

NoteWorthy

OFFICIAL NEWSLETTER OF THE IWBC



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From the President

I knew my life would change after I attended the first IWBC Conference in 1993. That event was unbelievable, and it even included playing with Susan Slaughter at a St. Louis Cardinals baseball game! I still think back to all of the amazing musicians and composers I met and heard! I remember thinking, "I never knew of these women! Where did they come from and how did Susan find them?" The bottom line: I was glad I was there.

Now, fourteen years later, I would have never guessed that I would premiere a new composition by Marta Ptaszynska at the 1997 conference, become a board member in 2003, co-host the 2006 conference, and then become the fourth IWBC President. I would like to thank the Board of Directors for giving me this opportunity. I am very excited to be a part of such a strong organization and I look forward to working with everyone.

My most difficult task as President will be to live up to the standards set by Dr. Sharon Huff. I first heard of Sharie in 1989 from one of her University of Illinois college friends, Willie Clark. I was told I **had** to meet her and when I finally heard a recording (actually a duet of Sharie and Angie Hunter), I **knew** that I had to meet her! I finally met Sharie at the 1997 conference. Most recently, at the 2006 conference, I sat alongside her as we played together in the Monarch Brass. Sharie is such a meticulous planner, a detailed organizer, a great musician, and an awesome friend. She has devoted thousands of hours to our organization, and she continues to devote time as interim treasurer. Sharie has also been extremely helpful as I "get my feet wet" in this position. I wish her the best and hope she will continue to help me.

This past summer, as our board was working on proposals for the 2009 conference, we were notified of the tragic passing of Milt Stevens. As a new board member, Milt quickly proved himself to be a very special person. He had so many great ideas, suggestions, and contacts in the musical world. He volunteered for anything and everything. When given a task, it was done the very next day. We will all miss Milt very much and will never forget him, as he will forever inspire us all! As we plan for the

2009 conference, please consider supporting us not only with a donation, but also with your ideas and suggestions. Without your continued membership and support we cannot exist. In addition, help us grow and gather new members by sending your recruiting ideas and suggestions to GAREUPHYAK@aol.com.

Since the holidays are not far away, please support our Holiday Brass Concerts. There would not be any IWBC conferences without them. Cannot attend a concert? Start your Christmas shopping early and buy *The Holiday Brass* CD. Many thanks to Susan Slaughter, Joan Kohlmeier (our HBC treasurer), Theresa Hanebury, Nancy Goodearl, and Ginger Turner for their tireless efforts in putting these concerts together! For more information visit: www.holidaybrass.com.

After your visit the Holiday Brass Web site, feel free to visit our own Web site at www.iwbc-online.org. My thanks to Kelly Watkins for her work as Web site manager and Executive Director. In addition, a special thank you to Susan Rider and Laurie Penpraze for creating such wonderful newsletters. On behalf of the IWBC Board of Directors, I wish you all a successful 2007-2008 academic school year.

Gail Robertson,
IWBC President

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IWBC President

Gail Robertson is Instructor of Euphonium and Tuba at the University of Central Florida. Previously, Robertson taught at the University of Florida and Bethune-Cookman College. Her degrees in Euphonium Performance are from Indiana University and the University of Central Florida. A musician with the Brass Band of Battle Creek, Keith Brion's New Sousa Band, Symphonia, the Athena Brass Band, and the Brass Band of Central Florida, Gail was also a founding member of Walt Disney World's Tubafours. Robertson is in demand as a soloist, clinician, judge, composer/arranger, and enjoys traveling. She recently accepted an invitation to become a Sonaré Winds and York Euphonium 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.

Dr. Susan Rider performs as a member of The President's Own United States Marine Band, Chamber Orchestra, and Chamber Ensembles in Washington, DC. She also teaches at Shenandoah University, and privately in Northern Virginia. In addition, Susan continues to be active as a soloist, orchestral, and chamber musician throughout the United States. She received her education from Indiana University (D.M. and M.M.) and The University of Northern Iowa (B.M.).



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Co-Editors Corner

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Holiday Brass Concerts

Would you like to enjoy some holiday music while helping to give to the IWBC? If you are in the area check out one of our concerts:

- Cathedral of Mary Our Queen,
5200 N. Charles St., Baltimore, MD,
Tuesday, November 28, 2007, 7:30 p.m.
- Cathedral Basilica of St. Louis,
4431 Lindell Boulevard, St. Louis, MO,
Tuesday, December 11, 2007, 2:15 and 8 p.m.

