

Letter from the President



Pre-Festival 2008

Dear Flutists,

I hope that everyone is looking forward to the Festival as much as I am!

I would like to call your attention to the article on page 5 about a new procedure at the festival. Whether you have pre-registered or not, please arrive early and come to the registration table to obtain a participant's wristband that will allow you entry to all events.

Once again, we have a terrific line-up of concerts, recitals, and other events:

Thursday, May 15

2:00 p.m. – 6:00 p.m. – Myrna W. Brown Artist Competition Semi-Finals

Friday, May 16

5:00 p.m. Pilates for Flutists (Bring a mat/towel and wear comfortable clothing)

6:00 p.m. Orchestral Excerpt Masterclass – Renee Siebert

7:30 p.m. Myrna W. Brown Artist Competition Finals

10:15 p.m. Myrna Brown Winners' Reception - Flutasia Flute Choir performs

Saturday, May 17

Concerts:

10:00 a.m. Renee Siebert

11:00 a.m. Greg Pattillo with PROJECT

12:00 p.m. Outstanding Ensembles & Premiere of Flutum Mysterium by Gary Schocker

1:15 p.m. Rebecca Powell Garfield

3:30 p.m. Andrea Oliva

5:00 p.m. Artist Showcase with Renee Siebert, Greg Pattillo and PROJECT, Andrea Oliva, and Rebecca Powell Garfield

Workshops:

9:00 a.m. Techniques for Beatboxing with Greg Pattillo

4:00 p.m. Yoga for Flutists (Bring a mat or towel and wear comfortable clothing)

Flute Choirs:

1:30 p.m. Beginner Flute Choir with Debbie Johnson

2:30 p.m. Advanced Flute Choir (for high school students and adults) with Dr. Pam Youngblood

3:30 p.m. Intermediate Flute Choir with Dr. Kimberly Clark

Masterclasses:

10:00 a.m. Junior High with Rebecca Powell Garfield

1:15 p.m. High School with Andrea Oliva

2:15 p.m. Extended Technique with Greg Pattillo

Solos & Ensembles:

Friday evening and all day on Saturday

Exhibits Open:

Friday 6:00 p.m. - 8:00 p.m. & Saturday 9:00 a.m. - 5:00 p.m.

Area Flute Choirs:

Friday Evening and throughout the day on Saturday

See you there,

Marilyn

**2008 Texas Flute Festival Guest Artists
May 15 through 17, 2008
University of North Texas – Denton**



Renée Siebert, member of the New York Philharmonic for over 25 years, has performed with the Chamber Music Society of Lincoln Center, the Barge Chamber Music Series, the Orpheus Chamber Orchestra, and with André Previn and Renée Fleming in the Great Performers series at Lincoln Center. She teaches orchestral repertory classes at the Manhattan School of Music and was recently appointed Distinguished Artist-in-Residence at the Conservatory of Music at Lynn University, Boca Raton, Florida where she will join the faculty next fall. (For more information: www.lynn.edu/music.)

- ❖ Friday May 16, 6:00 PM in the Recital Hall Masterclass
Orchestral Excerpts
- ❖ Saturday, May 17, Recital, 10 AM, in the Recital Hall
- ❖ Saturday, May 17, Guest Artist Showcase, 5:00 PM, in the
Concert Hall



Greg Pattillo with PROJECT. **Greg Pattillo**, New York beat-boxing flutist seen on YouTube, will appear with **Project** a dynamic group of flute, cello, and bass whose innovative style is described as a fusion of jazz, hip-hop, and world music balanced out by a sincere allegiance to their classical roots.

- ❖ Saturday May 17, 9:00 AM Workshop “Techniques for Beatboxing” in the Concert Hall
- ❖ Saturday, May 17, 11:00 AM, Recital, in the Concert Hall
- ❖ Saturday, May 17, 2:15 PM, Extended Technique Masterclass, in the Recital Hall
- ❖ Saturday, May 17, 5:00 PM, Guest Artist Showcase, in the Concert Hall



Andrea Oliva, Italian flautist, is first solo-flute at the Symphony Orchestra of Santa Cecilia in Rome and member of the Nuovo Quintetto Italian Wind Quintet.

- ❖ Saturday, May 17, 1:15 PM High School Masterclass, in the MEIT
- ❖ Saturday, May 17, 3:30 PM, Recital, in the Recital Hall
- ❖ Saturday, May 17, 5:00 PM, Guest Artist Showcase, in the Concert Hall

Rebecca Powell Garfield, winner of the 2007 Myrna W. Brown Artist Competition, is Principal Flutist of the Austin Symphony.

