://www.iwbc-online.org>. We've been expanding and adding many new features to make the site more eye-catching and informative. Also newly updated is our IWBC 2006 web site, where you can read all about the upcoming international conference and competition in Jacksonville, FL, June 14-17. The competition rules and literature have been posted along with information about our artists, housing, registration, directions, and tourist attractions. Just go to iwbc2006.com. Thanks go to Theresa Hanebury, Chris Hershberger, and Kelly Watkins for all their work on this project.

I wanted to also tell you about a new event that happened Oct. 14-15 out in New London, CT. Trumpet player Kelly Watkins, one of the Grand Prize winners in the 2003 IWBC solo competition and now a member of the U. S. Coast Guard Band, helped host the first-ever Eastern Regional International Women's Brass Conference. Featured performers were Amy Cherry, James Ackley, Laurel Ohlson, Joanna Hersey, Kirsten Lies-

Warfield, Matthew Murchison, and the U. S. Coast Guard Band and several of its brass players. Many of the works performed were by women composers such as Libby Larsen, Joan Tower, Carolyn Bremer, Faye-Ellen Silverman, Elizabeth Austin, Gwyneth Walker, Edith Boroff, and Loretta Jankowski. I hope many of you were able to attend, as it was a wonderful event.

These musical events and the natural disasters we are facing can serve to remind us of how important camaraderie and friendship is in our lives. Hurricane Katrina, in particular, has displaced thousands of people, many of whom are musicians, too. As we open our homes, our schools, our hearts, and our wallets to those in need, let's all continue to encourage, support, and bolster the confidence of our friends, colleagues, and neighbors with our words, deeds, and music.

This focus seems especially important during these times of difficulty.

Dr. Sharon Huff
IWBC President

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OFFICIAL NEWSLETTER OF THE IWBC

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 is the founder and a former member of the quartet, Junction, and is a Willson artist.



Co-Editors



Dr. Jeanie Lee is Assistant Professor of Trombone at Morehead State University. She earned her M.M. and D.M.A. with highest honors at the University of Michigan and her B.M. summa cum laude at the Ohio State University. Lee's previous positions include Principal Trombone of Midland-Odesa Symphony, Big Spring Symphony, and Anchorage Symphony Orchestra. Lee now performs as a regular member of the Horizon Brass Quintet, Kentucky Jazz Repertory Orchestra, and the DiMartino/Osland Jazz Orchestra.

Dr. Susan Rider performs with The President's Own United States Marine Band in Washington, D.C. 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.



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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 that 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 any articles used in the newsletter)*

Book and Music Review Submissions

Are you interested in submitting a review of a book, a new work, or a CD for possible future publication in the IWBC Newsletter? You can submit a review of any item that you think would be of interest to brass players. Contact the editors for suggestions of materials to review. *(Co-Editors maintain final editorial rights over any reviews used in the newsletter)*

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

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Musician Health & Performance

by Maggie Miles, GCFT, ABMP

Certified in the Feldenkrais Method® & the Anat Baniel Method™

Temporomandibular Joint Disorder: Hope through Better Answers

The extraordinary compressive forces endured while playing and the complex use of the embouchure-producing muscles make brass musicians at risk for temporomandibular joint diseases and disorders (TMD). According to the National Institute of Dental and Craniofacial Research, 90% of those seeking treatment for TMD are women, with women reporting ongoing pain and dysfunction at substantially higher rates than men. Evidence is emerging to support a biological explanation for this discrepancy, including the physiological differences in pain signal processing and/or structural differences of connective tissues due to hormonal influences. Whatever the explanation, the disproportionately high rates of TMD in women combined with the unique occupational hazards of the profession are a potentially dangerous mix. Being a woman brass musician puts you at an even greater risk for temporomandibular joint pain and dysfunction.

One of the most dynamic biomechanical junctures in the human body, the temporomandibular joint (TMJ) must endure a lifetime of motion as we chew, bite, yawn, and speak. These powerful forces compress, tug, push, pull, and grind the joint continuously. Similar to a runner's knees that gradually wear out as a result of continuous pounding, the jaw joint's structure makes it especially vulnerable to cumulative damage. The intricate choreography of these movements can be easily disrupted by damage to any part of the TMJ. For brass musicians, the daily functional stress on the jaw joint is magnified exponentially. Excessive mouthpiece pressure caused by poor technique and the lack of dynamic stability further traumatize the joint. Long hours of practice, rehearsal, and performance allow little opportunity for recovery.