For more information go to:
www.holidaybrass.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.

IWBC Online Membership Directory Password

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Check out these Web sites!

- Tuba artist and teacher Velvet Brown:
<http://users.lazerlink.net/~brown/>
- Los Angeles based, all-female mariachi ensemble: www.mariachidivas.com
- Jazz trombonist and composer Deborah Weisz:
www.deborahweisz.com

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Musician Health & Performance

by Maggie Miles, GCFT, ABMP

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

Just Relax! Great Idea, But How?

“My shoulders and neck feel so tight all the time.” “My fingers get cramped before I can finish practicing.” “My lower back hurts all the time.” “My lips feel like they can't move sometimes.” “I feel like I'm fighting my instrument and the music.” “I can't relax no matter what I do.” How often have you said these words?

How often has a teacher told you, or have you said yourself, “Don't clench your jaw!” “Don't let your shoulders creep up!” “Just relax!”

That's a lot to keep track of while playing! It's exhausting to even think about.

It is impossible to keep our body parts “in the right place” and “relaxed” through concentration and willpower. That might “fix” these habitual problems for a short time. But very quickly, our shoulders creep up, our jaw juts forward, our posture deteriorates. We go back to our old habits, no matter how hard we try.

Imagine how much our sound and technique would improve, if we could free up all that effort...

Why Do We Work So Hard?

Why is it so difficult to stay loose and relaxed in practice, much less during a performance? Why isn't our willpower and practice enough? Relaxation is a great concept, both in life and in playing. But how exactly do we get there?

To answer these questions and find solutions that work, we need to first examine what the terms “tight muscles” and “relaxation” really mean. We need to understand the physiology of muscles, where fatigue really occurs, the role of the brain, and how we learn to move to make music. Unfortunately, our culture and music pedagogy are rife with a profound misunderstanding of these issues.

What is it about a virtuoso performance that captivates us, besides the music? It's that graceful, effortless presence and movement. We may never be virtuosos, but we can move towards greater freedom and ease. We need to open our minds to a more informed understanding of how we learn to move and make music. And we need to make a commitment to “do” relaxation instead of trying to “find” it.

Every brass musician I've worked with has had an impressively high muscle tonus throughout the system. In other words, their muscles are in a state of constant contraction, even at rest. Muscles that are continually engaged are muscles that are working continuously!

Most brass musicians are astonished to feel how hard they have been working, before they even pick up their horns to play. Many times, they don't realize how much their technique and endurance have deteriorated, until they can experience what not working so hard feels like. With brass musicians, all these chronic patterns have been reinforced through years of training and intense practice.

Kinesthetic Understanding

What is happening when muscles are actively engaging, even at rest? Let's do an experiment. Sit comfortably. Close your eyes. Notice how you feel in this moment—your feet, legs, back, neck, and arms. Slowly open your



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. Contact her at 606-356-6773 or MoveToLearn@gmail.com.

eyes and pick up your horn. Now, clench your fingering hand as hard as you can comfortably do (trombonists, clench your slide arm). Notice how that feels. With your hand/arm clenched, now play something simple. How does that feel? What happens to your ability to move your clenched fingers/arm? Now play faster. What happens now? Now unclench your hand/arm and play as you normally do. How does it feel to play now?

This experiment is useful because it allows us to really feel what happens when our muscles are constantly clenching. We can realize, on a kinesthetic level, what we are doing habitually. Of course the experiment exaggerates, because it is nearly impossible to feel how we normally move, until we can do something different. When muscles are actively and chronically engaging even at rest, this becomes our normal state over time. This

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Tips

1. Be intentional about listening to how you refer to your body. If you tend to say, “the body,” and “the arms” instead of “my body” and “my arms,” then begin to change your language. Of course, doing so in conjunction with a kinesthetic process designed to deepen awareness is best. But you can learn a lot about yourself just by changing how you speak.
2. Practice kinesthetically so that you can know what it feels like to play the score correctly. Go to a quiet place, sit in a comfortable chair or lie down. Close your eyes and begin with just the first few measures. Imagine how it feels and how you move to create the music.
3. Find a class in your town. Order a home-based program and do it. If you want to try an Anat Baniel Method™ lesson designed to evoke the benefits described in this article, I will send you a cassette tape or CD. Contact me by email or cell phone.

