

NoteWorthy

OFFICIAL NEWSLETTER OF THE IWBC



www.myiwbc.org

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From the President

Welcome to the fall installment of the International Women's Brass Conference Newsletter! Now that our summer vacations have concluded and the kiddos are back in school, I thought it would be a good time to let you know about the exciting upcoming IWBC events.

An annual tradition, this year's Holiday Brass Concerts will be held in Baltimore on November 29, in St. Louis on December 13, and at our newest concert location, Los Angeles, on December 6. An IWBC scholarship fundraiser, these popular concerts have been hugely successful since their inception. Many thanks to Ginger Turner, Susan Slaughter, and Christine Hayes for their dedicated and skillful coordination of these concerts. Be sure to secure your tickets early as these events will surely be sold out. Visit www.holidaybrass.com for more information.

Conference co-hosts Lin Foulk and Deanna Swoboda are in full swing preparing for our 2012 conference in Kalamazoo, MI. They have secured a stellar line up of guest artists including Karin Bliznik, Kiku Collins, Genghis Barbie, Amanda Davidson, Jen Krupa, David Vining, Mizuho Kojima, and Velvet Brown. Additionally, attendees will hear three world premieres by female composers Victoria Bond, Libby Larsen, and Tania Leon.

This summer's conference will once again feature the Susan Slaughter Solo Brass Competition, as well as the new Mock Audition Competitions for orchestra and service band repertoire. With prizes set to exceed \$30,000, it promises to be a very competitive event! Mark your calendars

for June 6-10, 2012 and stay tuned to the conference Web site for the latest updates and registration information: www.iwbc2012.org.

In closing, I'd like to thank the IWBC Board of Directors for their tireless efforts and ongoing support of the IWBC mission. In particular, I'd like to thank Laurie Penpraze who has decided to step down as one of our long-time newsletter co-editors. Thank you Laurie for your heartfelt dedication and keen eye for detail. You will be missed. In Laurie's place, we welcome aboard Jennifer Marotta, Trumpet Artist-in-Residence at Kennesaw State University in Georgia. We look forward to working with you Jen!

Best wishes to you all and I look forward to seeing each and every one of you at the IWBC this summer as we reunite to educate, develop, support, and inspire one another.

Kelly Watkins, President
International Women's Brass Conference



Sarah Schmalenberger

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Julie Landsman

NoteWorthy

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IWBC President

Kelly Watkins currently serves as a member of the United States Coast Guard Band. She is also Principal Solo Cornet with the New England Brass Band. Prior to joining the Coast Guard Band in 2003, Kelly performed with the Illinois Symphony Orchestra, Peoria Symphony Orchestra, Opera Illinois and the Illinois State University Faculty Brass Quintet. She has been a prizewinner at the solo competitions hosted by the ITG, IWBC and the National Trumpet Competition. Before becoming President, Kelly served as the IWBC's Executive Director. She earned her B.M. from Northwestern State University of Louisiana and M.M. from Illinois State University.



Co-Editors



Trombonist **Laurie Penpraze** is a member of the Sarasota Orchestra in Sarasota, Florida. 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. Penpraze received her B.M., M.M., and D.M.A. from the University of Michigan.

Raquel Rodriquez is the Assistant Professor of Trumpet at Northern Kentucky University. Raquel is a versatile musician having appeared as a clinician, soloist, and chamber musician throughout the United States, Canada, the United Kingdom, and China. Raquel was a performing member of the internationally known Synergy Brass Quintet in their 2008-09 national tour and performed in over 200 concerts and clinics across the nation. Dr. Rodriquez received her BM and MA degrees from West Texas A&M University and DMA degree at the University of North Texas.



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Lady Brass Series Julie Landsman

By Christina M. Cavitt, freelance writer and biographer

When Julie Landsman speaks, she shares her heart. When she plays her horn, she offers her very soul.

"I'm old school," said the recently retired principal hornist of the Metropolitan Opera Orchestra (1985–2010). "And," she continued, "the old school is all about tone and color—projecting a warm sound with smooth, even transitions." She finds the new school "more technical and edgy." Ever the diplomat, she doesn't claim one is better than the other, but she freely admits her preference for the former.

"The older I get, the more I go to my heart than my head for information," Julie said, adding with a smile, "It's a much better guide." On the other hand, "You must master technique before you can speak clearly from your heart."

Closing the sale

In April of 1953, Aaron and Hilda Landsman of Brooklyn, New York, brought home a new baby girl.

"Her name is Julie," they told her five-year-old sister, Karen. Before long, little Julie grew, stood, ran and began testing her limits. A natural competitor with great curiosity and a tendency to question those in charge, the youngest Landsman was destined to challenge authority figures great and small.

She says that by the time she was 14, "I started working in various parts of the family hardware and antique businesses." "Those experiences taught me a heck of a lot. For starters, we used to sell antiques at flea markets. So I learned about interacting with the public and making a sale. My parents gave me 10 percent commission—I had a lot of inspiration to close that sale!"

The Landsmans had a television set in the family room. Like many kids of her generation, Julie had her weekly favorites, like *The Mickey Mouse Club*, *Superman* and *Sea Hunt*. The last so intrigued her that she later took up scuba diving.

While her parents worked, Julie was on her own a great deal and spent many contented hours "glued to the tube" while dining on frozen dinners. Swanson's fried chicken was her favorite—a far cry from the gourmet vegetarian fare she prepares today. Nowadays, Julie can lose herself for hours in the kitchen concocting mouth-watering delights for herself, her partner of 26 years and any visitors with the good fortune to join their table. As in her horn playing, Julie eschews recipes and cooks from the heart.

True Grit

Despite their busy work schedules, Julie's parents did all they could to instill in their daughters foundational Conservative Jewish values of moral and ethical behavior. Attending temple services and Hebrew school was an integral part of Julie's upbringing. In fact, her best friend was the rabbi's

daughter. That foundation became the basis of Julie's continually evolving spiritual growth.