While TMD can arise from specific trauma or arthritic disease processes to the jaw joint, most often it is the result of a lifetime of repetitive motion and functional stress. As such, in my private practice, I tend to approach TMD as a repetitive motion disorder, an extreme end of the spectrum of disorders impacting the jaw, mouth, lips, head, neck, and shoulders of musicians. In the beginning, temporary conditions are experienced: lip fatigue and swelling after long practice sessions, jaw clenching during stressful recital preparation, jaw pain and spasms while playing powerful high and fast notes—transient symptoms that go away with rest. Without intervention, the syndrome can progress to neck/shoulder pain, swelling on the side of the face and/or mouth, jaw pain every time you play, jaw popping, and loss of lip response—symptoms that stick around but you probably can manage. If you develop full-blown TMD, the jaw pain and headaches become constant; dysfunction spreads to eating and even talking; it's agony to press the mouthpiece to your lips and blow.

Those suffering from TMD face a dizzying array of possibilities in their search for an accurate diagnosis and effective treatment. Neither the American Medical Association nor the American Dental Association recognizes the treatment of TMD as a distinct specialty because no standardized diagnostic criteria exist, and few rigorous scientific studies have been conducted. In one of the most comprehensive studies on TMD treatment efficacy and cost to date, the Agency for Healthcare Research and Quality discovered that



A former brass player (Horn), Maggie Miles has a private practice in Morehead, Kentucky, and travels widely to present workshops on promoting musician health.

A Plan for a Healthier & Happier You:

Start that health program you've been wanting to do—if it's yoga you want to learn, join a weekly class, or buy a video series; if it's massage therapy that relaxes you, find a certified therapist and set up weekly sessions; if it's the Anat Baniel Method™/Feldenkrais you want to try, give it a try. If there isn't a local practitioner, get 4-5 colleagues together and invite a practitioner to teach an intensive workshop on whatever performance-related topic that most interests you. With a weekend workshop and a few private sessions, you will be well on your way to better health. Integrate a few small changes into your existing practice routine: include 5 minute breaks at least every hour—walk around, stretch out on the floor and meditate, do a few yoga or Feldenkrais sequences. If you tend to be compulsive about practicing, set your watch to remind you. Be encouraged. Small changes can reap huge health benefits.

most TMD patients see multiple healthcare providers over a long period of time, and progress to more invasive treatments that are associated with greater pain and disfigurement. To make matters worse, only 19 states require insurance carriers to cover TMD interventions, and of those, most are limited to maximum lifetime coverage of \$2,500 to \$5,000. Consequently, TMD patients bear the economic burden of diagnosis and treatment. When asked to estimate the out-of-pocket expenses for TMJ treatments, participants in a 1999 TMJ Association survey reported an average expenditure of \$40,160.

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BOOK AND MUSIC REVIEWS

Four Elements: Works for Horn and Piano by Female Composers

Lin Foulk, horn; Martha Fischer, piano; Reviewed by Cynthia Carr

The following excerpts from Cynthia Carr's review are reprinted by permission of the Journal of the International Alliance of Women in Music.

<i>Sonata, op. 7</i>	Jane Vignery (1913-1974)
<i>Sonata</i>	Carol Barnett (b. 1949)
<i>Canzonetta</i>	Edna Pietsch (1894-1982)
<i>Crépuscules</i>	Elsa Barraine (b. 1910)
<i>Cantilene</i>	Jeanine Rueff (b. 1922)
<i>Pour le Cor</i>	Odetta Gartenlaub (b. 1922)
<i>Romance</i>	Elizabeth Raum (b. 1945)
<i>Four Elements</i>	Ann Callaway (b. 1949)
<i>Foxtrot</i>	Maria Grenfell (b. 1969)

I am very pleased to review *Four Elements: Works for Horn and Piano by Female Composers* by hornist Lin Foulk for the *Journal of the International Alliance of Women in Music*. Recorded with pianist Martha Fischer, this new CD includes nine diverse recital pieces for horn and piano, composed between 1936 and 2001 by women from Belgium, Canada, France, New Zealand, and the United States. Significantly, this CD is the premiere recording of all but one of the nine pieces presented.

Lin Foulk is currently Assistant Professor at Western Michigan University where she teaches horn and courses on women in music. She holds degrees from the University of Wisconsin-Madison and the University of Missouri-Kansas City. With a particular interest in music for horn by female composers, the recording of this CD was one of the capstone projects for her recently completed DMA at the University of Wisconsin-Madison. Dr. Foulk also maintains a website at www.linfoulk.org that catalogues more than 900 solo and chamber music works for horn by female composers.

The CD opens with a fine presentation of *Sonata* by Belgian composer Jane Vignery. This piece, composed in 1942, is one of the most appealing multi-movement works for horn and piano from the first half of the 20th century. Vignery, who studied with Nadia Boulanger

and Paul Dukas, has created a work that beautifully exploits the heroic and lyric qualities of the horn as a solo instrument, within an impressionistic harmonic language. It is curious that Vignery, whose life and musical output were unfortunately brief, and who wrote no other chamber works that included horn, got it so right in this *Sonata*. The first movement is bold and sweeping, the second movement gorgeously lyrical, and the final movement brief and jovial. There was a brief surge of interest in this piece about 25 years ago when Frøydis Wekre recorded it for Crystal Records, but it had fallen into obscurity again. Hopefully Foulk and Fischer's excellent performance will create renewed interest and increased programming of this outstanding work.

