

NoteWorthy

OFFICIAL NEWSLETTER OF THE IWBC



www.iwbc-online.org

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From the President

Greetings! We are fast approaching the start of a new three-year term for the officers and board members of the IWBC, and I am delighted to welcome them. I also want to express our deep appreciation for those whose terms are being completed. I thank outgoing Executive Director/Secretary, Amy Cherry, for her wonderful service to this organization. Amy has done a fantastic job in every respect, and has been a great help to me personally in many ways. Luckily, Amy has been elected for another term as a board member, so her keen perception will remain a part of our meetings. Taking over for Amy in this position is Kelly Watkins, who is a trumpet playing member of the United States Coast Guard Band. She has served the IWBC in several capacities in the past, including as Conference Coordinator of the 2003 and 2006 conferences, and as host of the Eastern Regional Women's Brass Conference in 2005. Welcome, Kelly!

Leaving us as co-editor of this newsletter, Jeanie Lee will remain as our Database Manager. We are so grateful for Jeanie's excellent work on the newsletter and her continued work on the database. Both require a person with many skills and an attention to detail, attributes Jeanie possesses in spades. We welcome Laurie Penpraze, trombonist with the Florida West Coast Symphony, as our new newsletter co-editor.

Adding much-valued continuity to our slate of officers is Laurel Ohlson, who has graciously agreed to serve another term as Vice President. Laurel is one of the founding members of the IWBC, and her knowledge of the history of the group is invaluable.

Four other newly elected people will join Amy on the board: Milt Stevens, Stacy Baker, Lin Foulk, and Donna Parkes. Milt is principal trombone with the National Symphony; Stacy teaches tuba/euphonium at Morehead State University; Lin is the horn faculty member at Western Michigan University; and Donna is a trombonist with the Virginia Symphony. These folks bring a wealth of experience, energy, and new ideas to our board.

Last, but definitely not least, we welcome our newly elected IWBC President, Gail Robertson, the fourth in the history of this organization. On the board since 2003, Gail is on the faculty at the University of Central Florida and was co-host of the 2006 conference. I have been friends with Gail for many years, and I am certain she will infuse the office with tireless energy, dedication, wit, and creativity. The IWBC is extremely fortunate to have Gail as our new president, and I look forward to her leadership.

As my second term as president comes to a close, I would like to take this opportunity to reflect on all the wonderful people I have met and the experiences I have had as a result of the IWBC. I feel so grateful and blessed to have been given these gifts. The IWBC is an amazing organization made up of remarkable people, and I have enjoyed myself immensely these last five-and-a-half years. I would again like to thank the board and officers for their unwavering support and exceptional contributions to this organization, and as I stay on as interim treasurer, I look forward to our continued collaboration. Thank you again for your confidence in me and for allowing me to be a part of the IWBC.

With warmest wishes,
Sharon Huff

At iwbc-online.org

IWBC 2006 Conference Photos!
Commissioned Compositions
Pioneers Page

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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. Dr. Huff is Music Director and Conductor of the Brass Band of Central Illinois, and she is a Willson artist.



Co-Editors



Trombonist Laurie Penpraze is a member of the Florida West Coast Symphony in Sarasota. Formerly, she was Assistant Professor of Trombone at Miami University and a Fulbright scholar/Visiting Professor of Trombone at the Lithuanian Academy of Music. Penpraze frequently performs as a soloist and chamber musician in the U.S. and abroad. She is on faculty at the Lutheran Summer Music Festival and Academy, where she serves as chair of the brass department. Penpraze received her B.M., M.M., and D.M.A. from the University of Michigan, where she studied with H. Dennis Smith.

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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Co-Editors Corner

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Laurie Penpraze Takes Over As Co-Editor

The IWBC would like to welcome Laurie Penpraze as the newest co-editor of the IWBC Newsletter, replacing Jeanie Lee. Jeanie's work on the newsletter has been exemplary, and the IWBC greatly appreciates her time, skill, and service in this role. Jeanie will continue in her position as the IWBC Membership Chair. Thanks for all your great work!

