

NoteWorthy

OFFICIAL NEWSLETTER OF THE IWBC



INTERNATIONAL
WOMEN'S
BRASS
CONFERENCE

www.myiwbc.org

Winter 2020 • Vol. 28, No. 1

From the President



As we bid farewell to 2019 and hold onto the memories of our amazing gathering in Arizona, we are already hard at work planning our next event. The next conference will be May 25-29, 2021, at the University of North Texas in Denton, Texas.

As we welcome 2020, the year will bring a Call for Proposals for IWBC 2021. Look for it, coming to our website this spring, with a September deadline. Also coming soon will be information about the guest artists, competitions, exhibitors, commissioned composers, honorees, registration, housing, and other conference details.

To be sure you receive the latest information, stay connected with us by following us on Facebook, Twitter and Instagram @IWBC_BRASS. We invite you to visit our website myiwbc.org for updates and to be sure that your membership is up to date. There, you will find options for traditional paper or e-memberships available, as well as ways to donate.

We are men and women. We are professional and amateur performers, students and teachers, from all walks of life, brass players, and beyond. Our mission is to educate, develop, support, and promote women brass musicians, and to inspire continued excellence and opportunities in the broader musical world.

For this new year and the start of a new decade, may we continue to work toward a diverse world of brass performance and education. May the music

we perform and teach others to perform represent the contributions of all people. May we share and celebrate the contributions of everyone and lift up our colleagues and their work. May we create a space of inclusion, a space which welcomes all.

Best wishes for this new year ahead,

Dr. Joanna Ross Hersey
President, International Women's Brass Conference
Professor of Tuba and Euphonium: The University of North Carolina at Pembroke
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Merrie Klazek

In this Issue

Brass In Balance	3
Monarch Brass Quintet at Kent State Brass Day.....	4
Penn State Horn Day.....	6
Making Music: Julie Landsman	7
A Conversation with Merrie Klazek.....	8
NoteWorthy News.....	10
Remembering Clora Bryant and Philip Biggs.....	17
IWBC Donors.....	19

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IWBC President

Joanna Hersey is a native Vermonter. Joanna studied with Dan Perantoni at Arizona State University, received a Master of Music in Tuba Performance from the New England Conservatory of Music studying with Chester Schmitz, and earned her Doctor of Musical Arts in Tuba Performance from the Hartt School. As Principal Tuba with the United States Coast Guard Band, Joanna performed throughout the country as a soloist and clinician after winning the position at the age of nineteen. Joanna has played for three U.S. Presidents, performed at numerous state functions for visiting dignitaries, and has appeared on *The Today Show* and *Good Morning America*. In her freelance career, she has performed with artists including Placido Domingo, Roberta Flack, Marilyn Horne, Arlo Guthrie, Michael Bolton, Lee Greenwood, Arturo Sandoval and Jack Nicholson. Joanna is a founding member of the Athena Brass Band, a group first created for the 2003 International Women's Brass Conference, which has since performed at the 2006, 2012, and 2014 IWBCs, and has been featured twice at the Great American Brass Band Festival in Danville, Kentucky. Joanna is currently Principal Tuba with the Carolina Philharmonic and the Carolina International Orchestra.



Co-Editor

Jennifer Marotta is Assistant Professor of Trumpet at the University of Southern California Thornton School of Music. An active freelance musician based in Los Angeles, she has performed with the Los Angeles Philharmonic, San Francisco Symphony, San Diego Symphony, Los Angeles Opera, Los Angeles Chamber Orchestra, L.A. Master Chorale, and the St. Louis Symphony. Marotta is currently a member of the Grand Teton Music Festival and the Music of the Baroque in Chicago. She was a member of "The President's Own" United States Marine Band from 2001–2005. Originally from Naperville, Illinois, she earned her Bachelor of Music degree from Northwestern University and her Master of Music degree from DePaul University.



Marotta was a visiting trumpet professor at UCLA in 2016, and was Assistant Professor of Trumpet at Kennesaw State University from 2006-2012. She was also a visiting professor at Illinois State University in 2006, and was Artist in Residence at Emory University from 2006–2010.

Co-Editor

Raquel Rodriguez Samayoa is the Assistant Professor of Trumpet at the University of North Texas. Prior to joining the faculty at UNT, Dr. Samayoa taught at Tennessee Tech University and Northern Kentucky University. Dr. Samayoa maintains a versatile career as a performing artist, clinician, educator, and scholar.



An avid chamber musician, Raquel is a member of Seraph Brass and the Lantana Trio, a brass trio comprised of UNT Brass Faculty. Raquel has served as an adjudicator at the National Trumpet Competition and International Trumpet Guild (ITG) Conference. Raquel is on the ITG Board of Directors and will serve as a co-host for the 2021 IWBC at the University of North Texas. Dr. Samayoa is a clinician for the Conn-Selmer and Denis Wick Companies.

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Brass In Balance

By Amy Cherry

Before the appointment, she had warned me that the machine made a good deal of noise. "It sounds like a freight train," she told me - the doctor would know he had found the correct area when the train sounded nearby. I watched as he injected the needle repeatedly into her neck muscles, seeking out the loudest rumble, signifying where the medicine would be the most helpful. The patient, having gone through this treatment many times before, seemed unphased. I, with my distaste for needles, was unsettled and oddly fascinated. This was the first time I had gone with my mother to her neurologist appointment.

My mother lives with a condition called spasmodic torticollis – a dystonia that affects a limited area of the body, in her case, the neck muscles. She has dealt with this for more than 35 years and has been as proactive as possible – seeking out treatment from various sources and eventually being introduced to BOTOX injections about 15 years ago. The freight train noise I heard in the doctor's office was the electrical activity of her neck muscle tissue picked up by an electromyography (EG) machine. The EG needle is inserted directly into the muscle and records the electrical activity. When a muscle is determined to be in spasm, the BOTOX is injected through the needle and temporarily weakens that muscle.

For many years, I have sought information about this issue...to understand what my mom deals with and, if possible, to avoid the hardship such a diagnosis would bring to my own life and career. What follows is a brief summary of my exploration of this point and my hopes for an additional article.

What it is:

Dystonia is a neurological movement disorder characterized by involuntary muscle contractions, "causing twisting and repetitive movements, or abnormal postures." (1) Focal dystonia is limited to one area of the body and, according to the American Association of Neurological Surgeons, "it commonly affects people in their 40s and 50s and is frequently referred to as adult-onset dystonia. **Women are affected about three times more frequently than men.**" (2) These are things that I began to learn when my mom, around the age of 40, woke up one morning feeling different. What she suffers from affects roughly 250,000 people in the U.S., making it the third most common movement disorder behind essential tremor and Parkinson's disease. (3)

Dystonia that afflicts some people in the brass playing community is different. FTSD (focal task-specific dystonia) is a "movement disorder characterized by the loss of fine motor control, which only occurs when executing very specific movement patterns." (4) Musician's dystonia (so named because the loss of motor control), directly related to the

movement patterns necessary to play a musical instrument, is estimated to affect only 1% of professional musicians. Embouchure dystonia (FTSED) is yet a smaller subcategory of that population, affecting "the muscles of the lower face, jaw, and tongue, which control air flow into the mouthpiece of a wind instrument. This painless disorder typically has its onset in the fourth decade, and it is often restricted to specific technical aspects of playing. It may be limited to particular note frequency ranges and has a variety of phenotypes, including lip lock (inability to start notes), tremor, lip pulling (tendency of lips to be drawn out of their normal configuration), jaw lock, and tongue-specific variants." (5)