An Interview with Bette Eilers: A Trumpet Pioneer

By Michael Goode

In June 2006, the 5th International Women's Brass Conference bestowed upon Bette Eilers its Pioneer Award in recognition of her groundbreaking career. She was one of a few professional women trumpeters in the United States at a time when the obstacles were many for any woman brass player wishing to have a professional career in music. We are fortunate today to have her with us for an interview for the International Women's Brass Conference Newsletter.

Michael: How did you start on the trumpet?

Bette: There was music all around me while growing up. My oldest brother Mike was already playing the trumpet until high school when he switched to baritone. A neighbor across the street was a band director. My other neighbor, Nancy Steiner, who later became my colleague, played violin in high school, then switched to viola. She has been a life-long musical influence.

When I went to orchestra in grade school, it was a woman director who asked me what instrument I had at home, not what I wanted to play. My older brother was like a parental figure to me; being younger, I followed him. He is the one who played trumpet and since that was the instrument in the house, I played that.

Michael: That's funny, because my brother started first on the trumpet, and I ended up playing it. But you ended up really liking it?

Bette: Yes. This reminds me of the story of Gareth, from King Arthur's roundtable, who thought you should "perform your dream." This is what gets you up in the morning. For me it was very healthy to play an instrument; it was very good self-discipline. I needed that since there was very little self-discipline in my family.

Michael: How old were you when you started playing?

Bette: I was about nine years old when I started playing the trumpet, and I was making beautiful sounds (at least to me!) as a kid. Since the family was used to [my middle brother] Jay's more subtle piano playing, they had a little trouble adjusting to the loudness of the trumpet when I played it.

Michael: What were your first school experiences with the trumpet like?

Bette: Mr. Burkhardt let me into the Irving School band in Berwyn when I was ten, but I was shocked when an older kid, Ronald Kloss, who was thirteen, was better than me. I thought I was doing pretty well. He ended up studying with Re-nold Schilke. Being next to Ronald in that band was great for me to get perspective and work harder. Later on, my next band director, Frank Boker, put me ahead of all the other boys!

Michael: That's great. You made those boys work harder! What were some of your teachers like growing up?



Bette Eilers

Bette: I had good teachers growing up. One was Robert Grube, a trumpet [player] who was in the Civic Orchestra of Chicago. Charlotte Erhardt, the orchestra director at Irving, gave me lessons. George Shula also taught me. He was my teacher at the Berwyn Conservatory after Charlotte left. Once Charlotte left there was no more orchestra, only band. She had been very supportive. George Shula was business partners with John Kossman, and they would switch off teaching me and work me through the St. Jacome and Arban methods and Amsden's duets. When Kossman died, that was a blow. Bob Grube then showed up and he was great; he gave me transposition exercises and orchestral excerpts when I was in eighth grade.

Michael: Wow, you were far along in eighth grade; what happened in high school?

Bette: I had a world-class band director, Louis Blaha, at Morton high school (now Morton East) in Cicero. At first I was not in the orchestra. My first assignment in lessons was Wagner excerpts, then Strauss tone poems, and all the excerpts from the Bertold orchestral excerpts, all while in high school. There is a lot of good in studying and playing excerpts; these teach you how to make real music, how to make art. The Civic orchestra auditions came up

“ For me it was very healthy to play an instrument; it was very good self discipline. ”

“It takes a lot of discipline to play musically and you have to have good musical models.”

when I was 17 and Sam Krauss, solo and section trumpet of the Philadelphia Orchestra at the time, told me to go see [Adolph “Bud”] Herseth in Chicago. I also saw Saul Caston (former principal trumpet of Philly) at that time. The only way to get to study with Bud was to be in the Civic, so I auditioned and won the principal position. I eventually got lessons from Herseth by the second year. Schilke got me to play bigger instead of with the more “circus sound” that I had at that time. I got to play with Fritz Reiner and the Chicago Symphony as an extra in the offstage band on Verdi’s *Requiem*. Then, after that, I got to play on *Les Troyens* by Berlioz with a French conductor with the CSO, also at Ravinia. Then I got a lead part on Khachaturian’s *Third Symphony* (with fifteen trumpets) which we recorded with Stokowski and the CSO at Medinah temple. On the Mahler 6th Symphony, John Cvejanovich and I got to play with the CSO on that as well. I also worked with the Lyric Opera as extra trumpet.

