

# TEXAS FLUTE SOCIETY NEWSLETTER Fall 2011

**Texas Flute Society Membership Application**  
**January 1, 2012 - December 31, 2012**

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**Please select from the following:**

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\$ \_\_\_\_\_ **Total Enclosed**

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- \_\_\_\_\_ Elementary      \_\_\_\_\_ Grades 7-9
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- \_\_\_\_\_ Adult

**Mail with appropriate payment to:**

Larry Bailey  
Texas Flute Society, Membership  
2553 Primrose Drive  
Richardson, TX 75082

**President** – Heidi Kay Begay  
 630-740-1337, heidikaybegay@gmail.com  
**Newsletter Editor** – Amanda Chavis  
 amandalchavis@gmail.com



**Fall 2011**

### Letter from the President



Greetings Flutists!

I hope you are finally enjoying the cooler weather as you prepare for marching competitions and All-Region auditions.

This year's NFA convention in Charlotte was fantastic! Over the four days, I had the opportunity to hear many outstanding flutists and flute choirs. I had the opportunity to connect with other flutists and make a lot of new friends. I tried some flutes and checked out the newly published music and am back with new information and ideas to share.

We are excited to be able to bring an outstanding artist to the DFW area. Please mark your calendars to reserve the date. On Saturday, November 12<sup>th</sup>, Sir James Galway will present a masterclass from 9:30 A.M. to 1:00 P.M. at Texas Christian University in Ed Landreth Hall. Please bring your flutes for there will be an hour-long workshop for all flutists to participate. For more information on this event, please check the TFS website ([www.texasflutesociety.org](http://www.texasflutesociety.org)).

Be sure to read the articles in this month's newsletter. We would all like to know a little more about our festival guest artists. You can read what David G. Weiss and Shauna Thompson had to say in our Spotlight Interview. Lastly, for those of you participating in the Texas All-State auditions, we have our annual All-Region Clinic set with clinician Francesca Arnone. It will be at Tarrant County College, Trinity River Campus on October 16<sup>th</sup> from 2:00 to 5:00 P.M. Check our website for more information.

Our largest event of the year, the 35<sup>th</sup> Annual Texas Flute Festival, will be May 17–19, 2012, at Texas Woman's University and the University of North Texas in Denton. Mark your calendars now. We will post more information about TFS events, submission for t-shirt designs and other opportunities on our website. There you will find application forms for the Myrna Brown Artist Competition, the Donna Marie Haire Competition, and the masterclass competitions with our 2012 festival guest artists.

Happy fluting!  
 Heidi Kay Begay

## Important Announcements...

The Texas Flute Society would like to thank **Maria Harman** (Vice President & Newsletter Editor) and **Angela Favazza** (Accompanist Coordinator) for their hard work and dedication! We wish you all the best in your future endeavors! Also, we would like to welcome **Lisa Phillips** (Silent Auction Coordinator), **Pamela Riley** (Volunteer & Registration Coordinator), **LeeAnne Thompson** (Fall Event Coordinator), and **Julee Kim Walker** (Publicity Coordinator) to their new roles with the TFS!

Don't miss these great interviews conducted by Mr. Don Bailey with this year's festival's Guest Artists:

Interview with Carol Wincenc: [http://donbailey.net/carol\\_wincenc.htm](http://donbailey.net/carol_wincenc.htm)

Interview with Mark Sparks: [http://donbailey.net/mark\\_sparks.htm](http://donbailey.net/mark_sparks.htm)

### TFS Announces the 2012 Flute Festival T-Shirt Design Competition

If you would like to see your original design on our festival t-shirts in May, please send an electronic copy of your design to [heidikaybegay@gmail.com](mailto:heidikaybegay@gmail.com) by Friday, January 6, 2012. Designs will be chosen by a vote of the board members at the January meeting.

Please be sure that somewhere within your design there are the words "Texas Flute Society", "2012", and "35<sup>th</sup> Annual Festival".

Designs will be printed in only one color, so please submit designs in black and white. Electronic designs may be created by computer or by scanning a hand-drawn design.