IWBC Membership Dues

In this issue of the newsletter you will notice the annual IWBC membership dues envelope. Please take a moment to complete the form and return it to the IWBC. Thank you!

HELP WANTED—The IWBC needs you!

We are currently in need of a few volunteers interested in drafting grant proposals and/or serving on the fund raising committee for future IWBC Conferences. If interested, please email IWBC Executive Director-select, Kelly Watkins at kellylougene@aol.com.

Article(s) and NoteWorthy News Submissions

Please contact the co-editors for potential article and NoteWorthy News submissions. The co-editors maintain final editorial rights over all materials.

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www.denverbrass.org
- Chicago Outskirts (all-female jazz band):
www.chicagooutskirts.com
- Don Greene, Ph.D (performance psychologist):
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Musician Health & Performance

by Maggie Miles, GCFT, ABMP

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

Creating Health—Promoting Schools of Music

Do you take better care of your instrument than yourself? When your instrument gets damaged, do you immediately get it repaired; but, when you get hurt, you tend to ignore it? Do you put off taking steps to get healthier because you are too busy? Do you know the facts about how to prevent performance-related pain and injury, but have no clue how to actually generate it in your daily life?

If we are honest with ourselves, we very likely answer “yes” to many, if not all, of these questions. Even if we know intellectually that playing “hurt” isn’t good, and that we need to take care of ourselves, our actions may speak differently. As music educators, we most likely see similar behavior in our students.

A 2000 study revealed that brass college student musicians have some of the highest performance-related musculoskeletal disorder rates, at 85.7%. Among college musicians in general, 95.7% had experienced pain symptoms as a result of playing their instruments. Especially troubling was that 33% of student musicians had experienced numbness, tingling or weakness, and loss of dexterity and function, but did not seek treatment.

Unfortunately, the competitive student music culture, combined with a lack of accurate information and limited access to interventions that work, means that far too many student musicians are suffering in silence. Even when there’s a strong commitment to creating healthy musicians, the institutional demands on faculty and curriculum load on students make it challenging to do more.

Still, the fact remains that our schools of music are full of suffering musicians. We have a responsibility to figure out how to provide student musicians with the information and apprenticeships they need to learn life-long skills that will enable them to play music without pain, reduce the risk of career-threatening injury, and sustain a high level of health and well being.

The National Association of Schools of Music (NASM) recently recommended an accreditation standard to provide a catalyst, based on the World Health Organization’s definition of health promotion as “the process of enabling people to increase control over, and to improve, their health.”

In response, the Health Promotion in Schools of Music project was established in 2004 and charged with developing recommendations for action: schools of music are urged to adopt a health promotion framework, to educate students about noise-induced hearing loss, to develop and offer an undergraduate occupational health course, and to assist students through active engagement with health-care resources.

To meet this need, a group of Morehead State University professors (also IWBC members) joined the author in implementing the “Brass Student Musician Health & Performance” pilot study in the 2007 spring semester. Based on the Anat Baniel Method™ of Feldenkrais, the pilot program consists of weekly transformational movement lessons and several private sessions for each participant, with baseline and end-of-study assessments. While acquiring information is important (knowing the facts about injury prevention and health), we are focusing on actually acquiring the skills to generate health and well being in our daily lives.



A former brass player (French 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™. The author will be happy to answer any questions or field inquiries about the Brass Student Musician Health & Performance program. Contact her at 606-356-6773 or MovetoLearn@gmail.com.