Julie was an independent and exceptionally mature child and teenager. In many ways, she self-parented and managed to stay out of mischief. Nevertheless, "I wish my folks had been more hands-on."

"Mom and Dad had such high expectations of us. I took their cues seriously and perceived them as overly critical. Yet I was the one who expected and demanded the most from myself. That was useful to me in creating the kind of self-discipline a professional musician needs, but it was pretty hard on me."

"My parents had three big rules," Julie continued. "They wanted me behave myself in school, get good grades and exercise self-control. None of that took place. I spoke out of turn and was an independent thinking and acting person." Her railing against authority may have confounded teachers and school administrators, but it was her very grit that created a powerful lead player.

Julie attended K-12 in suburban New York's Ardsley School System. She was that kid in phys-ed who always wanted to win. She sprinted competitively, played volleyball with so much umph! that jammed knuckles and broken fingers were simply part of her game. She was also queen of the tetherball court and she swam like a fish. She was a "daddy's girl," not because of sports, but because Aaron was her hero.

"I loved going to synagogue with my father. He was a very spiritual man," she said. "That brought us close, especially in his older years. As I was growing up, Mom came to many concerts, but my father never missed a one. He was my best supporter and I was proud to introduce him to my teachers, colleagues and conductors." Aaron often carried her horn case for her. She says that to this day, when somebody offers to schlep her instrument, "I simply melt."

Lady Brass features women whose bold musical strides profoundly influence the female brass playing arena. This series is about the ladies behind the legends and how they've opened doors for themselves and others. They work, live and love like most everybody else. What sets them apart is talent and the discipline to parlay their gifts into the musician's way.

“My dad and I had our differences, but there were many more sweet moments. The last time we went to services together, I helped him keep his place in the Bible by pointing to the text. He knew all the songs, of course. Those are hard-wired. But when it came to reading the scriptures, he needed some help. I was honored to be there for him.”

Like many Baby Boomers, about 10 years ago, Julie found herself in the bewildering situation of parental role reversal. She became the caregiver; they became the dependents. After the elders no longer were physically able to attend her performances, Julie gave them private concerts. As their health further declined, she and her sister turned Hilda and Aaron’s home into a care center, replete with 24-hour nursing care.

When Aaron died in December 2010, Julie was heart-broken. Interviewing for this article came at Yom Kippur’s closing and Julie had just returned from Temple where she had sung Kaddish for her father. Her emotions remain raw in her mourning. Yet ever the devoted daughters, the Landsman girls continue to care for their 88-year-old mother. Sadly, her declining health has rendered her mute. Yet when Julie plays the old songs, Hilda sings along. Julie remarked, “Music is hardwired.”

Roots

Julie is of Eastern European Jewish heritage, but her parents were born in Brooklyn. She was fortunate to know her maternal grandmother, Regina, who “came over on the boat from Poland,” Julie said. “She made it to age 92. It was wonderful having her live with us for a time. She taught me a lot about family ties and our people’s traditions.” Julie’s favorite holiday was Rosh Hashanah, when the shofar (ram’s horn) sounded. Passover was also at the top of her list “because in the Jewish religion, even small children are allowed wine. Of course, they gave us kid-friendly servings—well tempered and well supervised. But the alcohol content was enough that we youngsters noticed. It was a lot of fun.”

Her grandmother had a big influence on Julie and “She did a lot of great cooking! Also, Grandma was the original independent woman—smart and strong-willed.” Way back in 1900, when most women held subordinate positions in business if they worked out of the home, Regina was head of a vest-pressing shop. Even as an adolescent, Julie knew “That was a very big deal.”

Regina died when Julie was 16, leaving an indelible mark on her heart. By then, the burgeoning diva was a shining star in the high school band. Julie liked the spotlight—the attention was validating. She behaved better in band than anywhere else.

Julie and Karen Landsman were 9 and 14 respectively, when they announced they wanted to learn the piano. Dutifully, their parents rented an upright and found a teacher. Though eager at first, “I can’t say I was very good at it or took to it naturally,” Julie commented a little sheepishly. “In fact, I used to cheat on my practice sessions. They’d set the timer for 30 minutes and I kept sneaking upstairs and pushing the dial forward. As if they wouldn’t notice!”

Moving into her teens, “I really appreciated Pete Seeger, Phil Ochs, Judy Collins and all of the liberal hippie pinkos out there,” she laughed. “I embraced their antiwar, peaceful messages, so I wanted to play their music. I took banjo lessons for a while and taught myself folk guitar. But it wasn’t until I picked up a horn that I found my true calling.” Today, she listens to Enya, newly orchestrated Joni Mitchell recordings and medita-

tive, relaxation music. Interestingly, “I don’t listen to a lot of classical.”

English horn???

“For some reason, I wanted to play the English horn,” she said. “But when my mother approached the band director Joe Greco, he said, ‘Oh no, we need French horns. If Julie has a good ear and good teeth, go get her a French horn.’” Joe played a few notes on the piano and Julie, never shy about anything musical, sang them back to him perfectly. Evidently, her teeth checked out well, too, because the next thing Julie knew, Hilda rented her a King single F horn from the Sam Goody store in White Plains.

“The horn felt so natural to hold and I loved the sound,” she remembers of her first instrument. “I plugged away on that old King for a year until the school provided me with a Holton 179 double horn that I used through senior year.”

“When horn came into my life, music became much more my religion and spiritual focus,” she remarked thoughtfully. “My first horn teacher was Mr. Greco. He was a trumpet player studying with Carmine Caruso. Our whole band did Caruso exercises together. Those exercises became the foundation of my playing and teaching.”

Then came the fateful day the principal hornist of the Metropolitan Opera, Howard Howard, came to teach her school’s horn students. At age 13, the stars aligned and her future was cinched. She became a Met standee (standing room only), attending close to five operas a week. How could she afford it?

“I’d wait for intermission and ‘mooch’ tickets from wealthy patrons who left early,” she explained. “Of course, they had primo seats—right in front of the opera house, where I wanted be.” Julie sat as close to the pit as possible so she could listen to her newfound heroes. For his part, Howard recognized the budding virtuosity in Julie and encouraged her. Eventually, Howard recommended she upgrade to a Conn 8D, which was “Very popular in New York around then,” she said.