Please remember to include your contact information (name, phone number, and e-mail address) with your submission.

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**35<sup>th</sup> Annual Texas Flute Festival**  
**May 17-19, 2012**  
**Masterclass Competitions**  
**Recording Deadline: Postmarked by March 1, 2012**

**Orchestral Excerpts Masterclass**

Mark Sparks, principal flutist of the St. Louis Symphony. Open to ALL Ages.  
Performers will be considered at all age levels, based on their level of performance.

**Adult Solo Masterclass**

David G. Weiss, New York City-based performer and recording artist of ethnic woodwinds. Adult applicants only (high school graduate and up).

**High School Solo Masterclass**

Carol Wincenc, faculty member at both the Juilliard School of Music and Artist in Residence at Stony Brook University. High School applicants only.

**Junior High Solo Masterclass**

Shauna Kay Thompson, Grand Prize Winner of the 2011 Myrna Brown Artist Competition. Junior High School applicants only.

**Please note:** We will no longer be using tape recorders for the 2012 festival. If you would like your student's performance to be recorded, please bring your own recording device such as video camcorders, smart phones, laptops, etc.

For additional information on the festival masterclasses visit [www.texasflutesociety.org](http://www.texasflutesociety.org)  
or contact: Dr. Sarah Frisof, [sarahfrisof@gmail.com](mailto:sarahfrisof@gmail.com), 817.455.7577



## THREE THINGS I WISH I HAD KNOWN BEFORE STARTING A FLUTE PERFORMANCE MAJOR

By Kathryn Vinod

When I entered Southern Methodist University as a starry-eyed freshman flute performance major three years ago, I was incredibly excited to be able to play in an orchestra, something I hadn't been able to do in high school. I was looking forward to the whole college experience as well as being able to play my flute all day long. I was in for a huge adjustment. Let me share with you three things I wish I had known before heading off to college as a music major.

The first lesson I learned was that I had to practice at least four hours a day. Since high school (especially marching band in the fall) took so much of my day, I just practiced when I had the time. I would practice my region music or my solo and play for fun without trying to optimize what I did with my time. Flute teachers at the college level can easily tell when you don't practice. They give letter grades on what you actually accomplish during a semester. At the end of each semester, you have to perform for a jury of professors which is just like an oral final exam all by yourself. Since you will spend a lot of time in various rehearsals with not much time left, you have to make a plan of what you want to accomplish during your practice time and stick with it.

The second lesson I learned was that music requires serious work and is not just for fun anymore. In high school, band was an elective. If I didn't have time to practice no one would know because there were several other flutists in the section to carry the tune and I would still get a 100 on my report card. In college, practicing is your homework. Only one person is on each flute part. If you aren't prepared for a rehearsal, the entire ensemble including the conductor will know. Also, I learned music theory through my private lesson teachers in high school, one of them former TFS President, Christine Cleary. Since I didn't have tests on it, I enjoyed it but didn't take it too seriously. Music classes in college are the core of the program and everything that you learn later on builds off the introductory classes. Pay attention during your classes so you don't have to struggle or repeat them later.

The third and most intimidating lesson I learned was that I had to sing in front of other people. I had never sung in my life – not at school, church, anywhere. In college I had to sing not only for my private lesson teacher but for the entire aural skills class. Even though I just had to hit the pitches without the need for an operatic tone, it was still a struggle. Professors may ask you to do crazy things to get a point across. There is not really a way of escaping this. My word of advice is to prepare yourself for doing crazy things outside of your comfort zone as quickly as possible to maximize the learning opportunities that are coming your way.

It took me a while to learn these lessons but once I did I have to admit that being a flute performance major has been the most thrilling experience of my life. I have made some wonderful friends who have been supportive both in and out of the classroom. Being a music performance major has given me the opportunity to learn the skills required to handle a very rigorous and competitive learning as well as work environment.



## **Spotlight Interview:** *Shauna Kay Thompson*

### **How did you choose the flute?**

I chose the flute when picking out an instrument for my 6<sup>th</sup> grade beginner band class. My mother had played the flute in school and we had one at home. I think I started playing the flute so that my parents wouldn't have to spend money on a new instrument. That didn't last long!