Causes:

Researchers believe that dystonia results from an abnormality in or damage to the basal ganglia or other brain regions that control movement. (6) Embouchure dystonia has more recently been referred to as a *learned* movement disorder – perhaps the result of a change in playing techniques or responsibilities, perhaps brought on by stress, or perhaps the accumulated effects of unhealthy technique. One source, *The Effect of Focal Task-Specific Embouchure Dystonia upon Brass Musicians: A Literature Review and Case Study*, reports that "a growing amount of current research asserts that the condition is a product of overuse resulting in a disorder in the brain's sensory feedback system, the somatosensory cortex." (7) Regarding the significance of the brain's sensory feedback system, another source, *Rehabilitation Strategies for Brass Musicians with Focal Task-Specific Embouchure Dystonia* by Eric Bowman, reports that a musician's intense focus on sensory input (how does my embouchure feel?) can take the place of an output-based approach (what is the sound I wish to create?) and cause a crossing of wires in the motor cortex pathway. (8)

One of my trumpet students attended a Berklee summer program this past June and heard a lecture given by Eli Epstein,

CONTINUED ON PAGE 4

former second horn of the Cleveland Orchestra, which touched on embouchure dystonia. The lecture addressed tongue placement/levels in brass playing and Epstein referred to an article in the Journal of Clinical Movement Disorders from 2015 entitled, *Divergent oral cavity motor strategies between healthy elite and dystonic horn players*. Using real-time magnetic resonance imaging to observe oral cavity motor strategies in a small group of horn players, this study found that when it came to tongue elevation and anterior displacement, healthy horn players engaged in greater movement and dystonic players showed significantly less movement. The researchers concluded the dystonic players “may be using greater tension in the embouchure muscles to compensate for slower air speed,” which could possibly be a contributing factor in the development of embouchure dystonia. (9) As work to clarify the cause of FTSED advances, those afflicted by it continue to experiment with how to treat the condition.

Treatments:

Focal dystonia, as it is seen in the general population (non-musicians dystonia), can be treated in one of three ways. Botox injections have become the standard, medications are also an option, and surgery can be considered. In the case of my mom, Botox injections have provided a much-welcomed relief every three months.

Dr. Steven Frucht is a neurologist with specialties in Parkinson’s and Movement Disorders who has done extensive work with Embouchure Dystonia. In a 2001 article entitled *The Natural History of Embouchure Dystonia*, he wrote that FTSED patients would often go to extraordinary lengths to overcome dystonia and reported that the treatments used for non-musicians dystonia are only minimally successful in efforts to alleviate embouchure dystonia. (10) In his study of 27 musicians, Botox was used in seven of those individuals with only one case showing significant improvement.

The experiences shared by trombonist David Vining and others demonstrate the effectiveness of retraining or “creating a new pathway” for the brain to use. Vining describes his process in *Notes of Hope*, where he shares some of the physical steps he undertook and the combination of therapies that led him to recovery. (11)

Monarch Brass Quintet at Kent State Brass Day

November 23, 2019, marked the 2nd Annual Brass Day at Kent State University’s School of Music, Kent, Ohio. The day was filled with recitals, masterclasses, exhibits, and rehearsals culminating in a final concert in which all attendees, ranging from high school to professional level, sat side-by-side on stage.

The Monarch Brass Quintet (MBQ) presented a very well-received recital as the featured guest artist for this year’s event. Members of the group were Ginger Turner and Sarah Grosse, trumpet; Julia Rose, horn; Jessica Sneeringer, trombone; Jan Duga, tuba, and they also participated in individual masterclasses. MBQ had fun interacting and forging new connections with the students, as well as sharing their own inspiring stories. To open the final concert, MBQ was joined on stage by the Kent Brass Quintet in a performance of Gabrieli’s *Canzon septimi toni No. 2*.

The Monarch Brass Quintet thanks Kent Larmee, KSU Brass Division Coordinator and Associate Professor of Horn, and Dr. Wendy Matthews, KSU Associate Professor of Music Education and Interim Director of Bands, for their involvement in inviting the MBQ to participate in this most successful day of music making!



Julia Rose, horn; Jessica Sneeringer, trombone; Jan Duga, tuba; Sarah Grosse, trumpet; Ginger Turner, trumpet.



Julia Rose with the horn students.

In a more recent publication entitled *The Effect of Focal Task-Specific Embouchure Dystonia upon Brass Musicians: A Literature Review and Case Study* (2008), (12) Seth Fletcher catalogues a hopeful collection of information that reinforces the potential of retraining. Fletcher's study, as well as Vining's experiences and those of Debra Taylor, whose presentation at the 2017 IWBC conference has been shared previously in this column, all reference their collaboration with Jan Kagarice, who is currently helping musicians through her organization, Musician's Wellness of North America (www.musicianswellness.com).

In the previously mentioned 2017 doctoral essay, *Rehabilitation Strategies for Brass Musicians with Focal Task-Specific Embouchure Dystonia*, Eric Bowman explains his journey through dystonia. A wide range of therapies including Alexander Technique, Tai Chi, Body Mapping, Feldenkrais, Bioenergetics, and others influence his suggestions. The premise that FTSED is a learned movement disorder that can be reversed by "redirecting the focus of attention" (13) is one of the most optimistic writings I have found on this subject. Bowman's document emphasizes the importance of a healthy **physical, mental, and emotional** approach to playing a brass instrument; a valuable strategy whether or not someone has been diagnosed with dystonia.

The exploration of FTSED and its treatment continues, especially as more musicians come forward and talk about their struggles. One of the questions that has come to my mind as I have been reading is whether the ratio of women to men afflicted by dystonia in the general population (3:1) bares out in the brass playing population as well.

As I continue my study I aim to 1) ask questions about the prevalence

of embouchure dystonia in women brass players, 2) explore the growing body of information available concerning causes and treatments for embouchure dystonia, and 3) share any revelations which may be of help to our brass playing community, female and male. In the coming months, I will be interviewing individuals in the music and medical worlds who have dealt with embouchure dystonia: my efforts will be included in the July 2020 IWBC newsletter. To that end, I invite anyone reading this newsletter that would be interested in sharing his or her experience with this subject to contact me at: amycherrybrass.com.

When I started this column in 2018, I wrote these words concerning brass players and their health challenges.... "How we face these circumstances, how we maintain our sanity, and how we help one another through these times is what I want us to talk about." By delving into this topic, I hope to generate more conversation and understanding.

Be well,
Amy

Endnotes

1. National Institute of Neurological Disorders and Stroke. Dystonias. ninds.nih.gov/Disorders/Patient-Caregiver-Education/Fact-Sheets/Dystonias-Fact-Sheet. Accessed Nov. 20, 2019.
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7. Fletcher, Seth D. (2008). *The Effect of Focal Task-Specific Embouchure Dystonia upon Brass Musicians: A Literature Review and Case Study*. (D.M.A. diss., University of North Carolina Greensboro).
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11. David Vining, *Notes of Hope: Stories by Musicians Coping With Injuries* (Flagstaff, AZ: Mountain Peak Music, 2014), 32-40.
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13. Bowman, *Rehabilitation Strategies*, p. 25.