Five of the nine works on this recording were new to me, including the second piece on the CD, *Sonata* (1973) by Carol Barnett. I was very pleased to be introduced to this piece, not only because it is something I would enjoy performing myself, but also because it seems an excellent choice for college-level horn students. The movements are concise, and melodic writing somewhat angular but very approachable, and the piano writing is sparse and agile. Barnett's quartal harmonic language and use of traditional forms remind me of Bernhard Heiden's *Sonata for Horn and Piano*. Although Heiden's piece, published in 1955, is much more widely known, Carol Barnett's *Sonata* is just as well crafted and engaging.

Canzonetta (1971) by Edna Frida Pietsch, was least satisfying to me, even after repeated listenings. Originally for tenor saxophone and piano, the tessitura of the horn is consistently low and the piece

...continued on page 6



Front row, left to right: Laurel Ohlson, MUC Marjorie Sturm, MUC Aimee Page
 Back row, left to right: MUI Brian Nichols, MUC Heather Beyrent Doughty, MUCS Matt Melone

NEWS FROM OUR MEMBERSHIP

Eastern Regional IWBC Hosted by the Coast Guard Band

On October 14-15, 2005, the first Eastern Regional IWBC Conference was hosted by The United States Coast Guard Band at the Coast Guard Academy in New London, Connecticut. During this two day event a number of performances and master classes were given. Trumpeter Kelly Watkins, of the Coast Guard Band, was the primary organizer of the event.

The chamber music recital featured music written by women composers. Works on this program included *To Begin* by Elizabeth Austin; *Opposable Thumbs* and *Throw Caution to the Wind* by Carolyn Bremer; *Fanfare for the Uncommon Woman* and *Fanfare from Stepping Stones* by Joan Tower; *Brass Flight* by Libby Larson; *Meetings* by Faye Ellen Silverman; and *Raise the Roof!* by Gwenyth Walker. Two solo recitals were presented. Some of the works performed on these programs included *Sonata for Trumpet and Piano* by James Stephenson III, *Sonata for Horn and Piano* by Edith Boroff, *Blue Bells of Scotland* by Arthur Pryor, and *Relentless Grooves* by Sam Pilafian.

The artists featured on the chamber music recital and solo recitals were trumpeter James Ackley (University of Connecticut), trumpeter Amy Cherry (Western Carolina University), trombonist Kirsten Lies-Warfield (The United States Army Band), tubist Joanna Hersey (University of Hartford, Hartt School of Music), and brass players from the Coast Guard Band.

Hornist Laurel Ohlson of the National Symphony joined the Coast Guard Band as a soloist on the *Concerto for Horn* by Franz Strauss. She also played with the ensemble on Richard Strauss' *Vienna Philharmonic Fanfare*. Additionally, Joanna Hersey performed with the band on *Concerto for Tuba* by Bruce Broughton on the same concert.

Master classes were offered by Hersey, Ohlson, and euphoniumist, Matthew Murchinson of the River City Brass Band.



Tubist, Joanna Hersey, with Hornist, Laurel Ohlson

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All proceeds benefit the programs and scholarships of the IWBC. Enjoy this CD for yourself, and give it to your family and friends!

Four Elements, continued from page 4.

lacks shape and momentum. It makes sense for it to be included on the CD, since Pietsch has strong Wisconsin ties as does Dr. Foulk, but it's not a piece I would seek out to perform.

Elsa Barraine's *Crépuscule* (1936) is a miniature evocation of the "twilight" of its title. Barely two minutes long, it was composed for Jean Devémy, former horn professor at the Paris Conservatory, and features highly chromatic tonal language. It is the earliest published horn and piano work by a female composer located to date. Jeanine Rueff's *Cantilene* (1963) is a lovely, contemplative three-part song. It would be pleasant in a recital setting paired with other brief horn and piano works by 20th century French composers such as those by Damase, Francaix, and Bozza. Odette Gartenlaub's *Pour le Cor* (1968) is a more substantial work than *Cantilene* or *Crépuscules*. It is one of thirteen instrumental works Gartenlaub composed as jury pieces for the Paris Conservatory. As is typical of these exam pieces, *Pour le Cor* includes everything the newly-minted horn soloist was expected to demonstrate: virtuosic technique, extended range, trills, stopped horn, cadenzas.

Canadian composer and oboist Elizabeth Raum's *Romance* (2001) is the most recent piece on this recording. *Romance* was composed for Kurt Kellan of the Calgary Philharmonic. Its lyrical nature belies an underlying unsettled quality, brought about by asymmetrical phrase structure and much use of canonic devices.