Tips

1. Download the Health Promotion in Schools of Music conference report and recommendations: www.unt.edu/hpsm/index.htm.
2. Download educational module on preventing noise-induced hearing loss: www.unt.edu/hpsm/Recommendation2.htm
3. Performing Arts Medicine Association (annual conference, journal): www.artsmed.org
4. Suggested reading:
Chesky, K., W. J. Dawson, and R. Manchester. *Health Promotion in Schools of Music*. Medical Problems of Performing Artists 21/3 (September 2006): 142-144.
Manchester R. *Promoting Health in Post-Secondary Music Schools*. Medical Problems of Performing Artists 21/3 (September 2006): 95-96.
5. Start small. Ask your acupuncturist, yoga teacher, Alexander Technique teacher, Feldenkrais® or Anat Baniel Method™ practitioner, audiologist, sports trainer, or doctor to give a demonstration to your students. Students experience the possibilities, and a culture is created where seeking solutions is the norm.
6. Model health and well-being for your students. When opportunities arise for more fundamental changes to curricula be brave and suggest health-promoting initiatives.
7. When the NASM accreditation standard is mandated, make sure your school of music creates an effective, experientially-based program.
8. Brass Student Musician Health & Performance researchers include the author, and Drs. Ned Breschel, Stacy Baker, Jeanie Lee, and Deb Eastwood.

A small but highly motivated group of volunteer subjects are participating. While prevalence rates mirror existing studies, there is a huge difference. These students are not suffering in silence. They are learning in healthy

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NOTE- WORTHY NEWS

Susan Slaughter, left, receives her award from Arts and Education Council representatives Lisa McMullin and Jim Weidman.



Susan Slaughter Receives Distinguished Award

On January 30, 2007, Susan Slaughter received an Excellence in the Arts award from The Arts and Education Council of St. Louis, Missouri as part of its 2007 St. Louis Arts Awards. She was one of seven who received awards this year. Slaughter is principal trumpet of the St. Louis Symphony Orchestra and the founder of the IWBC. At the ceremony, she remarked that “St. Louis is truly blessed with some of the finest arts organizations in the country, and that would not be possible without the support of the community at large and those of you here tonight. The award I am receiving tonight belongs to all of us, because together we have achieved excellence in the arts.” A brass quintet from the St. Louis Symphony honored Susan with a performance of selections from George Bizet’s *Carmen*.

Each year, The Arts and Education Council honors those who make the arts in St. Louis truly special. It is a non-profit organization which raises funds from the private sector to support the arts and arts education activities in the St. Louis metropolitan area.

The Ni Ensemble Awarded First Prize in European Competition

The Ni Ensemble of Luxembourg was awarded first prize at the Internationaler Wettbewerb für Blechbläser-Ensembles um den Preis der Europa-Stadt Passau (The Passau International Brass Ensemble Competition) in 2006. The jury in the competition, which was headed by Hungarian composer Frigyes Hidas, was particularly taken by the group’s musicality throughout their program. They were also awarded a special prize for best interpretation of an original piece for brass ensemble for Victor Ewald’s *Quintet No. 2*. This particular competition is one of the most sought after European awards for brass ensembles.

The Ni Ensemble consists of Heather Madeira Ni, trumpet; Isabelle Marois, trumpet with the Orchestre Philharmonique du Luxembourg; Kristina Mascher, solo horn with the Flemish Radio Orchestra; Leon Ni, solo trombone with the Orchestre Philharmonique du Luxembourg; and David Polkinhorn, solo tuba with the Saarbrücken Radio Orchestra. In addition to Ewald’s *Quintet No. 2*, they also performed Witold Lutoslawski’s *Mini Overture*, Kerry Turner’s *Ricochet*, and G.F. Handel’s *Arrival of the Queen of Sheba*.

In the 17 year history of the competition, the Ni Ensemble is the first brass group with female personnel to win any prize in the professional division. For more information about the International Competition for Brass Instrument Ensembles, visit www.blechblaeser-wettbewerb.de/index.html.



The Ni Ensemble

Please send NoteWorthy News items to Laurie Penpraze (rudalslokys@yahoo.com) or Susan Rider (smrider@verizon.net). Co-Editors maintain final editorial rights over submissions.