- ❖ Friday May 16, 5:00 PM “Pilates for Flutists,” in the MEIT (Bring a mat or towel and wear comfortable clothing)
- ❖ Saturday, May 17, 10:00 AM, Jr. High Masterclass, in the MEIT
- ❖ Saturday, May 17, 1:15 PM, Recital, in the Recital Hall
- ❖ Saturday, May 17, 5:00 PM, Guest Artist Showcase, in the Concert Hall



2008 Myrna Brown Semi-Final Round Winners

The Texas Flute Society is pleased to announce the semi-finalists for the 23rd Annual Myrna W. Brown Artist Competition. The Semi-Final Round will be held from 2:00 until 5:00 PM on Thursday, May 15, in the Recital Hall of the University of North Texas. The Final Round will be held 7:00-10:00 PM the following night in the same location. Both rounds are open to the public.

Hilary Abigana (Houston, TX), Anne Chairge (Austin, TX), Chin-Fei Chan (Urbana, IL), Carlos H. Feller (Hattiesburg, MS), Pethrus Gardborn (Cincinnati, OH), Bonnie Ham (Walden, NY), Jeong-hyun Kim, (Baltimore, MD), (You-Kyoung Kim) Champaign, IL) Diana Morgan (Los Angeles, CA), Catherine Tsao (Winston-Salem, NC), Becky Weidman (Gunnison, CO)

*****IMPORTANT*****

NEW FLUTE FESTIVAL PROCEDURES

Due to the vast growth of the Flute Festival, we have decided to update our procedures. All participants, parents, and auditors are required to check-in upon arriving to the festival to receive a wristband. This will allow you to attend concerts, workshops, exhibit rooms, and perform your solo and/or ensemble. Anyone without a wristband will be directed to the registration table before entering any event. Please come early. We look forward to seeing you there!

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Williams Headjoint Raffle

A Williams Headjoint (valued at \$1375) will be raffled at the Texas Flute Festival. The winner will be able to chose from many headjoints in this price range and can “trade up” or “trade in” for a headjoint of greater value. Tickets can be purchased at the festival in The Commons and the Exhibit Hall. \$5.00 each – 5 tickets for \$20. The drawing will be at the Artist Showcase Concert, Saturday May 17, 5:00 PM in the Concert Hall. You do NOT have to be present to win.

Don't miss the premiere of Gary's newest work for flute ensemble at the Texas Flute Festival, Saturday, May 17 at 12:00 noon in the Concert Hall.

Why did you choose to play the flute?

My Dad gave it to me.

Tell us about any musical influence in your family.

My dad was my piano teacher from age 3, and later taught me how to play the flute.

What brand of flute/piccolo do you play?

I like old flutes. I have a gold Haynes, and 2 old silver Powells. My Williams wooden flute is modern.

Tell us about your first flute.

A Bundy-nuff said.

Tell us about where you studied flute and the teachers you studied under.

Baker, Baron-both at Juilliard.

Where are you currently playing or teaching?

I teach at NYU, and play in many places. I am doing a new CD next week in Cleveland. Italy is on the map for May.

Tell us about your creative process for writing a piece of music.

I just get the feeling there is something there and seize the moment.

What are your plans/goals for the future?

More composing and playing and teaching....

What is the best advice you have to offer the rest of our Texas flute community?

Enjoy music-much more important than flute.

Who is your favorite composer?

Is this a trick question?

Tell us what is in your CD player right now?

Nothing-I listen to WBGO the jazz station.

What was the last book you read?

White People

What is your favorite piece to play from the flute repertoire?

Hard to say-maybe Bach b minor sonata...Poulenc...dunno

What is your favorite recording?

Moravec playing Chopin Nocturnes.

What time did you go to bed last night?

11:00 pm.

Which musicians have most influenced your playing?

My dad primarily. Baker and Baron both had an influence on me, as well.

To date, what has been the highlight of your flute career?

Every new concert is the highlight, I think. I like to think I always get better.

What qualities do you think are most essential to musical excellence?

Curiosity, Commitment, Patience

Through the years, what is the most valuable lesson that the flute has taught you?

See last answer

What color is your toothbrush?

Before or after I eat chocolate?