Ann Callaway's *Four Elements* is deservedly the namesake piece of the CD. At over sixteen minutes in length, this is a significant work in the horn and piano repertoire. Composed in 1974, it is hard to understand why it remains quite unknown thirty years later. *Four Elements* is very atmospheric, invoking the elements of wind, water, earth and fire in its four movements, through extended techniques and imaginative and colorful writing for both instruments. The pianist is required to pluck and strum the strings, the

hornist to bend pitches and cover the full range of the instrument with athleticism and control. This piece would be even more striking to hear in a live performance, where the visual element of the rather calisthenic demands on the performers would likely enhance the experience for the audience. This is a daunting work for both performers, which most players would think twice about taking on, but having a fine recording of the piece now available will make further performances of the piece more likely.

Maria Grenfell's *Foxtrot* (1997) is a charming piece that will make audiences chuckle out loud with its jazzy riffs and its unpredictable meter groupings. At less than three minutes in length, it would make a great encore piece. It is actually the third movement of a larger work for horn and piano, *Prelude, Fugue, and Foxtrot*. *Foxtrot* is quite demanding technically for the hornist, and requires a great command of stopped horn.

The CD liner notes, written by Dr. Foulk herself, provide an appropriate amount and type of biographical information for each composer, as well as brief, clear, and helpful descriptions of each piece. A real plus is the specific information on obtaining each piece that Dr. Foulk provides.

Lin Foulk is clearly a leader in the new generation of horn performers and scholars, those who are at the start of their careers as we enter the 21st century. This CD and the information Dr. Foulk has made available on her website are substantial contributions to the horn world. I look forward to hearing much more from Lin Foulk as her career unfolds.

Four Elements: Works for Horn and Piano by Female Composers is available directly from Lin Foulk through her website at www.linfouk.org.

Cynthia Carr is Professor of Horn at the University of Delaware, and performs regularly throughout northern Delaware and the Philadelphia area in orchestral, chamber music, and solo recital settings. A founding member of Trio Arundel, an oboe, horn and piano trio, she has performed with that ensemble at regional and national conferences and recently published an annotated bibliography of music for this instrumental combination. She is also especially interested in the music of women composers, and has recorded a CD entitled Images: Music for Horn and Piano by Women Composers.

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Temporomandibular Joint Disorder, continued from page 3.

For brass musicians, TMD often resists treatment despite aggressive care and prolonged rest from playing because of the daily functional stress on the lips and jaw. Most conventional medical and complementary therapies have limited efficacy with TMD because they focus almost exclusively on the jaw joint. Your jaws, lips, spine, and arms are not isolated body parts; and, TMD is not just a joint problem—it's a brain problem. Repetitive motion disorders must be addressed within the broader context of dynamic functional relationships—how the musician uses the parts of herself as a dynamic system to produce music. Recent brain imaging studies on musicians have demonstrated that neuromuscular disorders affecting movement cause structural changes in the motor cortex. Thus, experience and learning impact how the brain adapts. That impact can be negative—functional limitations from TMD, embouchure dystonia, etc. Or, that impact can be positive—function improvements acquired through a process of self-discovery and learning.

When a musician comes to me with a repetitive motion disorder like TMD, very often there is significant disorganization in the way she uses her shoulders, lower back, and pelvis in relation to her head, arms, lips, and breathing. This can be due to previous injuries, adaptation to pain, conflicting techniques taught by multiple teachers over time. After the lesson, when those configurations have changed for the better, the pain and dysfunction in the jaw joint can disappear, oftentimes without my having worked on the jaw. By engaging in a process of self-discovery and learning, musicians gain potent tools to refine the organization of their movements on a daily basis.

Of course, to generate truly meaningful changes in our health and performance, we must make a commitment to an ongoing process. We cannot accomplish it just by reading an article, or thinking about how good

we could feel, or even buying tapes and videos—we must create a plan and put it into action. Implementing even a few daily health promotion strategies can reduce the pain and dysfunction of TMD. When already stressed and overextended, it seems too overwhelming to create a health promotion plan, much less implement it. The good news is that even a small shift of this nature, made with commitment, can translate into substantial improvements (*see box on p. 3*).

Far too many brass musicians have been forced to lay down their horns because of the pain and dysfunction of temporomandibular diseases and disorders. Many others will continue to play through the agony for as long as possible. Sadly, still others have given up trying to find better answers. When TMD resists treatment, and when your career and health are at stake, isn't it worth trying a new approach? Even if you are not experiencing the pain and dysfunction of temporomandibular disease and disorder, creating and maintaining healthy playing habits specifically designed for your lips, mouth, jaw joints will substantially reduce your risk of developing this condition and improve the quality of performance.

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