Tara Davis Tragically Killed in Auto Accident

Euphoniumist, Tara Davis, of Ross Township, Pennsylvania, was killed in a car accident on January 24, 2007. She was twenty-four years old. Tara received a second prize in Category II of the 2006 IWBC Solo Competition.

Originally from Cleveland, Ohio, Tara earned a Bachelor of Music in Education and Euphonium Performance from Northwestern University, and a Master of Music in Euphonium Performance from Arizona State University. At Arizona State, she received the 'Outstanding Graduate in Music Performance' award. In addition, Tara was a member of the River City Brass Band and Disneyland All-American College Band.

Denis Cowell, Music Director and Conductor of the River City Brass Band, said of Tara, "She was beautiful inside and out. It was just a great pleasure to watch her blossom. She was just a person that made friends easily and had a way to light up the room." The IWBC wishes to extend its sympathy to Tara's family, friends, and colleagues for their profound loss.

NOTE- WORTHY NEWS



Tara
Davis

James Ackley released his first solo CD of trumpet music late in 2006 entitled *Recital Music for Trumpet* (available at www.cdbaby.com). Among the works on this recording is *Suite* for unaccompanied trumpet by female composer, Cheerilee Wadsworth-Walker. In the summer of 2007, James will release his second solo CD, *Lirico Latino*, with Rebecca Wilt at the piano. He also was a featured soloist during the opening concert of the 2006 International Trumpet Guild Conference at Rowan University in Glassboro, New Jersey. James has accepted a position as Associate Professor of Trumpet at the University of South Carolina School Of Music in Columbia.

Trombonist **Monique Buzzarté** has been selected by *Meet the Composer* as one of eight "Soloist Champions" in honor of her long distinguished record of commissioning and performing new works. She was the only brass soloist selected for this honor. Ms. Buzzarté selected the composer Alice Shields to be the recipient of a \$10,000 commission from *Meet the Composer* for a new work for trombone and tape which Ms. Buzzarté will premiere in March 2008.

Trumpeter **Sarah Carter** of Arlington, Texas, graduated with distinguished honors in May from the Interlochen Arts Academy. She will attend Western Michigan University in the fall of 2007.

Christine Fawson, trumpeter and vocalist, has been active as a faculty member at the Berklee College of Music in Boston, as a member of the DIVA Jazz Orchestra, as well as touring with the jazz vocal group *Syncopation*. Visit: www.myspace.com/christine/fawson.

In the fall of 2005, **Teralyn Keith** accepted a position as Director of Fine Arts for the Niles Township High School District #219 in Skokie, Illinois. She and her husband, Andrew, also gave birth to their first child, Lee, on March 7, 2007. Teralyn performs as a percussionist for the Athena Brass Band.

Jennifer Marotta, trumpet, informed us that she is currently on the faculty at Kennesaw State University and Emory University. She is performing with the Atlanta Symphony and the Atlanta Op-

era as a substitute player, and actively freelancing in the Atlanta metropolitan area. Jennifer has also been playing at the Grand Teton Music Festival and with the Chicago Music of the Baroque.

Dr. Wendy Schultz completed her Doctor of Musical Arts in Trombone Performance from the University of Illinois in 2005, having the distinction of being the first woman to receive this degree at this institution. Since 2006, Dr. Schultz has been the Low Brass Studio teacher at Concordia University in Seward, Nebraska, and recently presented a master class for brass students at the University of Nebraska-Omaha.

Laura Shea-Clark (trumpet) wrote to tell us that she and her husband, Guy, just moved to the Bay Area in California from Chicago this past year, and have organized a ten-piece (Philip Jones Brass Ensemble instrumentation) group called *The South Bay Brass*. They had their first concert on March 11, 2007 at Saratoga Presbyterian Church in Saratoga, California. For more information, visit: www.southbaybrass.com

On March 31, 2007, **Dr. Janet M. Tracy** premiered two new works for tuba and piano at the South Central Regional Tuba/Euphonium Conference at the University of Texas at Austin. The works were *Sonata for Tuba and Piano* by Anthony Plog, and *Conversations for Tuba and Piano* by Dr. Stephen Gollihar. Mr. Billy Craven was the collaborative pianist for these performances. Dr. Tracy has been on the faculty at Trinity University for the past five years, and also teaches at San Antonio College.