I was hired to play third trumpet for the Lyric Opera as a permanent member, but Rodzinski, who came to the Lyric after being fired by the CSO, hated Helen Kotas, the principal horn. In a fit, Rodzinski fired Helen and all the woman brass players in the Lyric Opera, including me. Nobody liked him. Phyllis Bleck, another trumpeter, played one summer at Ravinia with me. She was also in Civic and a very strong player. She got a D.M. in music. I never had a music degree; only a B.A. from the University of Chicago in sociology. Phyllis was great competition for me. She was a great player, and had spent 10 years with Vince Cichowicz. She couldn’t get any work because of her [gender] when she got back from finishing her D.M. degree. Since she couldn’t get any work in music, she ended up getting an M.D. and became a thoracic surgeon. She also studied with Arnold Jacobs.

Michael: [Eventually] you married and had children, which is always a balancing act. What gigs did you have after you had children?

Bette: We lived in northwest Indiana. My husband [was] a physician. I was playing in the Gary Symphony which eventually became the Northwest Indiana Symphony. Joe Zawistowski, an Eastman grad, played principal trumpet and became a longtime colleague. I went through a divorce and came back to Oak Park with a new baby. The marriage didn’t work out, but I continued to be supported by my ex-husband, who eventually went off to Mexico. At this point, all my time was being spent with the baby; I got away from the horn for six months. This was 1964; post-Kennedy, early Vietnam War. Actually, my playing got better with the time off!

Michael: Who helped you out once you got back to playing again?

Bette: Bob Rushford, principal trumpet of the Lyric Opera, really helped me out. He set me up with great musical habits and got me work. His taste was exceptional in music. Rushford did a lot to help musicians. Bob impressed me tremendously as somebody who worked well with people. Another person, Hans Kelter, from high school, had helped me get my first connection to the jobbing world and got me started at the Lyric Opera.

Michael: Who did you play with of note?

Bette: Besides Herseth and Rushford in the summers, there were a lot of people from the Minneapolis Symphony (now the Minnesota Orchestra), that I played with on jobs like Dorothy Katz (first horn with the Indianapolis Symphony) and Ethel Merker (horn with the Chicago Symphony). These women were great role models. Ethel had to major in piano at Northwestern, because the horn teacher at the time wouldn’t teach her when she first got her music degree!

Michael: Bette, you’ve played a long time with some amazing players; I always think that you are just one of the most musical players around. Do you have any tips for younger players?

Bette: First of all, it takes a lot of discipline to play musically and you have to have good

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Bette (on the right) at Wrigley Stadium in Chicago helping to celebrate Ryne Sandberg’s jersey retirement on August 28, 2005

NOTE- WORTHY NEWS

The 2007 Leonard Falcone Festival

The 22nd Annual Leonard Falcone Euphonium and Tuba Festival was held at Blue Lake Fine Arts Camp, August 11-13, 2007. As always, there were many talented euphonium and tuba players competing for cash prizes. The festival began with a performance by members of "The President's Own" United States Marine Band Tuba/Euphonium Quartet (John Cradler, Mark Jenkins, Ryan McGeorge, and Mark Thiele). Please refer to the next issue of the *ITEA Journal* for a full description of this event and visit www.falconefestival.org. The Festival board members would like to thank all the competitors and recognize this year's winners:

Final Artist Euphonium: Philip Eberly (1st), Christopher Buckley (2nd), and Jessica Powell (3rd); **Final Artist Tuba:** Beth McDonald (1st), Beth Wiese (2nd), and David McLemore (3rd); **Final Student Euphonium:** Cassie Black (1st), Kevin E. Phillips (2nd), and Daniel Zimmicky (3rd); **Final Student Tuba:** Ibanda Ruhumbika (1st), Lyndsey Hoh (2nd), and Travis Sanders (3rd).

Submitted by Deanna Swoboda, Western Michigan University



The World of Women in Classical Music nominated for Pulitzer Prize

Dr. Anne K. Gray's groundbreaking book, *The World of Women in Classical Music*, was nominated in 2007 for a Pulitzer Prize in Literature and an ASCAP Deems Taylor Award.

Dr. Gray, a native of London, England, is a professor of Music History, Keyboard,

Choral Arts, Speech and Drama. She is the author of a number of books, including *The Popular Guide to Classical Music* and *Where Have You Been All Your Life?*. Also, she has written numerous magazine and newspaper articles on a variety of topics. Her *Life as a Wife* columns (rivaling humorist Erma Bombeck) ran for several years in the *San Diego Woman* journal, and she is the winner of numerous literary, music, public speaking and writing awards.

The 1072 page *The World of Women in Classical Music* was finished after twelve years of intensive research. It includes extensive information about women in the fields of composition, conducting, performance, musicology, music business, and patronage from Ancient-Medieval times to the 21st century. Dr. Gray has also included information about the IWBC and a number of women brass players.