Sunday, January 26, 2020
Penn State School of Music
University Park campus



Featuring guest artists Patrick Hughes, composer and horn artist from the University of Texas, Austin; and Laura Nelson, award winning Alphorn soloist of western New York, and a wellness clinic presented by Alexander Technique expert, Dr. Robyn Costa. A high school solo horn competition will begin the day, which will include horn ensemble participation for all ages, and featured recitals and masterclasses. Bring your horn!

For more information: psuhornday.weebly.com Questions: psuhornday@gmail.com

Laura Nelson

has competed and performed on the alphorn across America and Switzerland winning Second Place Soloist, Nendaz, Festival International de Cor des Alpes 2012, First Place Soloist, North American Alphorn Festival 2011, and Second Place Ensemble, Berner Cantonal Jodlefest 2009. Increasingly known for bringing the alphorn to the concert stage in America she has highlighted the music of Jean Daetwyler performing the Concerto No. 1 for Alphorn and Orchestra in its American premiere. She has been on the faculty of at the Schweitzeralphornschnule in Schönried, Switzerland, the North American Alphorn Retreat in Solitude, Utah, and the Leavenworth Alphorn Workshop in Leavenworth, WA. As a composer of alphorn music, Laura Nelson presents a distinctly different style, focusing on deepening the artistic potential of this marvelous instrument and presenting an intentionally American style. Her music can be heard on a recent recording entitled "Prairie Song, the alphorns of Salzburg Echo" released in 2015. Please visit Laura's website for more information: www.lauranelsonalphorn.com



With a tone and musicality described as "pure chocolate," Patrick Hughes has soloed in recitals throughout the US, at annual regional horn conferences, and at 11 International Horn Symposia. In 2006 he performed the Asian premiere of Kazimierz Machala's *Concerto for Horn, Winds and Percussion* in Bangkok, Thailand. Other international ventures have included performances in China, Australia, the UK, Belgium, and Brazil.



He has been a featured soloist with various ensembles at the University of Texas (most recently performing the *Hamburg Concerto* by György Ligeti) as well as the Northwestern University Percussion Ensemble, the St. Olaf Orchestra, and the Dallas Wind Symphony. The Dallas Morning News described Hughes as "...a dream soloist...His tone was warm and honeyed, his virtuosity and legato both apparently effortless."

Mr. Hughes wears many hats at the University of Texas at Austin's Butler School of Music: Associate Professor of Horn, Director of Graduate Studies, Head of the Brass Wind and Percussion Division, and Director of the award-winning UT Horn Choir. He also enjoys an active and varied musical life as pedagogue, soloist, chamber and free-lance musician, guest clinician, and composer. In a recent return to composition and arranging, he has produced a number of pieces for horn choir and horn in chamber music, including *From Hildegard*, *Dancing on the Hill*, *True Colors*, *Pange Lingua*, and *Morrison's Jig*. His music is published through Brownwood Music Publishing.

Mr. Hughes is a current member of the Advisory Council for the International Horn Society and plays a custom Patterson horn.

Making Music: Julie Landsman

James Rhem, Executive Editor

When Julie Landsman was around 13 years old, her junior high school band director brought in a specialist to work with the brass players. His name was Carmine Caruso. Landsman would have other fine teachers before becoming Principal Horn with the Metropolitan Opera Orchestra, a position she held for 25 years, but in many ways, Caruso was the most important. Not only did he introduce her to a method of learning the instrument that side-stepped some common pathways and focused instead on mastering the subtle physical challenges of playing the instrument, he also became a model of what a teacher should be in regards to how a teacher engages with and relates to the student.

“[Carmine’s method] took away the over analytical movement that many teachers get preoccupied with,” Landsman recalls. “It trained reflexive response to the exercises that train the muscles to allow music making to occur with the greatest of ease. That’s the method,” she says, a method sometimes described as a set of calisthenics. It’s the method she uses in her teaching with students at Julliard. She has additionally produced an excellent set of Youtube videos on it in order to spread an understanding of the approach.

As important as Caruso’s method was and is to Landsman, his personal style of teaching figures of equal if not greater importance for her as a teacher.

“His personal style was extraordinary. I refer to him as the Mr. Rogers of music teachers. He always started from a very positive place. He took full responsibility for being the teacher to make the student better and felt strongly that if the student wasn’t improving, that the responsibility often fell to the teacher and the teacher’s method. As long as the student was following instructions and doing the work, he felt it was very much in the teacher’s hands to deliver the right information in the right way, so that the student could progress.”

It was, she says, “a very positive moving forward approach,” very different from the atmosphere that she was experiencing elsewhere. “The positive reinforcement and unconditional love impacted me on a soul level,” she says.

Readers might be forgiven for wondering what insights into teaching could come from talking with someone whose students are among the best and most select students in the country. The answers emerge in the conversation

Landsman and I had toward the end of September. In a way, our conversation began three years ago when, as someone taking up the horn again after 50 years, I first viewed her Youtube videos. What I saw was a strong presence firmly committed to a method, a body of knowledge and skills, and a very focused and compassionate teacher. The interchanges between student and teacher in the videos seemed emblematic of teaching at its best. On the one hand, there is a body of learning to be experienced by students. But students, similar in some ways, are also very individual in other essential ways: their learning relies on making a successful connection. The method was one thing, but the teaching, quite another.

When I asked Landsman what she liked about teaching, her answer dived directly into the heart of the matter – brokering this connection.

Actually, it’s more than ‘like’: I love teaching. I like being a mentor. I like helping students grow, I like nurturing them, I like pointing them to the right direction. I like figuring out each student: they’re a puzzle. How do I reach them, what do they need from me, and how can I inspire them to do the work themselves and teach themselves.

Teach them to “teach themselves?” Already, we’ve moved into the deep, unstated heart of teaching.

One of my first teachers was Howard Howard, the former 1st horn in the Met. He was my teacher from an early age and his goal was to teach me to teach myself. And that is so cool. So our lessons were very much focused on that, and I certainly use that same approach with my students. That’s my, goal — teaching them to teach themselves.

But as Landsman quickly acknowledges that if a teacher succeeds in that, there is no assurance these students will then be able to teach others. Learning to play the horn is hard. Learning to be a really good teacher may be just as hard. Like many, Landsman has become a master teacher through long and sometimes frustrating experiences. Some of these experiences date back to her days with the Houston Symphony, when she was teaching students at the University of Houston and Rice University.

I remember my first years in Houston, in the 80’s, when I would call Carmine either in the middle of

A Conversation with Merrie Klazek

By Susan Rider



SR: Hi Merrie—Thanks for talking to the IWBC! Since 2016, you have been a full-time faculty member at the University of Victoria School of Music. Could you talk about your responsibilities as a faculty member? What have been the rewarding and challenging aspects?