### **What was your first flute?**

My first flute was a Selmer Signet that my mother had played in middle school.

### **Please tell us about any musical influences.**

My earliest musical influences were my parents. Neither of them are professionally trained musicians, but from the time I was born we sang all the time! They always encouraged music as a big part of my life whether it was piano lessons, guitar lessons, singing in a choir, attending musicals, or eventually flute lessons. I also grew-up attending a church where I first learned to read music and sing 4-part harmonies.

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

I took flute lessons from the time I was in 6<sup>th</sup> grade, but my first serious flute teacher was Ema Armanious in 10<sup>th</sup> grade in Houston. She gave me an incredible musical foundation and really made me believe that I could have a career in music. I then attended Texas Tech University where I got my BM with Lisa Garner Santa. Right now I am completing my DMA through the University of Cincinnati's College-Conservatory of Music where I study with Brad Garner. I also completed my MM at CCM. Lisa Garner Santa and Brad Garner have influenced me personally and professionally in more ways that I can even begin to list here!

### **What is a typical work day for you?**

The thing I love most about being a musician is that I never have a typical day! I am currently working on a couple classes and studying for qualifying exams for my doctorate. In September I am starting new jobs as the principal flute in the Evansville Philharmonic Orchestra and flute professor at the University of Evansville. I am excited to see what the days in Evansville hold for me!

### **Tell us what is in your CD/iPod player right now.**

My iPod is about half classical, half country music. I most recently listened to some Beethoven string quartets and a Keith Urban CD.

### **Who is your favorite composer?**

This is a question that I have never been able to answer because I like too many of them! Shostakovich and Prokofiev are some of my favorite composers to play in orchestra. I love all of the French flute music, Bach sonatas, and of course it's hard to beat Mozart!

### **Do you have a favorite flute piece/recording?**

James Galway's CD Music for My Friends was one of the first flute CDs I owned and it has always been one of my favorites.

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

I think that good listening skills, dedication, and above all patience are the most essential qualities of a good musician. You must be able to really listen with an honest ear to yourself and the incredible musicians around you, have the dedication to methodically practice your long tones, scales, and other exercises, and the patience to do it over and over again every day!

**How about some non-flute stuff:****If you could live anywhere in the world, where would it be?**

I was fortunate enough to visit Florence, Italy, last summer. I never wanted to leave and I think it would be an incredible place to live! I love that you are surrounded by some of the greatest art ever created all the time!

**What is the last book you read?**

I just finished *Oliver Twist* by Dickens.

**What is the best dish you can cook?**

I make a delicious Mexican lasagna.

**What is your favorite movie?**

Mr. Holland's Opus

**If you could play any other instrument, which would it be?**

I would love to know how to play the cello.



**Shauna Kay Thompson** is consortium instructor of flute at the University of Evansville and principal flute with the Evansville Philharmonic Orchestra. She is also a member of the Harlaxton Woodwind Quintet, resident faculty ensemble at the university. Originally from Houston, Texas, Shauna has vast experience as a teacher and performer. Shauna won the 26<sup>th</sup> annual Myrna Brown Competition with the Texas Flute Society and she is looking forward to returning to the 2012 festival as a guest artist. Shauna is also a laureate of many other competitions, including winning the Pittsburg Flute Club Young Artist competition and being selected as a finalist or semi-finalist in the National Flute Association's Young Artist competition, Frank Bowen, the Claude Monteaux competition, and MTNA.

An enthusiastic orchestral musician, Shauna has previously served as principal flute with the Lubbock Symphony Orchestra and second flute with the Midland Odessa Symphony Orchestra, as well as many other orchestras. She has also been fortunate to perform as a concerto soloist on multiple occasions with the Fort Bend Symphony, Symphony North of Houston, the HSPVA orchestra, and the Texas Tech University Symphony Orchestra. Shauna is currently working towards her Doctor of Musical Arts degree from the College-Conservatory of Music at the University of Cincinnati, where she previously served as the teaching assistant for the flute studio. She also earned her Master of Music degree in Flute Performance at CCM with Brad Garner and Bachelor of Music degree in Flute Performance at Texas Tech University with Lisa Garner Santa.