In his letter to the Pulitzer Prize Committee, Leonard Slatkin, Music Director of the National Symphony Orchestra and Honorary IWBC Board Member, said, "In ever-increasing numbers, women have entered the classical music work force. At this point in history, we no longer segregate them from their male counterparts. What Dr. Gray has accomplished brings us to how the role of women has evolved over the centuries."

To reserve your copy of this book, send a check for \$65 (\$55 + \$10 postage and handling) to **WordWorld, P.O. Box 90309, San Diego, CA 92069** or email Dr. Gray at: WordWorld@juno.com to request a reservation form.

Brass Chamber Music Workshop at Humboldt State University

What could be more fun than playing music all day with good friends in a beautiful setting? My husband and I attended the Brass Chamber Music Workshop at Humboldt State University in Arcata, California this past summer and I highly recommend it! It's a hidden treasure that offers experience and coaching in brass chamber music to a wide range of musicians.

The workshop is offered in either one or two week sessions. Participants are assigned to a different type of ensemble each day. The goal is learning how to work together and refine a variety of music.

It was astonishing how much improvement there was in just a few days. Each evening, every group performed in front of all the other participants. Instead of being critical, everyone was incredibly supportive! The professional level coaches provided guidance and support in rehearsals and were generous with their time. An added benefit was access to the huge library of brass chamber music.

In addition to the development of chamber skills, lasting friendships are developed. Some people have attended for over 25 years! It's truly a family. For more information, visit: www.humboldt.edu/~extended/special/brass/about.html.

Submitted by Laura Shea-Clark

Send your NoteWorthy News items to Laurie Penpraze (rudaslokys@yahoo.com) or Susan Rider (smrider@verizon.net)

In Memory of our friend Milt Stevens (1942-2007)

As many of you are aware, Milt Stevens passed away on July 30, 2007 in Denver, Colorado. Milt had been principal trombonist of the National Symphony since 1978, and joined the IWBC Board of Directors early in 2007. In a short time, his enthusiasm for the IWBC made a positive impact. In addition to his position with the National Symphony, Milt was also a faculty member at the University of Maryland and Catholic University. He was in demand as a soloist and clinician worldwide, a member of Summit Brass, and co-founder, music director and conductor of the Washington Symphonic Brass. He will be greatly missed by his family and many friends and colleagues.

NOTE- WORTHY NEWS

Lisa Albrecht has been invited to perform as Acting Assistant Principal Trombone with the New York Philharmonic during the 2007-2008 season. She had previously held this same position during the 1995-1996 season. Lisa has been an active performer worldwide and has held positions with the Minnesota Orchestra, the San Antonio Symphony, the Honolulu Symphony, and the Santa Fe Opera. She is a faculty member in the Pre-College Division at the Juilliard School and is a founding member of the Excelsior Trombone Ensemble.

Australian trumpeter **Leona Collier** wrote to say that she will be touring Germany with the Queensland Ballet in a production entitled *Cloudland*. She will be featured as a trumpeter and a singer in the "big band style" musical accompaniment. Leona is a freelance trumpeter in Brisbane, Australia, and has performed with the Melbourne Symphony Orchestra, the Queensland Orchestra, and many main stream bands. She was the first female brass player to play in an Australian television band (the Channel Nine Band) starting in the late 1980's. The group played for many late night programs including the Don Lane, Ernie Sigley, and Bert Newton shows.

Tubist **Joanna Hersey** began her position as Assistant Professor of Low Brass at the University of North Carolina at Pembroke in the fall of 2007. Joanna is a founding member of the Athena Brass Band, performs as a member of Alchemy Tuba-Euphonium Quartet, and previously served as principal tubist with the United States Coast Guard Band in New London, Connecticut. Visit Joanna's Web site at: www.joannahersey.com.

Acclaimed trumpeter/composer **Ingrid Jensen** has released a new CD entitled *Flurry*. Jensen collaborates with her sister Christine (saxophones) and former schoolmate at the Berklee College of Music, pianist Maggi Olin, to form the group Nordic Connect. The other musicians on this recording include Ingrid's husband, Jon Wikan (drums), and Matthias Welin (bass). Ingrid is an active performer, bandleader, composer and teacher, and has been a featured artist at past IWBC conferences. To purchase this recording and for more information on all of Ingrid's activities go to her website at www.ingridjensen.com.