What is your dream vacation?

Italy

What is the first thing you think of when you wake up in the morning?

I analyze any dreams.

If you were not a flutist, what would you be?

Writer or Painter.

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Amy Taylor, former student of Terri Sundberg and Claire Johnson, won a one year piccolo position with the Milwaukee Symphony.

Rachel Lopez, also a former student of Sundberg/Johnson, was a semi-finalist in the same audition.

Sarah Gill won the 2nd flute position with the Louisiana Philharmonic Orchestra.

Sara Selamberg won the South Central Division MTNA Woodwind Young Artist Competition. She will advance to the MTNA finals in Denver in late March.

Rebecca Weidman is 1st Prize Winner of the Kentucky Flute Society Young Artist Competition.

Karen Eichenger is a semi-finalist in the Frank Bowen Young Artist Competition in New Mexico.

Clare Carrasco is the recipient of a \$20,000 Toulouse Fellowship which she will use to pursue a Musicology PhD next year.

Festival Highlight

Renee Siebert, flutist with the New York Philharmonic will perform a recital Saturday at 10 AM in the Recital Hall.

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Patricia George Tip of the Day

Patricia George, contributor to Flute Talk Magazine and Flute Spa presenter and past Texas Flute Society guest artist, offers a 'tip of the day' on the National Flute Association Forum website. Check it out at <http://www.nfaonline.org/>

Breathing Out Stage Fright by Linda Dessau

You're stepping onto the stage, amidst opening night flurry and last minute stage directions. In the audience are the director you'd like to work with, the reviewer everyone listens to, and your first acting coach. The blood pumps in your ears, your heart is racing, and your throat is so dry you can't possibly speak your lines. Every muscle is tense and you want to run.

It's called the "fight or flight" response. It's also called stage fright. Stage fright comes in many different forms. For some, it's a nervous energy that disappears as soon as they begin performing, or a familiar sensation that's always under the surface but feels manageable most of the time. For others, it's so debilitating that they can't get through an audition to even be part of a performance.

Stage fright has huge repercussions to the health and well-being of the performer.

Dr. Louise Montello of Musicians Wellness, Inc. has worked with injured, blocked and anxious performers for many years, and has developed a rich set of tools that we can use in moments of stress and anxiety.

One of her most powerful techniques, from the Yoga tradition, is breath. Breath is a key link between the mind and the body. Our body's autonomic nervous system is made up of the parasympathetic nervous system (related to relaxation, creativity and awareness) and the sympathetic nervous system (related to analytical thinking and action). When we're in "fight or flight" mode, our sympathetic nervous systems are in charge, and our bodies, minds and emotions are locked into battle with an imaginary enemy (while our creative expression gets caught in the crossfire).

Deep breathing and the specific techniques that will be described in this article can reawaken your parasympathetic nervous system.

Note: In yogic breathing exercises, it's important to always breathe in and out through the nose.

1. Diaphragmatic breathing ("belly breathing")

Why? It allows you to move more air into your body and also to send more stale air out on the exhalation.

How? Practice this type of breathing while holding your hands on your belly, to feel it expand as you inhale, and contract as you exhale. Your back and sides should expand and contract as well. Watch a baby sleeping to get a really good demonstration of belly breathing.

2. Even breathing

Why? Will smooth out your breathing and help you to feel grounded.

How? Breathe in and out for the same number of counts.

3. Two-to-one breathing

Why? Since exhalation is associated with the parasympathetic nervous system (related to relaxation, creativity and awareness), long exhalations also help to induce relaxation. This exercise is helpful in times of great stress (i.e. auditions).

How? Breathe in for a certain number of counts, and then breathe out for twice as many counts (count evenly in your own time), pushing the breath out from the belly. (continued...)

4. Alternate nostril breathing

Why? By alternately breathing through our right nostril (connected to our sympathetic nervous system) and our left nostril (connected to our parasympathetic nervous system), we can balance our entire autonomic nervous system.

How? To prepare for this exercise, clear your nostrils by breathing in and out quickly several times in a row (another technique called "cleansing breath"). Now, fold the index finger and middle finger of the right hand into the palm, and use the thumb to close your right nostril and your ring finger to close your left nostril.

Begin by inhaling through both nostrils. Then breathe out through one nostril, while blocking the other, and then switch and breathe in through the other nostril.

After three complete breaths, exhale **without** switching sides, and do three more breaths. This means you're now inhaling on the opposite side that you started from.