## Guest Artist Interview: David G. Weiss

Interviewed by: Heidi Kay Begay

### **Why did you choose to play the flute and what age did you begin your musical studies?**

My mother was a fine flutist, so I grew up with a lot of “flute” around the house. Both my parents are professional musicians, now retired. They started me on violin at 5 but I switched to flute around 7 or 8. I recall that I just liked playing it better.

### **Did you come from a musical family? Who else in your childhood and/or teenage years was a musical influence to you?**

Of course my flute teachers were a great influence, mainly Eric Graf and Andrew Lolya. Also Julius Baker, who was one of my mother’s teachers and was a close friend of the family. I also listened to jazz flutists Hubert Laws and Herbie Mann. I listened to a lot of Miles Davis and John Coltrane, rock, soul, and avant-garde music.

### **Who did you study with at the Manhattan School of Music? What was the flute curriculum like?**

My main teacher at school was Andrew Lolya. I also studied one year with Harold Bennett. The flute curriculum included all the standard repertoire along with plenty of orchestra, chamber music, etc. I also took several semesters of Harvey Sollberger’s contemporary flute class, which was very enlightening. I also played with the jazz big band the whole time I was at MSM. I played lead alto my senior year even though I was a flute major, and also studied sax and flute with noted studio musician Harvey Estrin – one of the best, and toughest, teachers I ever had.

### **When did you land your first professional music job?**

I was 23. I played with a production of the Broadway show “Barnum,” which toured the USA for a year.

### **How did your interest of ethnic flutes begin?**

In high school I had a theory teacher who studied traditional Japanese music. He introduced me to the shakuhachi. Another friend gave me a bamboo flute too, which helped introduce me to East Indian music.

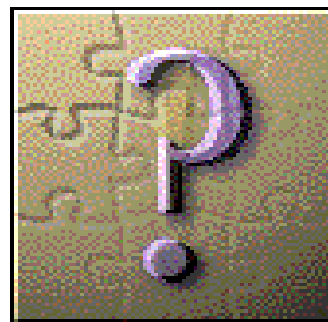
### **Has playing these ethnic flutes enlightened you to their culture(s) as a whole?**

In a small way, yes, but most of my time is spent just trying to make them work!



**You often are a co-composer for musical compositions. What musical studies leant yourself to be successful at this?**

I've been writing music and improvising since I was a kid. When I "co-write," it's usually because the principal composer/orchestrator is not familiar with the instruments I play. Basically, they let me figure out my part and it becomes incorporated into the project/composition.



**You have performed in many theatrical shows; the Lion King and Miss Saigon (to name a few). How did these opportunities arise?**

Since 1983 I have had about 13 Broadway shows of my own and substituted on over 30 others. I've lived in the NYC area since I was a kid. I also attended conservatory in NYC, so by the time I was in my early 20s I knew the people doing the work. When I was in school I worked for many community theater productions and learned a lot about playing Broadway shows from that experience.

For "Miss Saigon," I was well known as a flutist to the music production staff, but they also knew I had experience with Asian flutes, so I got the call. For "The Lion King," the contractor put the production team from Disney in touch with me. After an interview, an audition, and a pre-production workshop period, I was offered the job. This was all a year before we opened on Broadway.

**Do you have any advice for flutists who want to pursue a musical career in film, television, or theatrical shows?**

First, there is far less work than there used to be. Synths, outsourcing the music, and with other reasons have made for less opportunity. Also, there are a significant number of qualified players out there. So be forewarned – it's a difficult place to be steadily employed.

The flutists I know who are doing theater or recording in NY are all outstanding players. Who gets the call is often a question of the composer's or contractor's personal preference. There really is no "school" for doing this type of work, at least not one that I know of. Much of the work I do is outside classical training, though I draw upon that training all the time. Improvisation, transposition, comparative musicology and other concepts that are not the norm are things that I draw from often. Much of this knowledge I picked up myself along the way.