Trumpeter **Manon Lafrance** has become the first woman and first French-Canadian to join the Canadian Brass in its 35-year history. Manon is an active orchestral trumpeter, soloist and pedagogue, performing with such groups as the National Arts Centre Orchestra and the Montreal Symphony. She has served as Professor of Trumpet at the prestigious Conservatoire de Music de Montreal since 1997. Manon joins the Canadian Brass' current trumpet dream team of Joe



Milt
Stevens

Burgstaller, Ronald Romm, Ryan Anthony, Jeroen Berwaerts, Stuart Laughton, and Brandon Ridenour.

Hornist **Jennifer Montone** was appointed to the faculty of the Juilliard School of Music effective for the 2007-2008 academic year. Jennifer is currently principal horn of the Philadelphia Orchestra.

IWBC Board Member **Donna Parkes** has left her position with the Virginia Symphony to perform under a one year contract as a member of the trombone section of the San Francisco Symphony for the 2007-08 season.

Jim Ross won the position of 2nd trumpet with the New York Philharmonic and performed with the orchestra for the 2006-2007 season. This fall, he returned to his former position of 2nd trumpet with the Metropolitan Opera Orchestra.

Cindy Scaruffi-Klispie is currently the trumpet instructor at the Florida Gulf Coast University Bower School of Music in Ft. Myers. The Bower School of Music was newly established in the fall of 2006. For more information about the music program please visit: www.fgcu.edu/CAS/BSM/2043.asp.

This past summer, trumpeter **Marie Speziale** was again invited by the University of Cincinnati College Conservatory of Music to teach at the Opera Theatre and Music Festival of Lucca, Italy. She conducted the brass choir, taught the brass orchestral repertoire class, and was in charge of the brass chamber music program. During the festival, the brass choir was invited to play for the inauguration of the Museo Vivente Dieta Mediterranea. The purpose of the museum is to promote "slow" food (as opposed to fast food), and teach children the traditional Italian diet.

Bette Eilers' Work

Bette Eilers has an in-depth list of experience and performances. We have opted to list the most notable of them.

ENSEMBLES

- Chicago Symphony, extra trumpet. Fritz Reiner, Leopold Stowkowski, Pierre Boulez, Antal Dorati, conductors (See recordings below)
- Lyric Opera of Chicago, third trumpet. Artur Rodzinski, conductor
- Lyric Opera of Chicago, extra trumpet
- Nutcracker Ballet Orchestra, Arie Crown Theatre, Chicago
- Civic Orchestra of Chicago, principal trumpet. Walter Hendel, conductor

DISCOGRAPHY

With the Chicago Symphony Orchestra:

- Hector Berlioz, *Les Troyens*, at Ravinia. James Levine, conductor
- Aram Khachaturian, *Third Symphony*, Leopold Stokowski, conductor
- Gustav Mahler *6th Symphony*, Antal Dorati, conductor
- Igor Stravinsky, *Firebird suite* (1919 version), Pierre Boulez, conductor
- Giuseppe Verdi, *Requiem*, James Levine, conductor, at Ravinia

Movie Soundtracks:

- *The Wedding*
- *Lucas*

Radio Broadcasts:

- Benjamin Britten, *The Dark Tower*, soloist, U.S. Premiere

An Interview with Bette Eilers continued from page 5

musical models. I was lucky to get to play with Herseth, Rushford, Arnold Jacobs, Will Scarlett, Helen Kotas, Gladys Elliot (Lyric oboist) and Emily Wolf (bass clarinetist in Lyric). One Russian guest conductor at Lyric said Emily was the “premiere bass clarinet in the world” at the time. So I was really fortunate to have those kinds of colleagues. Playing at that level with these kinds of players, regardless of instrument teaches you so much, things that you could never learn anywhere else but on the job. I fear today we are focusing too much on the technical side of things and not enough on the music-making and artistic side of things. I used to love to hear Arnold Jacobs play and was fortunate enough to take lessons with him.

Michael: How do you get the discipline necessary to play at a high level?

Bette: Playing excerpts always really helps. There are things that you will encounter in orchestral excerpts and literature that you won’t find anywhere else. It takes good musical models and artistic sensitivity. You also need to be able to

discipline yourself to know what the right artistic decision is depending on what the music is telling you to do. I know you could just play through the excerpts but that is not what I am talking about. It’s about musical taste, which I was fortunate enough to learn from some amazing colleagues.

Michael: Are there any other models that you looked up to?