MK: In Canada there are only about a half dozen full-time university jobs as a trumpet professor. Many universities have adjunct professors teaching studio lessons because often those players are the full-time orchestra musicians in that city, and they have a wealth of experience to bring to the students. That is what I did for fourteen years at Lakehead University, and it has been a real learning curve to see how dramatically different it is to have a full-time position.

Besides the studio teaching responsibilities, you become a full-time mentor for all the students - not just on your own instrument but for the whole school. You are there to teach but also to offer guidance, answer questions and help keep the students and indeed the school, on track. It is challenging and very rewarding. Other expectations include committee work (within the School of Music and the University as a whole) and being visible in the city's community. As a research professor, a large part of my job is to produce creative work including publications, performances, presenting at conferences, administrating or hosting conferences or concert series, chamber music & solo appearances, recordings, internet presence, and more. There is a wide-open world of opportunities at a research institution like the University of Victoria, with support for collaborative, interdisciplinary, and individual projects. The only limit on what one can create is the major limitation of time. Enthusiasm to contribute and to embark on new project ideas can consume you, and life/work balance can easily become a serious problem for university professors. Balance is the greatest challenge, and inspiration (from teaching and from research) is the greatest reward. One thing, that is a luxury I hope never to take for granted, is my office. I have a large and comfortable studio space that is mine, any time of day, any day of the week! After

twenty-five years of practicing and doing administrative work anywhere I could find, this is a serious bonus.

SR: Before becoming a full-time professor at the University of Victoria, you were Principal Trumpet of the Thunder Bay Symphony Orchestra from 1999 to 2018. During your time as a member could you share with us some highlights? How did you feel about being a woman in your position?

MK: Being an orchestra musician is extremely rewarding, but also very demanding physically, emotionally, and mentally. The music itself is the reward, along with the privilege of working alongside many others to create something that is so much larger than yourself. To be able to offer living music to listeners, as an oasis from daily stresses, is truly amazing. It is an honor to be an integral part of the magic that is created during a live performance, where musicians and audience members are experiencing something unique that is only for that moment. When I think back over my 21 years of full-time playing, what strikes me is the variety of repertoire that I experienced as an orchestral trumpet player. The expectation of being a master of all styles, reinforced my love of many different styles of music. It is a myth that orchestras play only music of dead male European composers. Of course, some of my personal highlights did include playing Mahler Symphonies, and works by Beethoven, Debussy, Sibelius, Mendelssohn along with hundreds of other fabulous composers whose music is so rich with expression and human experience. But I also had some favorite moments playing music of the band Queen, singer Elton John, the Big Band era and show tunes, which are terrific for trumpet. I was fortunate to have played principal trumpet with three different Canadian orchestras over my career, primarily with the Thunder Bay Symphony, but also with Orchestra London and the Victoria Symphony. They each had unique "personalities" and new things to teach me.

When thinking of highlights, there were a couple of concerts that hold special memories for me - one was an all J.S. Bach concert which included his *2nd Orchestral Suite in B Minor*, *Cantata BWV 51* for soprano and solo trumpet, and *Magnificat*. My son was born only five days after this concert, as I was over nine months pregnant. When working out the dates, I really wanted to be able to do this performance, so I did. While on stage, I felt like he was there with me. It went wonderfully and then I happily took eight weeks off. Another concert that was special was a performance of the Shostakovich *Concerto No. 1 in C Minor* for Piano, Trumpet and String Orchestra. It was being recorded for a CBC radio broadcast and my daughter was just four weeks old. I was asked to do this concert about a year before the performance date, at around the same time that we were thinking about expanding our family. The timing worked out very well, and I have fond memories of nursing her during intermission before going out to play the concerto which was in the 2nd half. Thankfully it was the end of the season, so I had several months off after that.

Apart from those very special 'mother' moments, I don't feel like being a woman was something that I thought about a lot in relation to my career. I was fortunate to have wonderful, respectful male and female colleagues, including many great trumpeters that played second trumpet beside me over the years. I am very grateful that several female brass pioneers went before me to jump start the workplace into more awareness and acceptance. There is a long way to go still, but in the orchestra world I feel like the heavy lifting was done before my time and that I have been very fortunate. Of course, there were some moments where the patriarchy would reveal itself distastefully, but no more so than in the rest of the world, and perhaps less so in the modern world of brass which has treated me well overall.

It is worth mentioning, that some highlights of an orchestral musician's career happen during rehearsals, particularly when there is a great conductor. On the few occasions that you have someone on the podium who has impeccable technique and musicianship, and who understands that their role is to summon the very best in each player (and does it from a place of respectful leadership), it illuminates the music and makes it come alive with every breath. Those are moments that you

remember because they change you as a musician and as a person.

SR: When you left your position with the Thunder Bay Symphony (TBSO), the orchestra wanted to celebrate your career as a member by presenting a solo symphony pops show.

MK: There is a tradition in the TBSO that one gets to choose a solo to play on a Masterworks concert on their twenty-fifth anniversary. I started thinking about this concert long before my Silver Jubilee was to happen and decided that I may prefer to play a whole variety of things instead of a single concerto. My final season was my nineteenth, however I was given the opportunity to play that concert alongside my husband Pierre Schryer, who is one of Canada's finest Celtic fiddlers. We both were very involved in the community in Thunder Bay, not only through my work with the orchestra but through all kinds of events that we created. Pierre had been a Pops soloist with the TBSO before, but for this concert I had the chance to do the programming. The show gave us an opportunity to thank the community where we had raised our family, through the gift of music. I included some Celtic numbers, world music favorites like *Tico-Tico*, a duet of Gershwin's *Let's Call the Whole Thing Off*, and my own arrangement of Piazzolla's *Libertango*. I knew that the beautiful concert hall in Thunder Bay would be full of many friends and fans in the audience who had perhaps never seen a live orchestra play classical music, so I also wanted to include some orchestral repertoire that was special for me. I played the third movement of the Hummel *Trumpet Concerto*, and an arrangement of the second movement of the Rodrigo *Concierto de Aranjuez* (originally for guitar). Both pieces allowed me to talk about the accessibility and emotional depth of classical music. It was wonderful to hear the positive response from the audience. We had a few members of the orchestra join us up front for certain features, including my trumpet colleagues to play Leroy Anderson's *Bugler's Holiday* at a nice fast pace! It was a special night.

SR: Though you've spent a lot of time as an orchestral musician in Canada and around the world, you have also spent a lot of time performing in chamber, solo, traditional, and popular music settings. Could you talk about these aspects of

CONTINUED ON PAGE 12

NOTE- WORTHY NEWS

KATE AMRINE'S album *This is My Letter to the World* releases on Innova Records on 1/24/20. You can preorder and purchase the album here: kateamrine.bandcamp.com/album/this-is-my-letter-to-the-world.

This is My Letter to the World is an exploration of music for trumpet that is inspired by politics and social concepts. In her second album, Kate Amrine chooses to address pressing topics

facing each of us including gun violence, abortion rights, discrimination, climate change, feminism, identity, immigration, and more. In the liner notes, Kate writes, "As an activist and storyteller, I created this album of different stories and viewpoints that I am excited to share with the world. Many of these pieces bring up issues that are extremely important to everyone, and I hope that upon listening, you will act and inspire others to do everything they can to make this world a better place." These works are meant to start a conversation and to inspire people to reflect. While some of these pieces were written as early as 2018 with multiple performances completed, several were finalized very close to the recording session. However, with the subject matter, the pieces always feel fresh and timely – with another opportunity to connect performances to the incidents and moments we experience.