*Sherry Lee*

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**David G. Weiss** woodwinds/composer, performs on a wide variety of flutes and woodwinds from many parts of the world, including western flutes, saxes, and clarinets. Dave is best known for his association with Disney's "The Lion King", the Broadway musical, for which he served as co-composer and performer of the featured wooden flute and panpipe music. He has performed as a soloist on several hundred television commercials and programs, motion pictures, albums, and new media/internet projects. Many of these projects have gone on to win Tonys, Grammys, Emmys, an Oscar, Clios, and numerous Film Festival awards.

Dave has collaborated with, among others, the late Arif Mardin (noted producer for Atlantic Records); Will Ackerman (founder of Windam Hill); composers Carter Burwell, Mark Mancina, and Phillip Glass, as well as Oscar winning film composers Howard Shore and Rachel Portman.

As a NY freelancer, he has worked for the Metropolitan Opera, Phillip Glass Ensemble, American Symphony, New Jersey Symphony, and for approximately 50 Broadway musicals.

As a composer, his piece "O'Riley's Grave" - performed by the ensemble Aureole - was released on Koch Classics in 2007. He recently composed all the music for the 9 part TV series "Around the World in 70 Days" for German television, and is currently co-composing for the upcoming Nat Geo mini-series "Party Like A ...". He performed his "Ghost Of The Fitzgerald", for wood flute and computer, at the 2009 Flute Convention in NYC.

Dave has also been an enthusiastic user of synthesizers and recording technology since the 70s. He works out of his studio in Brooklyn NY, whitewoodmusic. He is a member of the American Federation of Musicians, Society Of Composers And Lyricists, Recording Musicians of America, and ASCAP.



**Highlighted credits include:**

Theater: "Miss Saigon," "Into The Woods," "Riverdance On Broadway"

Films: "Where The Wild Things Are," "The Alamo," "The Rookie"

Sundance award winning films: "No Way Out" and "Why We Fight"

The Hayden Planetarium Skyshow: "Journey To The Stars"

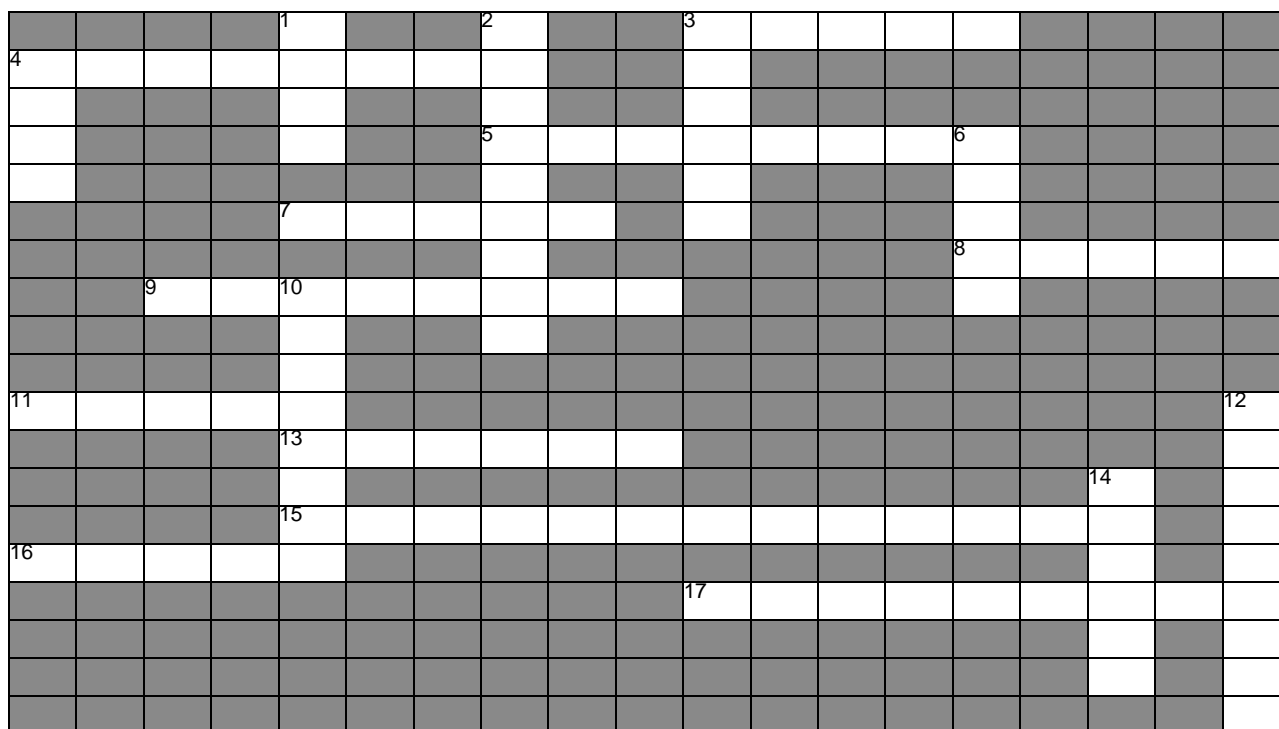
Oscar winning documentary: "The Last Mermaids"