Now rest and breathe deeply and evenly through both nostrils for a few minutes. Then repeat that cycle two more times (with a rest in between), so you've done three cycles in total.

You'll be amazed at the difference these simple breathing exercises can make, with a few short minutes of practice every day. Then, at times of stress, you'll have a valuable tool to support your performance, and all your creative dreams.

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Linda Dessau, the Self-Care Coach, helps artists enhance their creativity by addressing their unique self-care issues. Visit www.preparingforperformance.com for more help with performance anxiety.

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Welcome two new officers for
2008-2009

Tara Richter, President,
msclvr_10@hotmail.com, 817-605-0871

Mary Reyes, Vice President,
mtr613_@hotmail.com, 915-497-2421

A complete slate of officers will be listed
in the August 2008 newsletter.

Festival Highlight

Learn how to **Beatbox with Greg Pattillo**, Beatboxing flutist of YouTube. (Saturday at 9:00 AM in the Concert Hall.)

Festival Volunteers Needed

It takes the support, time and assistance of many to make our yearly Flute Festival a success. The Texas Flute Society is currently looking for volunteers. Opportunities include: Information Desk/Registration; Set up; Tear down; Room Monitors; Hospitality; Local Transportation of Guest Artist.

Attention Music Educators

The parents of your students would make great volunteers at the Flute Festival. Many parents will be traveling to the festival and can donate time while their child is enjoying all the fun activities we have to offer. If you have any questions or would like to send a list of volunteers, feel free to contact our TFS Volunteer Coordinators (see below).

If you would like to help, please contact Mary Reyes or Jennifer McElroy, TFS Volunteer Coordinators at:



Mary Reyes 915-497-2421
 972-956-8553
 mtr613@hotmail.com

Jennifer McElroy 214-693-9956
 maci@tx.rr.com

Festival Highlight

Don't miss the yoga and pilates classes (Friday at 5:00 PM and Saturday at 4:00 PM.) Wear comfortable clothing and bring a mat or towel. (Intermedia Theater)

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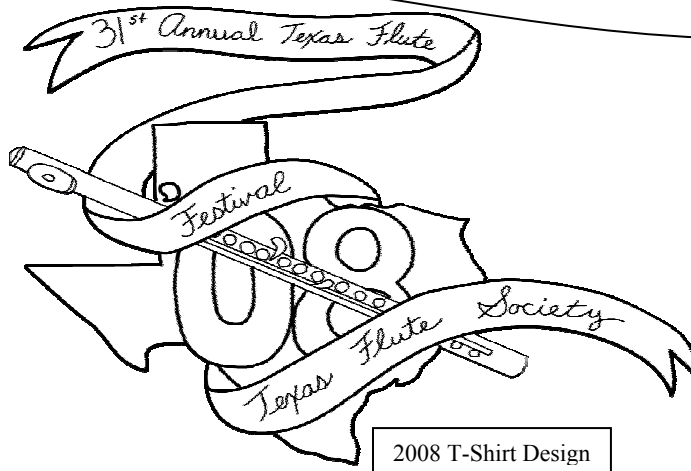
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IS IT FLUTIST OR FLAUTIST?

By Fenwick Smith

Countless times people have asked me whether I'm a flutist or a flautist. Since Americans usually pronounce flautist as if it were floutist, I sometimes protest that that I might flaunt my flute, but I would never flout it. Or if I'm in a contrarian mood I might suggest that, if a player of the lute is a lutanist, then I am, in fact, a flutanist. Puns aside, the short answer is that I'm not a flautist, but a flutist. A long answer follows, for those curious about the words we use and how they came to be.

The name of our instrument has its origins in Old French, where it appeared variously as flahuste, flahute, fleute, and flaute. This orthographic smorgasbord was borrowed into Middle English, which served up floute, flowte, floite, and floyte. The invention of movable type and the appearance of dictionaries eventually brought increasing standardization of spelling; in English, our familiar flute was well established by the mid 1500s.

Flutist came soon after; the first citation in the Oxford English Dictionary (OED) is dated 1603. Like flute, it has remained in use since that time - but not without challenges. The first, introduced in the mid-1600s, was flutenist. (You thought I was kidding?) It may have been modeled on the lute/lutanist pair, but these words actually have differing derivations, as evidenced by the A in lutanist. The similarity to lutanist apparently wasn't enough to prop up the awkward flutenist, and it had fallen into disuse by the end of the 1700s.