Featuring compositions by Gemma Peacocke, Jacob TV, Niloufar Nourbakhsh, Ruby Fulton, Kevin Joest, inti figgis-vizueta, Jay Rizzetto, and Howie Kenty, Kate Amrine explores the various textural possibilities on the trumpet. She pushes the boundaries of what a typical album sounds like both stylistically and technically, with quiet cross-instrument family blending, groovy lines with electronics, confident quarter tones, singing in close harmony, speaking highly personal and powerful phrases, extended technique improvisation, and more. In addition to juggling various trumpets and mutes as the solo performer, Kate composed three of the tracks on the album: a duo with alto flute, a trumpet trio, and a quartet with alto flute, viola, and cello. Kate was thrilled to be joined by so many of NYC's best contemporary classical musicians on this album: Amanda Gookin (cello), Carrie Frey (viola), Roberta Michel (alto flute), Ford Fourqurean (bass clarinet), Alia Kuhnert (trumpet), Maddi Lusby (trumpet), Leanne Friedman (alto flute), Kate Barmotina (viola), and Kyra Sims (narrator).



ASHLEY KILLAM will be presenting her research about under-represented composers to trumpet studios, brass departments, choral classes, music education classes, and NAFME/NBA student organizations. She is working to help create an awareness for the amazing music that is out there that is often overlooked.

Ashley's recitals are currently scheduled for November 5th (Appalachian State University - Boone, NC), February 3rd (Indiana University - Bloomington, IN), February 4th and 5th (University of Illinois at Urbana-Champaign, Urbana, IL), February 6th (Western Michigan University - Kalamazoo, MI), February 6th (University of Michigan - Ann Arbor, MI), and one for January/February with a date TBD at University of North Carolina Greensboro.



In September 2019, **LAUREN BERNOFSKY** was Composer in Residence at the Sound Waves Music Festival at Texas A & M University-Corpus Christi.

The **LANTANA TRIO** is a faculty brass trio comprised of University of North Texas (UNT) brass faculty, including Raquel Samayoa, trumpet; Stacie Mickens, horn; and Natalie Mannix, trombone. The trio performed their debut recital at UNT on April 10, 2019. They also performed *Concertino* by Robert Linn with the UNT Wind Symphony on April 25, 2019, and performed a recital at the 2019 IWBC where they premiered a new piece, *Between Friends*, by Dorothy Gates. The 2021 IWBC will be hosted by Natalie Mannix, Associate Professor of Trombone, and her colleagues Raquel Rodriguez Samayoa and Stacie Mickens. IWBC 2021 will take place at the University of North Texas in Denton, TX on May 25-29, 2021.



NOTE-WORTHY NEWS

News from the North!

The **CANADIAN WOMEN'S BRASS COLLECTIVE (CWBC)** is excited to have been included on the prestigious concert series held in Ottawa, Canada on April 19, 2020, where they will be hosted by the National Arts Centre Orchestra. This is a series of intimate chamber music which is performed at the National Gallery of Canada. *Music for a Sunday Afternoon* showcases NAC Orchestra members with invited international guest artists that have included Pinchas Zukerman, Trevor Pinnock, James Ehnes, Lynn Harrell, Angela Hewitt, and others. The CWBC will present a concert of mixed groups up to an 11-piece brass ensemble, and works included are by Joan Tower, Elizabeth Raum, Kelly-Marie Murphy, Joni Mitchell, and Enrique Crespo.



Plans are in the works for the next CWBC Conference in Jan 2021. Stay tuned!

KATELYN HALBERT will perform a solo recital at the Women Composers Festival of Hartford in March, 2020, at the Hartt School in Connecticut. Her program includes Catherine McMichael's work *Borealis: An Essay in Three Movements for Horn and Piano*, which Katelyn premiered at IWBC this past May. The other works in the program are unpublished works for horn and piano by composers Kay Gardner, Gena Branscombe, and Dorothy Dushkin.

AMY BLISS published a children's book entitled *Amy's Brass Band* last spring. It is available worldwide through Amazon and is also available in the US online through Barnes and Noble, Walmart, Target, Solid Brass, and World of Brass. Amy also just released her first CD entitled *Couleurs en Mouvements*. It is available on all major online music platforms and through World of Brass.

NATALIE MANNIX, Associate Professor of Trombone at the University of North Texas, recently published an article in the International Trombone Association Journal entitled, *A Bibliography of Solo Compositions Written by Women Composers*. Based on eight years of research, the article contains an annotated section on specific pieces, as well as a comprehensive listing of all discovered compositions for solo trombone/bass trombone, written by women. For a complete list of chamber and solo works for trombone by female composers, please visit www.nataliemannix.com/links.

your career? Do you have a favorite kind of music or performance setting? Are there any specific performances that have impacted you?

MK: One of the best things one can do for their orchestral/classical playing is to delve into different styles of music. As classically trained musicians, we need to spend so much time honing our craft and practicing just to be able to execute the technical demands of the music. It is easy to forget (or never really register) that music is music, and ultimately, we need to transcend the technique and the page and tell the story or paint the picture. It is true that other styles may not be as harmonically complex or technically demanding, but the emotion is not less and the impact on the human spirit is profound.

I have learned a lot from watching and playing with musicians in the folk/Celtic/world music scene, about the pure joy of playing and sharing music. This is our job as musicians, and although classical music requires a level focus that prevents interacting with the audience in the same way, when we are truly connected with what we are playing it is very clear to the audience. A sense of generosity is created, which I feel is important. I have made a conscious decision to try and carry this joy into any music that I am playing, including orchestral, chamber and solo.

Another wonderful bonus of my experiences performing at Folk Festivals, Folk Music Concert Series and house concerts, was that I became very comfortable with being at the front of the stage close to the audience. This was beneficial for processing nerves, which seems to be a universal challenge among musicians and is something that has never gone away for me. From observing great folk and popular music performers, I began to blur the boundary between performer and listener which I believe is a good thing because live music is a shared experience. Another way to describe this, is that the music already exists in the room, we just must tap into it. I can recall starting a piece on solo flugelhorn with an audience of several thousand in front of me, and an orchestra and Pierre's band on stage behind me. It was so quiet you could hear a pin drop. I learned to immerse in the magic of hearing my own instrument fill the hall which helped me to be consumed by the art rather than the pressure of performance. To transcend nervousness requires a very intentional process, asking in every

moment "what sound do I want to share?" I try to encourage my students to think this way.

A memorable concert in my early career was a production of Holst's *The Planets* at the Spoleto Festival in Italy.

I say production because there were acrobats inside hot air balloons, fire throwers, dancers, a 200-person choir and a 100-piece orchestra, all performing together outside in the astonishingly beautiful Piazza del Duomo. It was staged and choreographed



by the person who did the opening ceremony of the 1992 Barcelona Olympics and was quite an experience to be a part of. Another favorite memory, as a chamber musician, was a small project that I did at the Banff Centre where we worked with a composer from France to create a theatre piece called *What's Goin' On?* We sang, acted, and played our instruments. The only commonality between these two productions is that they were both interdisciplinary. I like it when artists of different disciplines collaborate in ways that truly make an impact. This is something that Indigenous artists have always embraced, and I think it is great that art is being used to share important global messages more and more.