Bette: There was Lillian Poenisch, clarinetist in the Grant Park Symphony. She was a conductor of bands in Chicago as well. Also, there was Fanny Hassler, a conductor who was lucky enough to be able to do trust fund concerts for the union. Both these women worked strongly for women players and enabled women to play in their groups. And I can’t forget about Marshelle Coffman, principal trumpet of the Stockholm Philharmonic, who I learned a lot from. She taught me a lot, even though we both had different styles. Hers was like her teacher, Louis Davidson, former principal trumpet of the Cleveland Orchestra for many years. She was a wonderful artist; it was a privilege to take lessons with her. She graduated from Indiana University and had studied with Dokshitzer at the Moscow [Conservatory], so I got some of that into my playing as well. Susan Slaughter, principal of the St. Louis Symphony, was another huge role model for me.

Michael: What was it like as a woman player to try to make it in those days?

Bette: A classic example of what it was like was when Marshelle (Coffman), who I just spoke about, came to the U.S. to play and raise a family. She was discouraged at every

“ I fear today we are focusing too much on the technical side of things and not enough on the music making and artistic side of things. ”

turn from playing in a major orchestra here although she had been a very fine and well-

“You need to be able to discipline yourself to know what the right artistic decision is depending on what the music is telling you to do.”

respected player in Europe. It was always a problem for women to get into major symphonies here (USA).

Michael: What other highlights have you had in your career?

Bette: Playing at 17 with Reiner and the CSO and at 16 with the Lyric.

Michael: What did you enjoy most of all?

Bette: Playing with all these great people, and Bob Rushford's example.

Michael: What about players' sounds in those days? A lot of those players, like Herseth and Rushford, had a very rich and beautiful sound. I can always hear Bud's sound playing the opening to Pictures at an Exhibition in my mind. What are your thoughts on this?

Bette: The technical aspect can be controlled better if you know how to manage your lip to get the most vibrant sound possible. The sound concept will make it work, it gives you a goal. It also helps to hear great people do it next to you. Encouragement from great players always helps to get a great sound. I remember one time I got some really good encouragement from Bud Herseth when I played some European-style legato tonguing for him for the first time. That meant a lot.

Michael: Did anybody else influence you?

Bette: Terry Schwartz at Wheaton (Illinois) helped me correct flaws in my playing. Eddie Carroll, who studied with Gerry Schwartz, former principal trumpet of the New York Philharmonic, also showed me a few things. You would think some of the subtleties would not matter, but their musical comments really opened me up, and kept me from getting “locked in,” as Herseth would say. I also remember working on the Arutunian (Concerto) with Louis Davidson at Indiana. John Cvejanovich helped me with the social aspects of networking and getting along and how to be helpful on the job. He would say, “Out of twenty people, you would get the job because you know how to work with people.”

Michael: Any final thoughts?

Bette: I have taught a lot of students over the years. I always tried to give them, just like the King Arthur story says, their last chance to have their dream on the trumpet or whatever their dream may be. I do want to tell you, Michael, that you really saved the day for me by having me in the Chicago Reading Orchestra, taking on a 60-ish trumpet player in your section! My health hadn't been so good, and you inspired me to get back to that artistic place with a great mindset. Thank you!

Michael: You are welcome. It was an honor to have you in the orchestra and an honor to do this interview. You've taught me a lot.

Michael Goode is a trumpeter, author, lecturer and stage-fright consultant, as well as a columnist for Overture, the American Federation of Musicians' Local 47 monthly newspaper in Los Angeles. He has authored a book published in September 2003, entitled Stage Fright and Music Performance and Its Relationship to the Unconscious, now in its second printing. The book is being used as a music school text nationwide and is based on his graduate research at the University of Chicago. An active performer, Michael has served as Principal Trumpet of the Bismarck/Mandan Symphony for three years, and as Assistant Principal and Section Trumpet of the Ravinia Festival Orchestra with members of the Chicago Symphony. He has played under Leonard Slatkin, Eric Kunzel, and David Alan Miller. He recently returned from Canada where he served as Artist Mentor for the National Academy Orchestra of Canada under Boris Brott. For more information about Mr. Goode and his book, or to request a workshop or a consultation, you may contact him via www.trumpetworkspress.com.

Interview © 2007 by Michael I. Goode.

“Encouragement from great players always helps to get a great sound.”

Musician Health and Performance continued from page 3

physically constricted state is now the starting place for all we do both in life and in music.