The next, and more successful challenge to flutist came in the mid 1800s. Some guardian of elevated tone seems to have decided that flutist sounded undignified. Casting about among familiar languages for a plausible substitute, our lexical revisionist snagged the Italian flautista, lopped off the final A, leaving an Italian noun with an English suffix: flautist. This macaronic mongrel fell pleasantly on English ears, and has since become standard usage in Britain. Interestingly, the OED's first citation is by an American, Nathaniel Hawthorne. The work cited is *The Marble Faun*, a romance set in Italy, where Hawthorne himself was living as he wrote it. He may have encountered the neologism in England, or perhaps he coined it himself - a grandiloquent American writing in Italy would seem a likely suspect. [Any Hawthorne scholars out there who can confirm - or refute - my hypothesis?]

By now it's clear to you that I prefer flutist over flautist for its authentic etymology, its long standing in the English language, and for its directness. But flautist becomes an even less desirable option when Americans, wanting not to sound highfalutin, pronounce it floutist instead of flautist: to flout means to show contempt for, to scoff at, to jeer, to be scornful - making "floutist" a unpleasant epithet indeed.

This introduces a curious fact. The modern Dutch verb fluiten has two principal meanings: to play the flute; and to mock or deride - that is, to flout. An exact parallel exists in English: flute and flout are both descended from the Old French flaute; the only difference between the English pair and the Dutch example is that the English flute and flout established themselves as distinct words during the 1500s. A similar parallel exists in German. One wonders how flute-playing came to have such unsavory associations - were flutists seen as so scornful and arrogant that they became the exemplar of such attitudes? Or did players of the flute, by pursuing such an effete and frivolous pastime, invite the scorn of others? Whatever the case may be, I would rather be called a flutist than risk such associations. (continued...)



Do you have submissions for the next newsletter?

Please send any congratulatory notes, flute events, and other newsworthy information to:

Dolores August

solored_august@yahoo.com

11 Submission deadline for the Summer Newsletter,
July 1, 2008

No discussion of flout is complete without at least a passing mention of flaunt. The two words are so often confused as to be in danger of dissolving into one another. Flaunt means to exhibit ostentatiously, to show off, to be gaudily in evidence. Another pleasing definition I came across is "to wave conspicuously in the air" (usually said of flags and banners). So the word is a handy one to have around, if only to describe the platform manner of certain flautists.

And as long as we're tracking down every member of the motley brood descended from flahuste, et al., what about that highfalutin (also highfaluting, highfaluten, hifalutin) a few paragraphs back? It means absurdly pretentious or pompous in writing or speech; most dictionaries say "origin obscure" and leave it at that. But the OED suggests it may be derived from a whimsical pronunciation of fluting. If that's the case, then this informal but vivid Americanism is another example of the persistent association of flute-playing with things frivolous or ostentatious.

The fact that flautist is standard usage in Britain need not deter Americans from choosing the better word. British English and American English are distinct species; it seems that flautist and flutist will remain among the many divergent usages that distinguish the two.

Fenwick Smith, Flute Festival Guest Artist, May 2007

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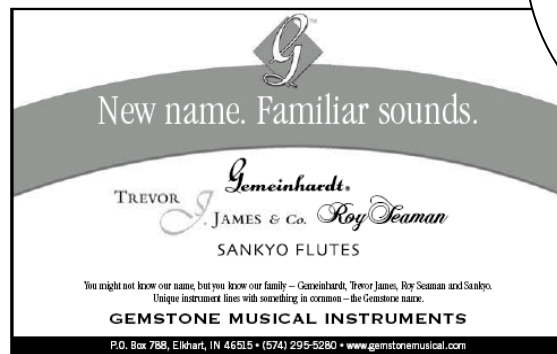
Festival Highlight

All guest artists will perform a Showcase Concert on Saturday at 5:00 PM in the Concert Hall.



Festival Highlight

Don't miss the premiere of Schocker's newly commissioned flute ensemble work, **Flutum Mysterium**, Saturday at noon in the Concert Hall.



Next Texas Flute Society Business Meeting

The next TFS business meeting is Saturday, April 19, 2008 at 3:00 PM, 2037 Fairmeadow, Richardson, TX 75080. We have an open door policy and welcome anyone who would like to attend. Please call Marilyn Arey 214-348-5047 if you have any questions, would like more information, or need directions.