In her early teens, Julie drew the attention of Carmine Caruso and he offered to give her lessons, too. His technique “worked well for me,” she said. “Coming from a highly critical

family, Carmine's positive and nurturing approach was extremely healing." She practiced for the sheer joy of playing.

Young Julie wasn't simply enamored of the horn—she wanted to be the best.

Go west, young woman

In 1971, Julie was accepted into Juilliard, where she studied with James Chambers. It was a rocky relationship. Yet, "he helped me find that sound I needed," Julie remarked. "He was very strict. He gave specific technical instructions and very diligently policed them. He wasn't an easy teacher for me, and I wasn't an easy student for him. I was always testing the waters—always pushing. That aspect of my personality didn't exactly charm him and we butted heads a lot. Still, he taught me what I needed to learn at that point in my musical journey."

She also continued studies with Carmine Caruso, who could "put a positive spin on just about anything," she remembered fondly. "Even his criticism was gentle—'It would sound better if you did it like this,' he'd say."

Upon matriculating in 1975, "I was eager to get out of school and start working!" she said. So anxious was she for the "real world" that she declined Juilliard's full master's scholarship in favor of an opportunity with The National Ballet of Canada, where she spent the next two years touring and performing. After that, she freelanced in New York City with the likes of the New York Philharmonic, the Metropolitan Opera and Orpheus. She even ventured to Minnesota—in wintertime, no less—for a substitute run with the St. Paul Chamber Orchestra in the late '70s.

"There was a lot of work to be had, but I was frustrated because there weren't enough first horn parts for me in New York, which was really what I wanted to do," she said. She spoke of her dilemma to NY Philharmonic principal horn Phil Meyers.

"Get out of town," Phil recommended. "Take some auditions—play first elsewhere and you'll come back stronger." Julie took his advice and won the top spot with the Houston Symphony. Three years later, Howard called her to say, "We have a first horn opening with the Met. I think you should take the audition." He didn't have to twist her arm.

"Unquestionably, I wanted the job," Julie said with conviction. "It made perfect sense for me to go for it. And I did. I pulled out all the stops. Sure, I practiced. But I also used yoga and creative visualization to prepare my mental game, as well." When the audition arrived, Julie was readier than ready.

Her Met audition is best summarized in the national best-seller *Blink*, by Malcolm Gladwell:

At the time, there were no women in the brass section of the orchestra, because everyone "knew" that women could not play the horn



Julie and Carmine Caruso



Julie on her high school stage



as well as men. But Landsman came and sat down and played—and played well. "I knew in my last round that I had won before they told me," she says. "It was because of the way I performed the last piece. I held on to the last high C for a very long time, just to leave no

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International
WOMEN'S
BRASS
CONFERENCE

June 6-10, 2012

Western Michigan University
Kalamazoo, Michigan

Co-hosts
LIN FOULK AND DEANNA SWOBODA

Commissioned Composers
Victoria Bond, Libby Larsen, Tania León

*Featured Artists**

Karin Bliznik, trumpet, Atlanta Symphony Orchestra
Kiku Collins, trumpet, commercial touring & recording artist
Genghis Barbie Horn Quartet
Amanda Davidson, trombone, San Antonio Symphony
Jen Krupa, trombone, Divas Jazz Ensemble (Navy Band)
Mizuho Kojima, euphonium, soloist
Velvet Brown, tuba, Penn State University
David Vining, Bodymapping specialist
Athena Brass Band
Monarch Brass
**subject to change*



www.iwbc2012.org

IWBC 2012

As a young girl selecting an instrument to play in the band, Deanna Swoboda was convinced that the clarinet was the instrument for her. Her mom played the clarinet, her sister played the clarinet, therefore she should play the clarinet. They were her musical role models! One day, sitting in band, her band director asked if anyone would like to play the tuba. She was definitely interested however, as she looked around the room, she noticed that all of the girls were sitting in the front row, playing the flute and the clarinet while the boys dominated the back row playing big, beautiful, brass instruments. She says it was intimidating, to say the least, to imagine that if she switched to the tuba, she would be the only girl in the back row. She realized later in life (after bravely switching to tuba and playing for 15 years!), that due to her lack of exposure to women brass players at an early age, playing a brass instrument was not her first choice as a young girl and she had no female role models to turn to for inspiration. In fact, it was not until she attended the International Women's Brass Conference later in life that she realized just how important it is for women to have female role models.

Next June the spotlight will be on women brass players at Western Michigan University in Kalamazoo, MI (USA). Lin Foulk and Deanna Swoboda, both faculty members at WMU, will co-host the International Women's Brass Conference June 6-10, 2012. The Conference will feature inspiring guests artists, the 2012 Susan Slaughter Solo Brass Competition, concerts, masterclasses, lectures, workshops, band and orchestral mock auditions, university brass ensemble performances, participant ensembles, exhibits, and a chance for all participants to play. Everything you need to know about IWBC 2012 may be found at www.iwbc2012.org.

Susan Slaughter, the long-time former principal trumpeter of the St. Louis Symphony Orchestra, founded the International Women's Brass Conference in 1990. IWBC exists to educate, develop, support, and inspire all women brass musicians and the IWBC conference is held approximately every three years. IWBC 2012 is the seventh of these conferences, which will bring together professionals, students, amateurs, and community members to celebrate and bring awareness to female brass musicians.

Here's the line-up of featured artists for IWBC 2012 (subject to change):

Karin Bliznik, trumpet, Atlanta Symphony Orchestra

Kiku Collins, trumpet, commercial recording artist

Genghis Barbie Horn Quartet

Amanda Davidson, trombone, San Antonio Symphony

Jen Krupa, trombone, Divas Jazz Ensemble (Navy Band)

Mizuho Kojima, euphonium, soloist

Velvet Brown, tuba, Penn State University

David Vining, Bodymapping specialist

Athena Brass Band

Monarch Brass

Three new pieces for brass are being commissioned and will be premiered at IWBC 2012: Victoria Bond is writing a new piece for Monarch Brass; Libby Larsen is writing a new piece for trumpet(s) and percussion (or piano); and Tania Leon is writing a new piece for the Western Brass Quintet, which is a faculty ensemble-in-residence at Western Michigan University.