Inspiration from Mind-Body Integration

By Barry Green

I believe there is a more powerful connection to inspiration and creativity that takes place when we simultaneously use our imagination and our body in the performance of music—Barry Green

If you believe that there's a field of consciousness which somehow connects the whole universe in one seamless web—then we call the place where things arise in consciousness within us our awareness, or intuition. Mozart had a very fine tuned antenna for this, so he could pick up signals from the "consciousness" station much better than others.

We can tune into that station too. Is inspiration available to everyone? Can we improve our capacity to hear and respond to the same inspiration that came to Mozart?

I believe creativity is a bi-product of 'inspiration.' First we need to 'channel' an insight, idea, or sound and then we need to convert this impulse into action. I'm most fascinated with what we can do to make ourselves available to hearing the inspiration, then finding ways to convert this into a creative product through teaching, imaginative playing, problem solving, or improvising.

Learning about inspiration and creativity in music appears to have equal applications in all the fine arts. Recently, I have noticed the integration of mind-body activities that seem to have a strong correlation to both receiving inspiration and translating this inspiration to highly creative artistic expression.

It starts with the breath and silence

I'll never forget my experience playing double bass in the California All State High School Orchestra under a wonderful conductor, Ralph Rush. He began our first rehearsal by telling us what he expected of our attention and concentration. He explained that we have a responsibility to recreate these great composers' music. Then he told us to remember this principle: 'Music is a beautiful painting on a background of silence.' He paused until there was silence, lifted his baton and began to conduct Otto Nicolai's *The Merry Wives of Windsor*. It was a magical moment.

Grammy Award winning cellist, David Darling, has been teaching 'The Art of Improvisation' for almost 20 years through his organization called 'Music for People.' However, he is not teaching jazz, but 'free improvisation', making it even more accessible to musicians of all skill levels.

At the workshop we learned a preparation exercise before we would begin any improvisations. We would take a deep breath raising our hands above our heads and let our hands slowly fall to our instrument as we exhaled. After a brief period of silence and at the moment of inspiration, we would begin to play. This would turn out to be one of the most important things I would learn about the creative process. The silence inspired my fingers to move unconsciously.

I was learning to enjoy the space and silence before I played and even during my playing, I was learning to wait for the moment when my fingers would move by themselves. Patience has never been my virtue—now it was becoming my friend. David describes this state of silence as 'Sitting quietly, paying attention to what sounds come from the exhale when you pay attention to your breath. That exhale is our magic, that's the connection to the infinite. The form comes out of actually sitting quietly, doing nothing, having no purpose and then taking a breath. In our connection to

the universe, you let the sounds come out and then listen deeply to how it feels to you. And when one is able to receive this process in such a way that one is not negative, but one is just listening, that listening experience will change one's life.'



Within this silence, we can hear unspoken words and receive guidance which reveals its magic in the most beautiful ways—through improvisation, music, and life.

From the Silence, Comes the Inspiration: Mind-Body Integration

I saw the CBS *60 Minutes* program about Jay Greenberg, a composition student at New York's Juilliard School of Music, who some say is the greatest composer talent to come along in 200 years. At 12, he had already written five full-length symphonies. "We are talking about a prodigy of the level of the greatest prodigies in history when it comes to composition," says Sam Zyman, a composer. "I am talking about the likes of Mozart, and Mendelssohn, and Saint-Saens."

Greenberg says music just fills his head and he has to write it down and get it out. Jay, like Mozart, says when he hears his music, he hears it all at once and when he takes the time to write it down, it comes through without revisions. It's just complete. He wrote one piece called "The Storm" in just a few hours.