SR: Where did you grow up? Did you play any other instruments before the trumpet? Why did you decide to attend the University of Calgary and Northwestern University?

MK: I grew up in Calgary, Alberta between the Rocky Mountains and the plains. My parents had both done music education degrees, and they continue to play viola and cello in community groups today. My sister and I played violin so that they could have a string quartet, and I also played the piano and danced ballet as a child. None of these choices felt like my 'voice' which I knew because I didn't look forward to practicing. I loved listening to my dad's record collection, particularly the orchestral records. In grade seven, I thought I may like to play the oboe but was also interested in drama. The

woodwind and drama classes conflicted, and so I went into brass class and had a wonderful band teacher who played his euphonium for us every day.

Trumpet soon captured my heart and I dreamed of playing like Maynard Ferguson. I toured Europe at sixteen playing the Haydn *Trumpet Concerto* with a Canadian Youth Band, but it wasn't until I went to an orchestra camp in Hungary at age seventeen where I realized that I loved orchestral music so much that I wanted to sit in the middle of it for my career. From there I went to my hometown school, the University of Calgary. I think that students often believe they need to go away for university, where as you can usually get what you need from an undergraduate degree in the environment that is familiar to you, as long as the city has what you require to succeed. In my case that meant a world class orchestra, and Calgary had that. I went to hear the orchestra as often as possible, which had a major impact on my development as a musician. My undergraduate teacher, Howard Engstrom, had studied some with Vincent Cichowicz of Northwestern University, and Mr. C would come periodically to Calgary to do a masterclass and week of lessons. At that time, I didn't really understand why Mr. Cichowicz's teaching was so influential, but I knew that there was a reason his name kept coming up. I would research summer festivals where he was teaching and go there. I auditioned for only one school for my master's degree – Northwestern. There was nowhere else I wanted to go.

SR: Could you elaborate on your time studying with Vincent Cichowicz? How did other teachers also influence your trumpet/musical/general approach to life?

MK: It is an amazing thing to have a mentor from a very young age. Music lessons are so much more than just learning how to play an instrument. You have a personal coach that is teaching you how to focus and how to develop an interest in excellence. When you develop a personal desire for excellence it naturally permeates into your whole life. I was fortunate that my early teachers (trumpet and band) were wonderful musicians who had very efficient ways of playing brass instruments. There was not a lot of embouchure or technical talk to make things complicated. The focus was on what kind of sound was being made. This laid

a good foundation by which I could go and take single lessons over many years with different trumpeters of all styles. I would get something of value from each of these lessons to incorporate into my playing (tips that I still use daily).

By seeking out the teaching of so many, I was becoming my own teacher - which is what all students need to aspire to do. The only person in the practice room with us every single day is ourselves. It is only through conscious implementation of fine details and specific tips that we get from mentors, that we can build a true understanding of playing. A solid foundation of a healthy sound is at the core of being able to use that detailed knowledge, and sound is what the teaching of Vincent Cichowicz was built on. I love talking about Mr. Cichowicz and his teaching methods. There is literally not a day that goes by that I don't think about the genius and simplicity of his methods, and what a caring and influential person he was. Besides the very clear and efficient pedagogy he employed to get you to sound better than you ever thought possible, he also conveyed a very natural and genuine sense of caring. What was especially remarkable about this, is that even though he had so many students over so many years and therefore had to be somewhat protective of his time and energy, each one of us felt heard. When he was teaching, he was very present. This has been very influential for me as a teacher and as a person. Being present and truly listening, is at the core of human connection. One of my favorite quotes to share from my own lessons with Mr. Cichowicz, is when I was really beating myself up over something and he sat back in his chair and folded his arms and looked at me and said "I want to know what you did so terrible in this world that you aren't allowed to miss a note?" In that moment it was perfectly clear that being hard on myself was not going to improve my playing. He taught us to be patient with ourselves, even while pursuing excellence.

SR: You have said that the brass pedagogy concepts of the former Chicago Symphony tubist, Arnold Jacobs profoundly impacts your own teaching philosophies.

MK: It isn't possible to separate Mr. Cichowicz' teaching from the teaching of Arnold Jacobs. I personally had only one lesson with Jacobs, but Mr. C

CONTINUED ON PAGE 14

would be the first to say that Jacobs was the one behind the concept of “Wind and Song”, and that essentially, he himself was a student of Jacobs. When talking about “Wind and Song,” I often express that I believe it has been misunderstood by many. It was never meant to imply that one should use maximum wind all the time, even when doing wind patterns. The wind should correlate exactly to what the passage should sound like - including range, dynamics, style, and every musical nuance appropriate to the passage. This means that sometimes it will be fast, slow, light, heavy, graceful, powerful, dancing, etc. There is no end to the different characters that can be present in the air because it is like the bow of a violinist. The only thing that must exist (just as it does with the bow) is motion. The air must be moving, even just a little bit. When you couple this with “Song,” which is the message being sent from the brain to produce not only the right aperture to get the correct pitch, but also every single aspect of the sound including character and style, there is no limit to what one can achieve on the instrument. That is the magic of “Song and Wind.” I think that part of the reason that this concept has been misinterpreted to mean massive amounts of wind, is because that is where one needs to start. I compare it to a beginning violin student, who needs to learn to play with a full bow and a deep rich sound for many years before they will have the nuanced understanding to play with a light airy bow that would be suitable for some Baroque or Impressionist music. It is the same for us. Ultimately, playing the trumpet doesn’t use much air, but we have to understand this basic function of core sound production for many years first. You can’t make a beautiful carving out a pile of sawdust – you need to start with a good block of wood.

In my single lesson with Jacobs, he shared many concepts with me and told me that they would really start to make sense in about 20 years. He was right! I often recorded lessons, which I am so happy for now because I have the sound of their voices on tape. One thing Mr.

Jacobs said to me that day, was that I needed to move away from playing as a student and move into playing as a performer. He said, “a student is there to learn, the artist is there to teach others.” This concept is vital for us to become competent in this very challenging career choice. Some of the most valuable time I had with Mr. Cichowicz, was at the National Youth Orchestra of Canada summer program. During the three-week training session before the orchestra went on tour, we would have almost daily lessons and sectionals with him. It felt like a whole year at Northwestern packed into less than a month. That time was extremely formative for me. He was very demanding in his expectations surrounding orchestral music, and I now understand so well why he would get frustrated if any detail was glossed over. The repertoire itself has so much to teach us, and the trumpet as an “instrument” must be transcended in order to get to the artistry.

In my own teaching, I often talk about three elements of success: 1) Understanding Function: *How to play well* (Wind and Song); 2) Building Consistency: *How to play well every time* (effective practice habits); 3) Mental Training: *How to play well under pressure* (tools to deal with performance anxiety). Of these three areas, the first is the most important which is why Cichowicz’ teaching has had such a lasting impact. He used to say, “you have to know how it works, so that at the moment it starts to not work, you know how to get back on track.” This kind of approach can literally solve any problem. I feel very lucky to have studied with him firsthand.