The competitions are open to men and women of any age. Winners of the Susan Slaughter Solo Brass Competition have moved on to outstanding performing careers, such as Karin Bliznik, Atlanta Symphony Orchestra and Barry Hearn, National Symphony Orchestra. The 2012 Conference will also hold mock auditions for both orchestral and service band positions. See www.iwbc2012.org for more information about the competitions, including repertoire requirements and application deadlines.

Proposals for presenters are being accepted and university and college professors may show off their students at IWBC 2012 by sending a proposal for their group to perform. See the Web site for more details regarding the call for presenters.

Kalamazoo is midway between Chicago and Detroit (two-hour drive to either city) and located in southwest Michigan. Its metropolitan area has a population of 326,589. Western Michigan University is a dynamic, student-centered research university with an enrollment of 25,000. International conferences for the International Trumpet Guild, International Horn Society, and International Trombone Association have been held on the WMU campus and WMU brass faculty members have served as presidents of all the major brass organizations (Stephen Jones, trumpet; Johnny Pherigo, horn; Steve Wolfinbarger, trombone and Deanna Swoboda is currently President of the International Tuba and Euphonium Association).

NOTE- WORTHY NEWS

Kate Wohlman Appointed as Music Director

The Eastern Iowa Brass Band is pleased to announce the appointment of Kate Wohlman as its Music Director. Kate assumed the position in August, when former director Joshua Thompson embarked on his new teaching position at Wayne State College in Wayne, Nebraska.

Born and raised in the UK, Kate Wohlman began performing at an early age as a pianist, singer and trumpet player. At the age of nine, she was selected to be a girl chorister at Wells Cathedral and spent five years singing in the cathedral choir. During this time, she progressed from trumpet to tuba and in 1998 was awarded a government-funded scholarship to remain at Wells Cathedral School for the following four years. At Wells, she performed with all of the school's leading ensembles, where performance highlights

included being concerto soloist at St David's Hall, Cardiff, reaching the regional finals of the BBC's Young Musician of the Year competition, and touring with the National Youth Wind Orchestra of Great Britain. Following high school, Kate was accepted to the MusB(Hons) GRNCM degree program, shared jointly by the University of Manchester and the Royal Northern College of Music, enjoying the opportunities presented by both institutions. She also performed with a variety of local orchestras and brass bands in the North of England. Her tuba teachers in the UK included Sean O'Neill, James Gourlay, and Ewan Easton, with visiting instruction from Roger Bobo, Mel Culbertson and Roland Szentpali.

In the fall of 2007, Kate spent an exchange semester at Penn State University, where she studied tuba with Velvet Brown and composition with Paul Barsom. Following the completion of her studies at RNCM, Kate returned to Penn State and completed an MM in Tuba Performance and a MA in Music Theory, working as a graduate teaching assistant in the Theory Department. In the fall of 2010, Kate began the Doctor of Musical Arts program at the University of Iowa, where she was awarded the prestigious Iowa Performance Fellowship. She studies tuba with John Manning, trombone with David Gier, and conducts the UI Collegium Tubum ensemble.

Kate performed with the band at the US Open last year and is excited to be the new conductor of the EIBB in the ensemble's 25th anniversary year. During her studies at RNCM, she played in bands under Ian Porthouse, James Gourlay, Dr. Nicholas Childs

and others, bringing those experiences to her new role.

EIBB President Bob Upmeyer is excited that Kate has accepted the position and has stated that "her musicianship, brass band experience, and knowledge of brass band literature are evident. As a native of the UK she will be adding a nice British touch to our British Brass Band in [the] heartland of the U.S."

Kate led the band in their opening performance on September 17, 2011.



Kate Wohlman

Elizabeth Raum has been commissioned by the Silverthorn Symphonic Winds to write a transcription for band for her concerto for horn, "Sherwood Legend." The April 2012 premiere will be performed by Christopher Gongos, associate principal horn of the Toronto Symphony and will be published by Cimarron Music Press. In 2010, Ms. Raum was commissioned by the **International Women's Brass Conference**, **Lin Foulk** and **Deanna Swoboda** to write "Colour Code" for horn, tuba, and piano, and to transcribe

"Jason and the Golden Fleece" for the **Hannaford Street Silver Band**. www.elizabethraum.com

Gail Robertson has moved to Michigan to work on her DMA at Michigan State University. She was awarded a University Distinguished Fellowship to study with Phil Sinder (euphonium/tuba) and Ava Ordman (trombone).

Anne McGinty

In 2003, the IWBC commissioned Anne McGinty to write her first and only brass band piece, "Motivations," which was premiered at the convention by the **Athena Brass Band**. She would soon abandon her 30-year career composing music for concert bands to write chamber music for various ensembles, which coincidentally have always included brass. She has published these pieces, as well as the music of Bill Reichenbach.

Two CDs have been released thus far. The first, *Feels Like Far (Music for Tuba & Friends)*, features her quintet of the same title (flute, clarinet, trumpet, horn and tuba), "On The Out-Side" (clarinet, horn and tuba) and "Equinox" (conical: cornet, 3 horns, tuba and cylindrical: 2 trumpets, 2 trombones, bass trombone). The second CD, *Fiat Lux (Let There Be Light)*, features **The Modern Brass of Los Angeles** and includes Christmas music for brass quintet, octet and ten-tet by Bill Reichenbach, Raymond Burkhart and McGinty.

Three of McGinty's new pieces were premiered on October 12, 2011, at USC by tubist Doug Tornquist in a faculty recital with Jim Self and Norm Pearson. The premieres included "Seven" (2 trumpets, 2 horns, 2 trombones and tuba), "naked tuba" (unaccompanied) and "Drive-Thru" for brass quintet.