Chronically Engaged Muscles

There is a fundamental disconnect in our culture and in many musicians about the body and mind. We refer to our bodies as “the body,” and our parts as “the arms,” and “the back.” Our bodies are “out there” somewhere. This may seem like mere semantics. But again and again, I have observed that when my students connect with themselves in a deeper way and become kinesthetically aware, their language shifts.

Now that we better understand what “tight muscles” really are, and the importance of connecting with ourselves, let’s look at typical approaches to relaxation. We are fortunate to have easy access to a plethora of therapeutic approaches for relaxation: massage therapy, yoga, meditation, reflexology, and muscle balancing among them. All have a long history of effectiveness. They are based on proven principles of exercise physiology, stretching, breathing, and oriental medicine. Many brass musicians practice one of these methods regularly or incorporate certain relaxation techniques into their practice and performance routines.

Many of these methods deal with chronically engaged muscles; they massage, stretch, balance, or relax the muscles. These approaches can be extremely effective in reducing tension and stress, improving muscular flexibility, and increasing comfort. Over time, they can even improve your playing, your ability to handle the stress of being a musician, and your general health.

This is all good. But when the primary focus is on muscles themselves, these approaches can only provide partial solutions to a brass musician’s chronically engaged muscles. Often, such focused and repetitive manipulation of exhausted muscles can actually make things worse. Why? Because the problem does not originate in the muscles themselves, but in the brain.

We cannot go into a complete discussion of physiology here, but a basic understanding of what happens when we move and play music will help.

Learned Behavior

Muscle control involves several interacting regions of the brain and the spinal cord. Voluntary movement of the muscle begins when electrical signals are generated in the brain. These electrical signals pass from the brain to the spinal cord. Motor neurons convey the signals out to the surface

of the involved muscle. Electrical stimulation of the muscle causes contraction. The force of contraction pulling on the skeleton causes movement of the limb. Our muscles work together. When an agonist muscle contracts, the antagonist gets stretched. Any given muscle can be an agonist at one moment and antagonist at another. (Thanks, *WeMove.org*).

You can see that when a brass musician’s muscles are already chronically contracting, before she even begins to play, they are not free to perform in this intricate way. This is a huge problem.

Perhaps more important is the fact that the physiology of our nervous system is shaped through our unique personal experiences. All voluntary control of muscles is acquired through these experiences. Through this process, we essentially wire our nervous system. For a highly trained brass musician, how you have learned to use yourself to make music is deeply ingrained in your brain. The bad news: all of your movement is learned behavior and is hard-wired into your brain. The good news: all of your movement is learned behavior and can be changed.

This fact is hopeful. It also explains why it is critical for a brass musician who is seeking genuine solutions to her chronic muscle tightness and fatigue to seek out an approach that not only understands these basic principles, but provides a kinesthetic process whereby she can learn to spontaneously move with freedom, ease, and comfort. Instead of just sitting in your practice studio pondering how to find relaxation, devote a few hours a week to actually doing it! The results will astonish you.

Spotlight on... Marie Speziale



Professional Position: Associate Principal Trumpet, Cincinnati Symphony Orchestra (1964-96); Professor of Trumpet/Brass Dept. Chair, the Shepherd School of Music, Rice University (since 2002)

Hometown: Tampa, Florida

Education: B.M. from the University of Cincinnati College-Conservatory of Music

Biggest Influence(s): Robert Price, Eugene Blee, Ernest Glover, Betty Glover, Max Rudolf, Arnold Jacobs, Mama and Papa Speziale.

Most Memorable Musical Moment(s):

I have been blessed with many memorable moments in my career to include playing with Dave Brubeck on the Tonight Show with Johnny Carson; an impromptu jam session with Duke Ellington; and playing Christmas Carols for the residents of the nursing home where my mother and father lived the last three years of their lives. My father accompanied me on piano. He was 90 years old at the time.

Favorite Piece(s) of Music: *Nimrod* from Elgar’s *Enigma Variations*; *Adagio for Strings* by Samuel Barber; Strauss’ *Ein Heldenleben*; and the Mahler Symphonies.

Self Portrait: My dedication, discipline, determination, devotion and humility have all been guided and balanced by the loving hand of God.

Greatest Accomplishment(s): Surviving 6 Cincinnati Symphony Orchestra conductors! Hosting the 2000 IWBC Conference at the College-Conservatory of Music in Cincinnati.

Words of Advice or Wisdom: Welcome every day as an opportunity to learn something new. Always remember those who helped and supported you in your journey through life, and be sure to pass it on.

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