SR: In January of 2019, the inaugural Canadian Women’s Brass Collective (CWBC) took place in Toronto, Ontario, Canada. You were invited to perform and give a lecture entitled ‘Playing Success—How to and What to.’ Could you talk about the importance of this gathering in your view?

MK: This was a very special event started by my friend and colleague Karen Donnelly who plays principal trumpet in the National Arts Centre Orchestra. She wanted to bring together Canadian women musicians who share a love for the world of brass. The goal was to provide a high calibre event which would include performances, masterclasses, an orchestral excerpt competition, and lectures that would inspire the next generation of Canadian Brass players, raise awareness of gender diversity, and foster positive attitudes.



This inaugural seminar/weekend accomplished all this, and so much more.

It was inspired by the International Women's Brass Conference (IWBC) that Joan Watson hosted in 2010 in Toronto. Joan was a Canadian horn player who was a role model for us all. She passed away in 2015 and we miss her. One of the fabulous things about the CWBC was that I got to spend time with people who have been traveling the same professional road as me, but whom I rarely get to see. The playing, learning, and the hanging out were terrific. The success of this event spoke to how connected and supportive the brass scene is in Canada. It is a vastly large country with a relatively small population, and somehow, we manage to keep ties with each other. There were nine provinces, seven orchestras, four service bands, and three universities represented at the CWBC. Although all the performers were women, it is important to note that support for this event was genderless. We had our male colleagues in the audience celebrating the fantastic music that was being created, and the delegates represented a healthy cross section of the entire brass world. If there comes a day when it seems odd to have a conference specifically celebrating the accomplishments of women, then we will know that the work is done. Until then, it is important to create projects of all kinds that uplift groups of people that have been historically marginalized. This includes women, indigenous people, people of colour, LBGTQ communities, etc. It is everyone's responsibility to create a more inclusive world, because without diversity we are just a shadow of what it means to be human. I truly believe this.

Conferences in general are inspiring to me. As a player and a person, I love to connect with colleagues and be reminded of how close the music world can be. Any time I have a guest at UVic or I attend a conference, I am inspired. Last March I had my long-time friend and fellow Canadian Jens Lindemann come to Victoria, where the two of us did a solo with the Wind Symphony and he presented a masterclass and lecture/recital. The playing tips and music he shared were terrific, but it was very impactful to hear the words he shared about our role as artists, which is to be connectors and conduits



for uniting people in what really matters. The International Trumpet Guild is another good forum for inspiration. I have met some amazing people and players there that I have a lot of respect for. The World Trumpet Society (WTS) is something new that started this past Summer, in August 2019. The first conference was in Ontario, Canada where I was involved in various things, including a special

session on Mr. C – his life and his teaching, alongside his son, Michael Cichowicz. The WTS is a great addition to the trumpet scene due to its affordability and its focus on learning and playing. Musicians are natural connectors – it is very intuitive for us to bring people together. The IWBC has been very influential in this role over the years.

SR: You are currently developing a handbook entitled 'Pointers and Pitfalls - A Reference Guide for Orchestral Excerpts.' What was your motivation to put it together?

MK: This is one of many projects taking shape in my mind these days. I am also creating a YouTube three-minute-tutorial series called *Trumpet in the Field*. My website is currently under construction, and it will include resources for teaching and performance.

The excerpt reference guide originated when I was sitting on panels for orchestra auditions, specifically the panel for the second trumpet chair. We have all heard of auditions where many candidates come (including players that are qualified for the job), but no one wins. This is an unfortunate situation for everyone, and contrary to popular belief, the orchestra committee never wants this to happen. There are two reasons why it happens: 1) no one plays well enough on that day, and 2) committee dysfunction. The reference guide started as a tool to address committee difficulties that resulted in a failed audition. What candidates need to remember is that there are only a few brass players on the panel. Just as it would be difficult for me to differentiate between 'really good' oboe or bass playing versus 'exceptional' oboe or bass playing, the same is true of colleagues on a trumpet panel who are not trumpeters. So, I created a list of all the excerpts with two columns:

CONTINUED ON PAGE 16

The first column addressed “why its on the list” (i.e.; what I’m listening for) and the second column addressed “common pitfalls”. This was for my colleagues, and I wasn’t sure what the response would be. It turned out to be very popular, saving a lot of discussion time and resulting in almost unanimous votes throughout the audition. I realized that it would’ve been an advantage as a student to have such a list and to know what the panel is listening for besides perfect rhythm and intonation, and to know what the common dangers are for each excerpt. This is how the project started, and it is now intended to become a useful guide for students and young professionals. It will take some time to become truly comprehensive, and I plan to consult with other trumpet colleagues for feedback and additions, once it has taken shape.

SR: Is there anything else you’d like to share?

MK: This has been a wonderful set of questions, and a real pleasure to delve into some of these topics with you. Thank you so much for the opportunity! There are a couple of other interesting things I am involved with currently, including an ongoing recording project for my second solo album. My first album, *Songs to the Moon*, was recorded in 2000 with pianist Jennifer Snow and features the trumpet playing the vocal parts from art songs by Dvorak, Da Falla, Rachmaninoff, Liszt, Faure, Gershwin, Morricone, and others. This new one is called *Dance Around the Sun* and it features the trumpet in settings of world music with an emphasis on dance and folk styles. Each track is recorded with different musicians in order to represent the authentic style and/or instruments of the music’s country of origin. This makes for a very drawn out project, but it is very rewarding and exciting. It is also stretching my musical boundaries and giving me an opportunity to present a single creative product that includes and unites people of diverse cultures and ethnicities. I hope to have it released sometime in 2020. In July 2019, I went to Europe to present a masterclass/recital at the Jugendschule in BadSackingen Germany. This took place at the famous Trumpet Museum in BadSackingen, which was the site of the European chapter of the ITG, and Ed Tarr’s personal project for many years. The students and facilitators were wonderful, and I had the opportunity to share some of the ideas I had presented at the 2018 ITG in my lecture titled “Preparation and Performance.”

My position at the University of Victoria allows me to travel in this way for performance and pedagogy-based presentations, which I enjoy very much.



The last thing I’d like to mention, is my experience with Wedge mouthpieces. I get asked about them often, and these mouthpieces are designed and made by Dave Harrison here on the west coast of Canada. When I first met Dave in 2008, I was not looking to change equipment or to try anything new. However, for me, the technology that has created this line of equipment immediately improved all aspects of my playing, particularly with endurance and evenness of sound throughout all registers. I am someone who believes that hard work is always the recipe for good playing, but every now and then new innovations make it easier to play our best and to get the most out of our hard work. For me this was the case with Wedge, who now manufactures mouthpieces for all brass instruments. Not everyone responds the same way, and the wonderful thing about working with Dave, is that he cares first about what works for the individual - whether or not that includes his product. We are in a very interesting time of innovations for brass instruments, mouthpieces, mutes, cases, you name it. I really must admire the entrepreneurs who are pursuing their craft and working hard to try and make our job easier. We really are all in this together!

Merrie Klazek is an endorsing artist for Selmer-Conn Bach Trumpets, Wedge Mouthpieces, and Robinson’s Remedies.