Her new publishing company is www.McGintyMusic.com. There are both score and sound samples for almost every piece.

Anne would like to thank the IWBC for introducing her to the wonderful world of brass music.

NOTE- WORTHY NEWS

Susan Fleet has published Volume 1 of *Women Who Dared: Trail-blazing 20th Century Musicians* in low-priced e-books versions (Kindle, Nook, PDF). Volume 1 spotlights two feisty women born in the 19th Century who made their mark in the 20th. Pioneer concert violinist Maud Powell (1867–1920) was the first solo instrumentalist to record for RCA Victor Red Seal. Distinguished trumpet soloist Edna White (1892–1992) recorded for Edison, starred in vaudeville and was the first trumpeter to play a solo recital in Carnegie Hall in 1949. See more about the book at: www.susanfleet.com/women_who_dared-vol1.html

A longtime Boston-area freelance trumpeter, Fleet created and taught a course about jazz and classical female musicians at Berkeley College of Music and has published biographical entries on several musicians in Scribner's *American Biography*.

Augusta Read Thomas is working on three projects:

The Koussevitzky Music Foundation at the Library of Congress commissioned "EARTH ECHOES, Homage to Gustav Mahler," for the Orpheus Chamber Orchestra, with Sasha Cooke, mezzo-soprano soloist and Nathan Gunn, baritone soloist, which will be premiered in Carnegie Hall on October 11, 2012.

The National Centre for the Performing Arts in Beijing commissioned a new work for orchestra to be premiered at various concerts in China throughout the months of December 2012 and January 2013.

The Boston Symphony commissioned "**Cello Concerto #3**" for cellist Lynn Harrell, which will be premiered in March or April 2013.

Natalie Mannix, Assistant Professor of Trombone at Towson University and principal trombonist of the Delaware Symphony, is featured on a new chamber music CD released by MSR Classics. *Shadowcatcher: American Music for Brass, Winds and Percussion*, recorded in collaboration with the faculty of West Chester University, features the premiere of Joseph Turrin's "Concertino for 11 Instruments and Wind Ensemble" and Eric Ewazen's "Shadowcatcher Concerto for Brass Quintet and Wind Ensemble."

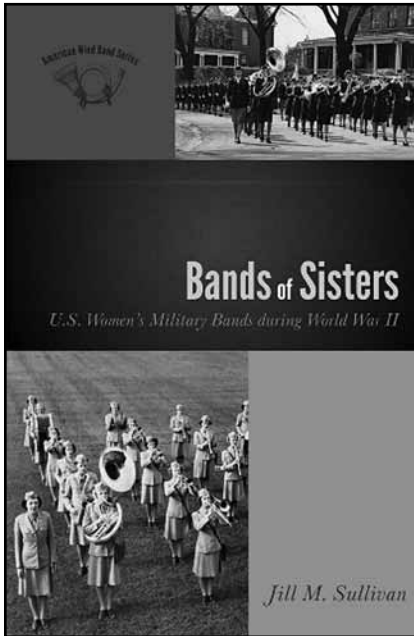
Natalie has also recently performed recitals and master classes at Towson University, New Jersey City University and the University of Delaware.

The Music Department at the **University of St. Thomas** (St. Paul, MN) will host its annual gathering of women brass players on Sunday, January 15, 2012. This year combines both high school and adult groups for a day of networking, mentoring, learning, and music making! New and returning **Celebrity Brasschix** will lead break-out group sessions on warm-up routines and musicianship issues specific to each brass instrument. Large group sessions will feature discussion or activities in the areas of performance readiness, creativity, and vocational topics. And of course, at the end of the day we all gather to read brass ensemble music! For additional information please visit: www.brasschix.org.

Send your NoteWorthy News items to Jen Marotta (jentrumpet@hotmail.com) or Raquel Rodriquez (trumpet@solotromba.com)

New Book Release Catalogs History of Women's Military Bands

By Dr. Joanna Ross Hersey, Assistant Professor of Tuba and Euphonium at University of North Carolina at Pembroke



Bands of Sisters: U.S. Women's Military Bands during World War II, by Jill Sullivan, Associate Professor of Instrumental Music Education at Arizona State University, hit bookstore shelves this month. In this book, Sullivan, with assistance from former United States Coast Guard Band Principal Tubist Joanna Hersey, covers the history and experiences of all-female bands in the Army, Navy, Marine Corps and Coast Guard. During wartime, these women's bands worked alongside the existing all-male military bands, doing the same jobs with the same high level of skill and professionalism. The book chronicles the founding and training of the ensembles, concert schedules, work in hospitals performing for injured

troops, contributions to the war effort and fundraising, and daily life in the barracks.

The opportunities presented by military service inevitably promoted new perspectives on what women could accomplish outside of the home, resulting in a lifetime of lasting relationships that would inspire future generations of musicians. Today, few remember these all-female military bands because only a small number of their performances were broadcast or pressed to vinyl. At the close of the war, these bands were dissolved and the women released from service. Based on interviews with over seventy surviving band members, *Bands of Sisters* tells the tale of this remarkable period in the history of American women. In the words of one of the United States Coast Guard SPAR Band's euphonium players, "I truly am glad I was in the service, as a band member; I'm a patriotic person and anything I can do for my country I will do."

Spotlight on...Anita Cocker Hunt



Professional Positions:

Music Director for The Salvation Army Southwest Ohio and Northeast Kentucky, Conductor of the Cincinnati Brass Band, Adjunct Faculty Member at IUS which includes responsibility as Associate Conductor of the Commonwealth

Brass Band, Conductor of Athena Brass Band, private trumpet instructor in Lakota School District, past President of NABBA and current Board Member.

Hometown:

Cleveland, Ohio

Education:

Bachelor of Music Education and Trumpet Performance, and Master of Music in Instrumental Wind Conducting, University of Cincinnati Conservatory of Music (CCM)

Biggest Influences:

My parents and family (I grew up in a musical environment at home, church, and school.) When I was younger, Carole Dawn Reinhart and Erik Leidzen were influential. As I grew older, there were many mentors in my life including Robert Fraser (HS band director), Marie

Speziale (trumpet instructor), and Eugene Corporon (graduate conducting instructor), just to name a few.