However, when Jay was asked HOW he hears his music, that part I found profound. Jay explained that he likes to be walking. When he hears the music, he engages his BODY, he conducts the music he is hearing, and he is also singing it as he is conducting it! Singing, walking, and playing (conducting) it with his hands all simultaneously!! This is the state of being when Jay is receiving his most creative inspiration.

Have you ever been stuck at your desk with a math problem or challenging question? Feel like getting up and walking around a bit? Do you find yourself walking to a pulse? And when you do this, do you notice that sometimes-'boom' the answer comes instantly?

Musician Health and Performance *continued from page 3*

studio environments where they are encouraged by their mentor teachers to find solutions for the challenges they face as musicians. We know this is not typical.

Preliminary results are encouraging. All subjects improved their reaction time in at least one hand after the “Dominant Hand” lesson, as measured by the Quikstick test. Before and after videos demonstrate that subjects have acquired a more dynamic posture, and are reporting more freedom and comfort while playing.

Even with this success, there is work to do. 60% of participants never participate in a regular physical fitness program; at baseline, 60% answered “true” to the statements “when I am in pain, I keep on playing because that’s what good musicians do” and “when I am in pain, I keep it to myself.” This demonstrates that even when studio environments are health promoting, student behaviors remain entrenched.

Prevention of noise-induced hearing loss is one area where change can be achieved quickly. If we are serious about preserving student hearing, ear-plugs must be provided to students in ensemble practice, and the use of them must be mandatory. Prevention can be quickly addressed each semester by ensemble faculty (a user-friendly module is available at the link in the tips box on page 3). All incoming music students must have baseline audiologi-

cal exams. Additionally, all students must have annual exams to screen for hearing loss.

The Brass Student Musician Health & Performance pilot program represents one community’s commitment to creating healthy brass musicians. The IWBC membership is in a unique position to mobilize both individually and collectively to create optimal health-promoting environments in our schools of music.

We must be vigilant not to take the easy way out in the scramble to meet the new NASM accreditation standard. Short-term, we need to take whatever small steps we can to model health-promoting behavior. Longer-term, we need to do the hard work of making fundamental changes to our curricula. Perhaps now, IWBC members can lead the way in creating schools of music that produce thriving, health-promoting musicians and educators.

**Multi-Sensory Integration:
Mind/Body/Balance/Rhythm/Song/Coordination**

I was invited to present a series of lectures at the Nova Scotia, Canada Music Educators Conference. Part of the conference included a local showcase marathon concert of many of the public school music ensembles to include step dancers! In Nova Scotia there is a huge influence of Celtic music. In addition to jazz combos there is Irish music in the schools!

In the bands and strings ensembles, the students were usually fixed on reading their music while studiously following their fine conductors. The choirs sang fairly well, but seemed to become more animated when they engaged their bodies in some simple choreographed hand gestures or footsteps.

Then I witnessed a performance of four young middle school girls that I will remember forever. They were doing Irish step dancing. But these girls not only danced, they sang while they danced. Two of them also played the flute and fiddle while they both sang and danced! I believe that by engaging ALL THESE ACTIVITIES AT ONCE, their creative inspiration and effectiveness in communication soared. These girls not only expressed excitement in their music, but when they entered and exited the stage, they showed joy in their faces, a swagger in their walk and inspired everyone in that room!

I’m aware of the many wonderful educational approaches used in the Kodaly, Orff, and Suzuki systems that encourage, and even integrate the voice, movement, percussion, keyboard, and other instruments into the teaching of many kinds of music. But what puzzles me is why we cut this valuable ‘integration of the senses’ out when we become more advanced? It seems that we are taking away the very spontaneous natural disciplines that contribute to a creative experience—just when we need it most. Opening and integrating all these physical, aural and musical channels appears to have a strong connection to our ability to not only perform but to receive creative inspiration.