Clora Bryant (1927-2019)

Remembering

Clora Bryant and Philip Biggs

By Joanna Ross Hersey



Philip Biggs (1954-2019)

The IWBC honors the lives of two dear friends that we sadly lost this past year. They were two brass players who had open, friendly, and engaging personalities, and they were two people who contributed richly to the organization and to the world of brass playing. Both of them received past honors from the IWBC, which you can read about on the People section of our website. Their lives and legacies continue to inspire us, and we take a moment now to say thank you.

The musical gifts of trumpeter Clora Bryant (1927-2019) will be familiar to those of us who attended our 1997 IWBC conference in St. Louis, where she was a featured artist. Clora wowed audiences with her warm and outgoing personality, her trumpet playing, and her vocals as well. A native of Texas, Clora attended Houston's Prairie View A&M University in 1943, which boasted an all-female jazz band which she played in for two years. Transferring to UCLA, she freelanced and played in a band called The International Sweethearts of Rhythm, in 1946. She worked and toured with countless bands, performing with the stars of the day including Billie Holiday, Josephine Baker, Louis Armstrong, Harry James, and Charlie Parker, to name a few. Trombonist and fellow female brass icon Melba Liston, a familiar face to those who attended IWBC 1993, introduced Clora to Dizzy Gillespie in 1956, which began a lifelong friendship. Clora worked as a bandleader, singing as well as playing trumpet. In 1957, she recorded the album *Gal with a Horn* with Mode Records, and she continued touring into the 1990s. The IWBC awarded Clora with our Pioneer Award, which is given to women who have been pioneers in the top levels of brass performance. These women worked to break down barriers and live their lives affecting change for those who follow. Clora's career and spirit most definitely exemplify the goals and traditions of the IWBC, and generations of musicians honor her for her energy and drive, in performance as well as in life.

At around the same time, a young British man was coming of age in the British brass band scene. Philip Biggs (1954-2019) began his musical career as a youngster with a cornet, a passion which continued throughout his life. As well as

working as a performing musician, Philip was drawn to the marketing and promotional side of brass banding. Philip began working behind the scenes, founding the All England Masters Contest, and he began working in administration for events and festivals such as The National Youth Brass Band of Great Britain, The National Children's Brass Band, and The Brass Band Summer School. In 2003, Philip realized a dream of starting his own brass banding magazine, *The Brass Herald*. The publication was founded with the goal of promoting the world of brass band, providing a space for discussion and contributing to the betterment of the field. As he himself put it, he hoped the publication would cover "all aspects of brass playing, from Salvation Army Bands to Big Bands, Conservatoire Brass to Brass Bands. The all-encompassing nature of the magazine is helping to create a better understanding across the boundaries of brass playing – to the benefit of all." For us at the IWBC, Philip was a strong ally in the effort to showcase women in the top levels of brass performance. He consistently featured women on the cover and interviewed countless female professionals within the magazine's pages. Philip launched a cover series featuring sections of the Monarch Brass, our IWBC all-female brass ensemble. A fixture at recent IWBC Conferences, Philip's boundless energy and joy for life made his booth a center for endless photos and storytelling. For his work showcasing gender equality in brass playing, Philip received the IWBC President's Award from Founder Susan Slaughter at Rowan University at IWBC 2017.

Both Clora and Philip represent to us what is most special about our field. They held in common the desire to share the love of brass playing, in all styles, and all genres. Their lifetime of music-making and collaboration enriched everyone around them. Their legacy is the positive energy in every recording, every photo, every article, and every smile as we remember their enthusiasm. Let us live on in this same manner in their memory. Clora and Philip, you meant the world to us. Thank you for your work and for your spirit.

Rest well, dear friends.

a lesson or after the lesson and ask him questions like “How did you do that?” Most of what I asked him about was patience. Oh my God, because that’s not my first stop; the older I get, the more I’m able to find patience, but when I was younger, I found it irritating if they didn’t get it fast enough. I’d say [to Carmine] ‘How do you do that?’ and he’d say ‘You just wait. When you get older, you’ll get it, when you get to be my age, okay?’

Perhaps learning patience comes only with age, but learning the importance of careful observation and attention can be taught; or at least Landsman thinks so. Many Juilliard students go on to win positions in major orchestras, but many also teach. Last year, a number of Landsman’s students were vocal about their interest in becoming good teachers.

I was so tickled that it was their interest. They had me as their teacher and they want to be good teachers too. I wanted to make sure that I sent them off not only with skills to play the horn, but also with how-to-be-a-good-teacher skills. You can’t just presume – and I think I did for a while – that because you teach them well, they’ll know how to teach others well. It was a misunderstanding on my part to presume that.

Landsman then organized a number of masterclasses in teaching with the exercises of the Caruso method as a foundation. But what she ended up teaching had little to do with the method, at least on the surface of it.

All of my students were assigned a particular exercise that they’d been taught by me, and their job was to teach it to somebody else and get feedback in front of the class. There was an open discussion on how could you have reached that student better, and in almost all cases, I needed them to see who they were teaching more. It wasn’t that they needed to understand the method, because of course they did. It was ‘Who are you teaching? How are you connecting with them? Are you looking them in the eye? Are you paying attention to what they’re doing? Are you reflecting back to them what you notice, what you observe, not the method so much as the individual’s needs?’

Clearly, Landsman had not forgotten and she was intent on conveying Carmine Caruso’s belief that the teacher bears much of the responsibility for a student’s learning. “You have to earn their trust,” she says. “You have to come through and treat them with kindness. You have to show them how to get

better, and repeatedly.” And it takes more than just patience.

The word that must be stated very loud and clear is “love.” That is what people respond to. That’s what students respond to. It’s powerful. Impart how much you love working with them, how much you love what you do, how much you love the way they respond to what you have to say. You’ll get it back, and you’ll get so much back in terms of their ability to learn.

But love doesn’t always conquer all, at least not in the way one expects. “All my students are incredibly different, and the fascination of that difference keeps me coming back for more to find what works,” she says. But there are times it doesn’t.

I’m willing to wait and put in the time to find the key that unlocks that situation. And with many students, many keys unlock it, and with other students I can’t find the key. If, after many times of trying and experimenting, I don’t see improvement and there’s just frustration in the room, we’ll have a very difficult conversation.

Landsman remembers one of these conversations vividly. After years of trying hard, one of her students just wasn’t making the progress he needed to make, and she told him so. “I still to this day don’t know if it was the right thing,” she says. The student wept and said “nobody tries harder than I do.” “I suffered so much afterwards,” Landsman recalls, “because I really loved this kid and did not want to hurt him, but I felt something had to bust open.” As it happened, something did bust open: the student gave up the horn, began composing, and became wildly successful in popular music. Years later, he and Landsman had dinner together and at one point he asked her, “what do you think about the student that doesn’t make it as a horn player but has learned so much from you by your philosophy?” She replied, “I welcome those opportunities and I look forward to them.”

“Suffering,” she says, “is a part of growth and a part of life. Whether it’s on the horn or in other things in life, it’s certainly part of how we grow and move forward, but it wasn’t what I expected from that [first] conversation.”

From Caruso’s or any other method, perhaps helping a student move forward is the aim of any authentic teaching. It has been written that “weeping may endure for a night, but joy cometh in the morning.”

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