Favorite Pieces of Music:

"Celebration," "The Kingdom Triumphant," and "Praise," all from the brass band world. I also like Philip Sparke's compositions, Brahms, Tchaikovsky, Shostakovich and John Williams.

Greatest Accomplishments:

Seeing my students grow into adults while still playing and enjoying their music!

Words of Wisdom:

I'm not old enough, yet!!! But, things that have been stressed to me and which I "try" to do: keep checking your attitude, remember others, and integrity. In conducting—know what you want and go after it. Philippians 2:2-4 and 4:13.

Musician, Heal Thyself

By Sarah Schmalenberger

Sarah Schmalenberger, a hornist and musicologist, is an Associate Professor of Music at the University of St. Thomas in St. Paul, Minnesota. She created the Life and Livelihood Study in 2007 in search of solutions for musician survivors of breast cancer. The study was grounded in a personal quest, as narrated in the following essay published in 2009. Following the essay, she shares with the IWBC an update on the study and current plans with a new phase of the research.

Permission to reprint essay granted by the University of St. Thomas

Photos by Tom Whisenand



“Give us six months and we’ll give you back your life.” I will remember forever these words uttered by my surgeon two days before my first surgery for breast cancer. Ever thankful to be among the cured (six years and counting), I am nevertheless changed forever from the journey. In my quest to regain the life my surgeon had promised, I veered onto a new path of research that connects music and medicine.

Two years ago, I launched the Life and Livelihood Study with Jean Giebenhain, Ph.D., St. Thomas Psychology Department; and two medical colleagues at St. Mary’s Duluth Clinic: Charles Gessert, M.D., M.P.H.; and Lisa Starr, M.S.N., C.N.P. Our research was funded through grants from the University of St. Thomas, the Miller Dwan Foundation, St. Mary’s Duluth Clinic Foundation and the SMDC Research Committee. We have been collecting both quantitative and qualitative data on how breast cancer affects the occupational, medical and overall well-being of women musicians across the country.

The catalyst for our inquiry admittedly was personal: Three years after my successful cancer treatment, increasing chronic pain and weakness on my left side, and a diminishing capacity to pull in a full breath rendered me nearly useless as a musician. During a concert with a chamber orchestra in Duluth (in which I am the principal chair), I nearly passed out from pain and breathlessness after playing an easy solo passage. I have been playing the French horn since seventh grade, and my career as a hornist began long before I became a musicologist. My doctors and I searched in vain for information or research on cancer and occupational health; thus, when my oncologist encouraged, “We’ll learn along with you,” I knew I was on to something.

Musicians: A special category of athletes

Breast cancer affects a significant portion of the population in our country, but fortunately this cancer has a high rate of survivorship. Along with the rising number of survivors is a growing realization that treatments can cause severe and often chronic disabling conditions. Women in athletic professions—sports, of course, but also dance and music or really any career that depends on physical performance—must plan beyond survival

if treatments impede their ability to return to work. For musicians, nearly all of the procedures necessary to eradicate breast cancer target parts of the body most crucial to producing music. The intensely physical nature of their work ranks them as athletes, and yet this goes largely unacknowledged by the medical practitioners who treat them. Musicians rarely think about this when they receive the diagnosis, because they just want the cancer gone.

Musicians comprise a special category of athletes. Our athletic development focuses on finely tuning small muscle groups in the torso, arms and hands—all of which can be weakened or injured from surgical incisions, intravenous punctures and chemicals, and irradiated tissue. Like any athlete, it takes years of preparation to build and tone the body as a career professional in music. Our vocational training mirrors that of sports in terms of the long-term investment from childhood onward into private instruction, specialized equipment, travels to competitions, higher education, etc. As one woman described it, “I don’t even know how many years I’ve been a musician. ... That’s what I do; it’s in my blood. And you know, to suddenly not have that, it’s ... that ... I don’t know who I am without it.”

Injuries are the bane of all athletic-based careers. It isn’t easy to take time off, nor is it a simple matter to launch a new career if injury jeopardizes a livelihood built upon years of training. Not surprisingly, sports medicine

served as the foundation of performing arts medicine, which has revolutionized the pedagogy of musical training to include healthy mind and body conditioning. However, the repeated traumas to the body from breast cancer treatments (and the resulting emotional trauma) are far more invasive and potentially debilitating than what any specialization in occupational medicine covers in its current practices.

The Life and Livelihood Study

Toward linking the physicality of music and breast cancer, the first phase of the Life and Livelihood Study is documenting how specific medical treatments affect a woman's ability to make music. More than 300 women musicians have logged onto the study Web site to report their symptoms by means of an anonymous online survey; those who finished treatment one-to five-years ago with no recurrence are eligible to fill out an extensive questionnaire, all others may contribute whatever comments they wish at the end of the survey. In all, 172 either completed the questionnaire or contributed comments at the end. In the second phase of the study, nearly 50 women who completed the questionnaire volunteered for a telephone interview with us, and we have conducted 38. Here are a few examples of their common, ongoing afflictions:

Lymph node removal under the arm can cause lymphedema, an often irreversible condition that makes the arm swell. Several of our study subjects reported that using a compression sleeve to restrain the swelling became constricting or painful after a couple hours of playing music.

Chemotherapy, surgery or radiation can cause neuropathy: sensations of numbness or pain at surgical sites or in the fingers, arms or toes. If your fingers hurt or feel numb, you can't work your instrument keys or strings. You also are apt to develop compensatory movements to shield yourself from feeling pain while you perform, which creates an added layer of motor dysfunction (if not also psychic numbing to suppress pain).

Contracture and fibrosis from surgery and/or radiation often progress after treatment is finished. If your breathing is constricted, you can't play a wind instrument or sing. If your arms don't extend fully, you can't pull a bow across your string instrument or reach across your piano, timpani or marimba, or raise your arms to conduct.