David Darling has a wonderful expression he believes produces the most dramatic impact on music making. He says: ‘Sing what you play, Play what you sing.’ I know this to be true and to be an essential discipline not only for improvisational music, but for classical music as well. I’d like to expand on this by also adding:

**Sing what you play, play what you sing;
Dance what you sing; Act what you dance;
Paint what you act; create your inspiration!**

This all helps to intensify and illuminate your passion, open your nervous system-mind/body/spirit—to create free flow of universal energy—the same energy that inspires Mozart, Jay Greenberg and you!

Barry Green, formerly Principal Bassist of the Cincinnati Symphony for 28 years, is currently active as a performer and teacher in the San Francisco Bay area and throughout the country. He is currently working on a book on the ‘creative elements of music’ exploring ways to remove the blocks to inspiration and creativity in all the performing arts. For more information about Barry Green and his work please contact: www.innergameofmusic.com.

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Janet Hamilton
Theresa Hanebury
Bradley Harris
Christine Hayes
Lacey Hays
Eva M. Heater
Anna Henry
Diana Herak
Joanna Hersey
Jennifer Hinkle
Boyd Hood
Dawn Hood
Sharon Huff
Angela Hunter
Barbara J. Hunter
Lyndsay Hunter
Aaron Hynds
Michael Idzior
Joan LaRue
Naomi Jarvis
Kate Jenkins
Anita-Ann Jerosch
Ruth Johnson

Julie Josephson
Vince Kenney
Yoko Kikuchi
Nanette King
Nicole Kline
Cindy Klispie
Debra Koepele
Joe Kopacz
Adam Kosberg
Cecilia Kozlowski
Jo Ann Lamolino
Barbara Laronga
Brittany Lasch
Jeanie Lee
Charlotte Leonard
Jeremy Lewis
Barbara Liberman
Anthony Licata
Kirsten Lies-Warfield
Heidi Ann Lucas
Aaron Mahnken
Mary MacKinnon
Angelo Manzo
John Maresca
Lisa Martin
Sarita Maxwell
Edna May
Theresa May
Megan McBride
Beth McDonald
Barbara McGough
Molly McNeill
Ann McReynolds
Catherine Meckstroth
Meredith Melvin
Aaron Misenheimer
Alex Moore
Carol Morgan
Dennis Najoom
Amy Nelson
Kayla Nelson
Traci Nelson
Paul Nesper
Nathan Newman
Alice Ohlson
Tracy Parish
Deanna Pelley
Laurie Penpraze
Marylou Perhacs
Christine Purdue
Michelle Rakers
Susannah Ramshaw

Susan Reigler
Susan Rider
Racquel Rodriguez
Eric Robins
Daniel Rowland
Alicia Russell
Cyndi Salata
Antonio Sasmitamangala
Thomas and Maureen
Schneider
Jacquelyn Sellers
Barbara Senatore
Susan Sexton
Laura Shea-Clark
Ranko Shimizu
Ruth Slone
Samantha Smith
Stephanie Smith
Tawnya Smith
Michelle Sonmor
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Mary Jo Sparrow
LeAnn Splitter
Marvin Stamm
Amanda Stewart
Kristin Stoneback
Margie Stoneback
Mary Stoneback
Ron Stoneback
Sarah Stoneback
Sara Stout
Lori Stuntz
Christianne Swartz
Deanna Swoboda
Elizabeth Thompson
Mary Ann Tilford
Jan Tracy
Alana Vegter
Julie Vish
Chris Vivio
Joshua Williams
Emily Wilson
Gerald Wood
Myra Wottowa
Mike Yoshida
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**Denotes Board Member*

From the IWBC: We would like to gratefully acknowledge and thank all of you for your continued support of this important organization. We apologize to those individuals who were inadvertently left off the previous IWBC Newsletter contributors list.