Studies at Manhattan School of Music (B.Mus. Classical Flute Performance '81); Juilliard; Bowdoin College; and Hunter College.

David Weiss plays a Sheridan Gold Flute, Patrick Olwell Irish and Bamboo flutes, Michael Burke Pennywhistles, Chinese Flutes imported by Tim Liu, East Indian Bansuri made by Jeff Whittier, Panpipes imported by Beverly's Panpipes, Armenian Woodwinds from Ararat music.

More at <http://davidweissflute.net>

## CROSSWORD PUZZLE: MUSICAL TERMS



### ACROSS

3. Very slow, broad
4. An extended composition for a solo instrument and orchestra
5. Degrees of loudness or softness in music
7. Relative highness or lowness of a sound
8. Woodwind instrument, usually made of metal, with a high range, whose tone is produced by blowing across the edge of a mouth hole
9. An orchestral composition of from three to five distinct movements, each with its own theme(s) and its own development
11. A study; a piece designed to help a performer master specific technical difficulties
13. Ordered flow of music through time; the pattern of durations of notes and silences in music
15. Two numbers, one above the other, appearing at the beginning of a staff or the start of a piece, indicating the meter of the piece
16. Rate of speed, movement
17. Apparatus that produces ticking sounds or flashes of light at any desired constant speed

### DOWN

1. A pause or interval of silence between two tones
2. Leader of a performing group or musicians
3. Smooth, connected manner of performing a melody
4. Symbol placed at the beginning of the staff to show the exact pitch of notes placed on each line and space
6. In notation, a set of five horizontal lines between or on which notes are positioned
10. At a moderate tempo or rate of speed
12. Gradually louder
14. Series of single tones that add up to a recognizable whole

### WORD BANK: (Not all words are used within the puzzle.)

CONCERTO	LARGO	SYMPHONY	RHYTHM
CLEF	LEGATO	SONATA	TIME SIGNATURE
REST	DYNAMICS	STAFF	TEMPO
CONDUCTOR	PITCH	FLUTE	METRONOME
MODERATO	NOTE	ETUDE	MELODY
RECORDER	VIVACE	MAESTRO	CRESCENDO

## ANSWERS TO CROSSWORD PUZZLE

				<sup>1</sup> R				<sup>2</sup> C			<sup>3</sup> L	A	R	G	O				
<sup>4</sup> C	O	N	C	E	R	T	O			E									
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<sup>11</sup> E	T	U	D	E															<sup>12</sup> C
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				A											<sup>14</sup> M				E
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## Newsletter Submission Deadline & Guidelines:

- **Deadline** for submission to the next TFS newsletter is January 8, 2011.
- **Articles** may be submitted for consideration to be published in a future TFS newsletter. Submission does not guarantee publication.
- **Ads** for the sale of instruments/music/books (must be flute-related) - cost is \$25 for an ad the size of a business card (3.5 x 2 inches).
- **Memorials** for former/current members important to the flute community.
- **Ads** announcing the opening of a new flute studio are **NOT** allowed.

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