Survey and interview respondents reveal both musicians and doctors are unprepared for long-term problems. Nearly all of the musicians in our study felt extremely confident that their doctors could treat their breast cancer. But afterward, they felt frustrated that their health care system provided only limited rehabilitative services, most commonly lymphedema prevention and massage therapy. One of the violinists in our study had the foresight to bring her instrument to help the surgeon insert a chemo port away from instrument contact points at the collarbone. My surgeon was careful during my lymph node biopsy to avoid cutting nerves in the upper arm that would damage my horn-playing left hand. But we could not have anticipated the



cumulative effects of surgery and radiation on my ribs, shoulder and arm.

The "new normal" after breast cancer

It is impossible to predict who will sustain ongoing symptoms that disable them, or whose coping skills will be sufficient if they encounter problems. The dearth of strategic planning for occupational well-being seems especially glaring in the area of mental health. All survivors struggle to define the "new normal" after breast cancer, and there are social work and psychotherapy resources to help patients address a life-threatening illness. Nevertheless, surviving (or feeling gratitude for having survived) is not a panacea for chronic conditions that undermine the quality of life. Returning to work or life as it was before cancer is not always a straightforward process of simply taking up where you left off.

Survey and interview participants have expressed appreciation for the chance to disclose their struggles to us. Interviewees often register surprise, then relief, to learn that others have occupational problems similar to theirs. Although I am pleased that our project provides a forum for these women, I also am troubled that so many feel that they are on their own in confronting the challenges of survivorship. I suspect that this experience is not unique to musicians.

Despite the challenges musicians have described to us, very few have abandoned music. Their resilience and creativity in finding their way back are critical components of our research goal to describe and understand the experience of a specific survivor population. In fact, results from the interviews have taken us way beyond our original hope to identify a few salient themes of survivorship.

Conventional uses of music therapy—for example, playing recorded music to facilitate calm feelings during medical treatments—do not seem effective for this patient group. Musicians generally have a hard time shutting off their ingrained tendency to analyze and classify whatever they are hearing. Listening to music can be deeply distressing for a musician who is out of commission, because they are reminded of what they cannot do (or might not ever do again). Musicians must choose carefully how they engage with music during treatment and afterward. Performing and listening may elicit pain (physical and otherwise), but avoiding music altogether may not provide relief either.

Motivated to take greater musical risks

The musicians who participated in our study have described eloquently this conundrum. Some were determined to continue performing, claiming it helped them confront both the physical and existential changes wrought by breast cancer. Others felt compelled to challenge their workaholic attitude and resolved to lighten up on their perfectionism and develop healthier work and lifestyle habits. Several reported a budding interest to learn new repertoire that, previous to having breast cancer, seemed too challenging or elusive. Their capacities for taking greater risks was heightened as they explored new works or a new facet of their musical voices. Those profoundly incapacitated are grieving the loss of their musical selves, and often are angry and fearful, sometimes reaching gingerly toward hope to engage with music again someday.

Many musician survivors shared with us that, upon deep reflection, they became aware of a sense of legacy they felt to their audience, children or students. One study participant recorded an album of cello duets with her daughters who also are musicians. She realized that she had no recordings of music from her own mother, who had died from breast cancer. A vocalist-guitarist embraced her physical changes as marking a new era of her artistic persona: She recorded an album of original songs with an accompanying booklet of her watercolors and writings, chronicling her breast cancer experience as a healing spiritual journey.

Some musician survivors give voice to their breast cancer experiences through service to their communities. The daughter of two Holocaust survivors emerged from breast cancer so transformed that she founded a community choir of fellow survivors and their loved ones. This ensemble is celebrating its fifth year of providing an annual concert series in a major metropolitan area. Another survivor, a rock guitarist, puts on a "Cancer Stinks Road Show." Many bring a new entrepreneurial spirit to their freelance work, as with the oboist who lobbied orchestral musicians from three eastern coastal states to volunteer for a concert benefiting local hospitals and research. Invoking the shared gallows-humor among cancer patients, a retired music professor and pianist recorded an album of "Chemo-Karaoke" sing-along songs. Her new role in rousing chemotherapy patients to sing with her "Glory, glory, radiation!" brings laughter to an otherwise gloomy treatment room.

A rehabilitation plan for musicians

As we begin to process the ocean of data collected over two years, I can share a solid take-away message so far: The quality of life for people who lead active physical lives is a vital factor in treating them for breast cancer. For musician patients, health care practitioners must help them approach their use of an altered physical body in new ways, so that they can function in a manner healthy and appropriate to their occupations. At the Piper Breast Center in Minneapolis, patients can receive a pre-surgical assessment of how they move so their doctors can design a rehabilitation plan for them. Therapists and physiatrists at the Sister Kenney Institute routinely treat musician survivors from Piper and elsewhere. They note that musician patients know what they need to do to perform, but often are at a loss as to how to restore their peak physical condition after breast cancer. Appropriate mental-health counseling also can help patients navigate effectively through post-treatment challenges, including career rehabilitation.

My own diligence to thrive as a musician cured of breast cancer led me to various practitioners, not only those at Sister Kenny but also to a

hospice doctor in Duluth who concocted a topical cream to deaden neuropathic pain. In addition, Rolf and other massage therapists have untangled, slowly and carefully, the mass of hardened muscle fibers, scars and myofascial tissue around my rib cage. I am working with a teacher of Alexander Technique to restore my balance and poise so that I may move and play the horn with ease again. I never really stopped performing; it was just so painful to play. I was determined not to let my chronic symptoms prevent me from continuing to perform with two chamber orchestras in Duluth, but constant pain made me reluctant to cultivate new performing opportunities here in the Twin Cities.

Although the occupational needs of musician survivors launched our research project, my colleagues and I designed our study to generate hypotheses for additional inquiry, including topics beyond the exclusive concerns of performers. Within these musicians' stories are themes relevant to a much wider constituency of patients and their doctors. From the insightful perspectives into the healing role of music, for example, we can affirm the creative spirit that can be nurtured within all patients. We hope that our findings will engage the medical community in new research initiatives that will improve the quality of life for all cancer patients and survivors, regardless of their level of activity.