International Women's Brass Conference Membership Form

PLEASE PRINT CLEARLY.

1 Name _____ Date _____
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 E-mail _____ Fax (____) _____

Check if this form contains any change of name, address, phone, etc.
 May we include your contact information in our online directory? Yes No

2 Lifetime Membership \$1,000.00 _____
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 IWBC 2006 T-Shirt: XXL XXXL @ \$14.00 ea. _____
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 Monarch Brass CD (includes shipping & handling) @ \$12.00 ea. _____
 TOTAL \$ _____

3 PAYMENT: Check (payable to "IWBC") VISA MC Account # _____ Exp. Date _____
 Signature _____ Name on Card _____

4 Mail this form with payment to: Sharon Huff, IWBC Treasurer, 108 Cheltenham Dr., Normal, IL 61761-2733 • seh819@aol.com



Spotlight on... Sharon Huff



Professional

Position:

Faculty member
(tuba/euphonium,
Music Education) of
Millikin University
School of Music in
Illinois.

Hometown: Normal, Illinois

Education:

Illinois State University (BME);
University of Illinois (MM and DMA)

Biggest Influence(s): My high school band director, Robert Allan; my first applied professor, Ed Livingston; Fritz Kaenzig, Robert Gray, Mickey Moore, and Angie Hunter.

Most Memorable Musical Moment(s): There are many, but most recently playing and conducting the Monarch Brass at the June 2006 International Trumpet Guild Conference.

Favorite Piece(s) of Music: A few works to include Tchaikovsky's *Serenade for*

Strings, Saint Saens *Organ Symphony*, and Curnow's *Symphonic Variants*.

Self Portrait: Perfectionist, exercise nut, and cat lover.

Greatest Accomplishment(s):

Co-Hosting TWO IWBC Conferences. Sometimes I am not sure if that is an accomplishment or the result of a masochistic tendency!

Words of Advice or Wisdom: Be kind, respectful, and truthful to everyone, and always use coupons!

IWBC 2006 Solo Competition Prizewinners

**Competition was held at
Illinois State University, Normal, Illinois
from June 12-14, 2006**

Category I

(Age 18 and under)

Beth McDonald, tuba, Grand Prize
Julie Gray, trombone, First Prize
Sara Stout, euphonium, First Prize
Emily Wilson, horn, First Prize
Sarah Carter, trumpet, Second Prize
Yi-ching Chen, tuba, Second Prize
Brittany Lasch, trombone, Second Prize
Joshua Williams, trumpet, Second Prize
Leah Earleson, horn, Honorable Mention
Charlie Goodman, tuba, Honorable Mention

Vince Kenney, euphonium, Honorable Mention
Adam Kosberg, trombone, Honorable Mention

Category II

(Age 28 and under)

Anthony Licata, horn, Grand Prize
JoAnn Lamolino, trumpet, First Prize
Michael Idzior, euphonium, First Prize
Chris Vivio, tuba, First Prize
Karen Zawacki, trombone, First Prize
Tara Davis, euphonium, Second Prize
Audrey Good, horn, Second Prize
Jeremy Lewis, tuba, Second Prize
Nathan Newman, trombone, Second Prize
Tracy Parish, trumpet, Second Prize
Kensey Chellis, trombone, Honorable Mention

Bradley Harris, trombone, Honorable Mention
Christine Hayes, trombone, Honorable Mention
Meredith Melvin, euphonium, Honorable Mention
Eric Robins, trumpet, Honorable Mention
Antonio Sasmitamarggala, tuba, Honorable Mention
Alana Vegter, horn, Honorable Mention

Category III

(Age 29 and over)

Angela Manzo, tuba, Grand Prize Co-Winner
Gerald Wood, horn, Grand Prize Co-Winner
Jamie Brothers, trombone, First Prize
Sara Albert, trombone, Second Prize
Laurie Penpraze, trombone, Honorable Mention
Cyndi Salata, trumpet, Honorable Mention

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