In facing cancer and other life-altering circumstances, people need support to preserve their physical, emotional, mental, creative and spiritual health. Musicians who thrive beyond their own times of crises can, in turn, "make a joyful noise" as they share their experiences, strengths and hopes with others. Such returns are possible to cultivate in all walks of life and livelihoods.

2011 Study Update

For this study, I assembled a team of colleagues (see names in the original essay) to conduct the research with me so that our methods would be cross-disciplinary. We spent two years collecting data from women musicians across the United States who were breast cancer survivors. An online survey asked about specific symptoms and side effects. We also asked survey respondents to volunteer for telephone interviews to provide additional details. Seeking to describe and understand the breast cancer experience through the lens of a musician, we asked subjects about their engagement with

music during and after breast cancer, whether they noticed changes in tone/and or artistry, and if their doctors considered the career demands of a musician in determining their treatment plan.

The majority of women who participated in the study experienced one or more side effects from their breast cancer treatments. This confirms some well-established research on the impact of chemotherapy, radiation, and surgery. However, ours is the first study to connect these side effects with a specific occupation. Given the athleticism required for maintaining a career in music. We wanted to document how the duration and severity of symptoms affected a woman's ability to function as a musician.

I was completely surprised at one particular finding of the survey data. Over ninety percent of the participants noted that the onset or persistence of their side effects had occurred after their treatment for breast cancer ended. For me, this illuminated a huge problem of what resources musician survivors had for resolving long-term issues that undermined their optimum physical fitness.

I am pleased that the Life and Livelihood Study has contributed to the growing field of research in cancer rehabilitation, survivorship and quality-of-life. My colleagues and I have begun to share our data at conferences, and I recently submitted an article for consideration in the journal *Medical Problems of Performing Artists*. At this writing, I can offer the following recommendations (gleaned from the study data) toward helping musicians and their doctors plan to thrive in survivorship:

1. Tell your doctors, nurses, and members of your cancer care team that you are a musician. Request time to explain to them exactly how you use your body to function as a musician. If possible, schedule a pre-surgical assessment of your occupational functionality with a physiatrist or occupational therapist so they can guide you through recovery of your torso and limbs affected by surgical incisions, radiation, chemo ports, etc.
2. Schedule regular assessments with a Lymph edema specialist, beginning soon after your first surgery. New research on Lymph edema shows that early detection of any swelling in hands and arms can be treated effectively.
3. Discuss with your oncologist all chemotherapy drugs (including post-treatment hormone therapy) available for your particular breast cancer type/stage, in order to assess which ones have side effects that pose the least impediment to your instrument.
4. Discuss with your doctors the role of complementary/integrative treatments that support your occupational as well as general health. Acupuncture, for example, can help minimize nausea from chemotherapy. Certain types of yoga can strengthen the lungs. Using an incentive spirometer for daily breathing exercises can help vocalists and wind/brass players maintain their breath support.
5. Work closely with a physiatrist and/or physical therapist who understands your specific occupational needs. Be mindful that your previous routines in strength training, aerobics, etc. could actually harm you, especially if you have tendencies to push through pain

and weakness. "On with the show" has backfired for many musician survivors!

6. Seek out mental health support services that are available for breast cancer patients. Support groups or individual counseling can provide a healthy outlet for expressing not only your feelings about having cancer but also help you prepare for your new identity as a "survivor." Music has a huge role in this process, one that is poignantly unique for musicians.

7. Find advocates among your musician colleagues. Depending on the kind of music you perform and the nature of your employment as a musician, your relationship with peers (and for many, with music itself) may be transformed. Having even one colleague who will walk beside you is priceless.

Now, I wish to explore the experience of health care practitioners in treating women musicians diagnosed with breast cancer. In the fall of 2011, I launched a new initiative to gather information from doctors, nurses, physical and occupational therapists, counselors, alternative medicine practitioners—anyone who has treated a woman musician diagnosed with breast cancer. The Web site www.musiciansurvivors.com contains links to some published essays on the study, and a link to an online survey for health practitioners to take. Survey respondents can also volunteer to provide additional information through an interview. I encourage readers here, and various healers (including MDs and nurses) who have worked with musician survivors, to share their experience with us through the study Web site.

My goal is to gather data that will describe "best practices" in preventing and rehabilitating side effects that impair a musician's ability to function in her livelihood. If you know of anyone who is currently treating (or has treated) a musician for breast cancer, I highly encourage you to share with them the study site link to take the survey.

Together, I am certain that we can provide a holistic scenario of optimum care for our sisters fighting this battle.

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Landsman continued...

doubt in their minds. And they started to laugh, because it was above and beyond the call of duty." But when they declared her the winner and she stepped out from behind the screen, there was a gasp.

Julie led the opera's horns with a velvet-yet-firm-hand from 1985 until 2010, when she rose from the Met's first chair for the last time and entered the next phase of her life.

Teaching the teacher

"Not having my own children leaves my heart open to many other kids out there, including three nephews. I have a big heart and a lot of room for all of them." She continues to play and perform. She also carries a full load of students at Juilliard and Bard where "There is so much I learn from each student about how they best learn. They teach me how to teach. They also challenge me to learn patience. That's something I'm working on all the time," she said.

Julie tries her best to reach all students, even the ones who are like she was back in the day. Her methods combine gentleness, strictness, focus and yes, love.

"If music is to come from the heart, it must contain love," she said. Her advice to serious musicians is, "Follow your heart, get a great teacher and make 150% commitment of your time and energy to your instrument. Listen to others, get inspiration and dedicate yourself to unwavering focus."

About the author: Christina Cavitt is a freelance writer and trumpeter from St. Paul, Minnesota. She specializes in writing and producing biographies. If you or somebody you know is interested in a biography, visit her Web site for more information: www.CavittBiographies.com.



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