



TEXAS FLUTE SOCIETY NEWSLETTER Winter 2011

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Winter 2011

Letter from the President



Greetings Flutists!

As I write this letter, 2011 is coming to an end and I am making goals for 2012 and beyond. I cannot believe 2011 flew by so quickly!

This year we were fortunate to bring you a masterclass presented by Sir James Galway in addition to our All-Region clinic. I would like to thank Cami Jerez for scheduling our clinic and Dr. LeeAnne Thompson who served as the masterclass coordinator. I was quite pleased that both of these events were well attended and excited to hear so many fantastic flutists.

The Sir James Galway masterclass was held on Saturday, November 12, 2011, from 9:30 A.M. to 1:00 P.M. in Ed Landreth Hall on the campus of Texas Christian University with 165 flutists in attendance. Flutists from across Texas competed to perform at the masterclass. The three winners were Joann Lee (High School), Nicole Routhier (Undergraduate), and Sonia Candelaria (Adult/Graduate). For more masterclass details, please refer to the masterclass report in this newsletter.

Also included is an article by Carol Wincenc discussing her Andersen project in which she has added a second flute part to the 24 Etudes, Op. 15. Finally, we want to share as much information about our guest artists as possible so our Spotlight Interview will focus on Carol Wincenc and Mark Sparks this month.

Be sure to keep May 17 – 19, 2012, open on your calendar for the 35th Annual Texas Flute Festival. It will be an exciting weekend of events with guest artists Carol Wincenc, Mark Sparks, David G. Weiss, and Shauna Kay Thompson.

Another event to add to your calendar is the “Pampered Flutist” recital and silent auction. The auction and recital will take place on Friday, April 27, 2012, from 6:00 P.M. – 10:00 P.M. in the Fine Arts Building on the campus of the University of Texas at Arlington. Please contact the Silent Auction Coordinator, Dr. Lisa Phillips, with any questions regarding this event at (607) 731-3879 or lisaphillipsflute@gmail.com.

We will post more information about TFS events and other opportunities on our website at www.texasflutesociety.org.

Happy New Year!
Heidi Kay Begay

In this Issue

<i>Letter from the President.....</i>	<i>p.2</i>
<i>TFS 2011 Fall Event Report.....</i>	<i>p.3</i>
<i>Carol Wincenc Interview.....</i>	<i>p.4</i>
<i>Carol Wincenc article.....</i>	<i>p.7</i>
<i>Mark Sparks Interview.....</i>	<i>p.12</i>
<i>Puzzle.....</i>	<i>p.15</i>

Fall Event Report 2011

Masterclass Report

The masterclass with Sir James Galway was held on Saturday, November 12, 2011, from 9:30 A.M. to 1:00 P.M. in Texas Christian University's Ed Landreth Hall. The masterclass was well received and 165 flute enthusiasts attended this event. From the many flutists who competed, only three were chosen to perform. Three alternates were also identified. The winners were Joann Lee (High School), Nicole Routhier (Undergraduate), and Sonia Candelaria (Adult/Graduate). The three alternates were Pearl Rhee (High School), Caitlin Rose (Undergraduate), and Matthew Haire (Adult/Graduate).

Before and after the masterclass, attendees visited the exhibit tables. Carolyn Nussbaum Music Company and Conn-Selmer Flutes showcased Galway Spirit Flutes in addition to Galway sheet music. The masterclass began with a group warm-up of Moyse's *De La Sonorite* and scales where handouts were provided. Following the warm-up the three winners performed their pieces, which included Reinecke's Flute Concerto (Lee), Prokofiev's Flute Sonata (Routhier), and Nielsen's Flute Concerto (Candelaria). At the end of the masterclass, a raffle was held. Seventy-five participants entered to win either a pair of Dallas Wind Symphony tickets or a pair of Dallas Symphony Orchestra tickets.

The Texas Flute Society is extremely grateful to the masterclass sponsors, which included Texas Christian University, Carolyn Nussbaum Music Company, and Conn-Selmer Flutes.

All-Region Clinics 2011

This past fall, TFS hosted two all-region clinic events. Dr. Francesca Arnone, the newly appointed Professor of Flute at Baylor University, presented the first event, held in October on the campus of Tarrant County College in Fort Worth. Six performers were chosen for the event and each one played an excerpt of an etude. Following their performance, Dr. Arnone offered suggestions for improving their practice techniques, which would then greatly improve their audition performance. The class was wonderfully interactive with each attending person able to participate in the suggestions and strategies that Dr. Arnone offered to the performers.

The second all-region clinic was held in November and was formatted in the style of an audition. There were 35 participants for this mock audition. Each student performed excerpts of every etude in the manner of an audition. A panel of three judges gave written comments for each student and the class concluded with each judge offering some general, verbal comments as well.



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Spotlight Interview with Carol Wincenc

Why did you choose to play the flute?

The simplest answer is because I knew I could play in the band. This was in Williamsville, New York, a suburb of Buffalo, which had a superior school system and generous arts program. Also, I began my life in music in the womb, my father a celebrated symphony conductor and violinist and my mother a pianist.

Who is your favorite composer?

If I HAD to choose it would be J.S. Bach. But frankly I do not have a favorite as I find the creative output of so many extraordinary composers, from John Adams or Philip Glass to Schoenberg, Stravinsky, Schubert, Mendelssohn, Mozart, Beethoven or John Lennon, to name a few luminaries, to be STAGGERINGLY INSPIRING and something I could simply not live without!!

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

Again I do not have a favorite. I love all music too much. However, I have to say there are giants that loom in my experience as being rivetingly inspiring to play such as the Rouse Flute Concerto, the Lukas Foss Renaissance Concerto, solo flute works of Paul Schoenfield and Joan Tower, all written for me and now staples in the flute repertoire. Also, J.S. Bach's arias from the B Minor Mass or the St. Matthew Passion or the orchestral works of Stravinsky...too many to mention here!

What is the most valuable lesson that the flute has taught you?

The most valuable for me personally is the invitation to REMEMBER the BREATH...CONSCIOUSLY!! More and more as I play, I am so grateful that I play an instrument that requires an airstream for its sound production. Since I love to sing, the flute is the next best thing I could do to remember this possibility. Also the ease with which I can play extremely espressivo and cantabile; but I do love to play fast, too!!

What musician has had the largest influence on your playing?

Probably my father, Joseph Wincenc, who was my first teacher on the violin, but for life and musical skills as well he showed me how to practice consciously, always listening, and always repeating over and over again CONSCIOUSLY!!! This way I could achieve perfection or near perfection but always with the tonal colors in mind that were required by the composition I was playing in that moment, whether etudes, scales or solo repertoire. Also many other wondrous musicians like the Budapest String Quartet and Lukas Foss from my childhood. Right up to my current colleagues like Yoyo Ma and the Emerson String quartet, and my wonderful Trio Les Amies with Nancy Allen harpist and Cindy Phelps violist, both from the New York Philharmonic, as well as my beloved New York Woodwind Quintet where I teach at the Juilliard School. P.S. – All the hundreds of students that I have taught who have shown me so much about my own playing and way of playing.

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

1. To produce a ravishing sound, filled to the brim with various colors and guts!
2. An unshakeable rhythmic foundation...and even better to be able to dance as well – seriously—to be able to move to the music in a natural and graceful way from the core of one’s being. Rhythm is KING and rhythm is LAW.
3. A dazzling technique that is alive and not just mechanical.
4. The ability to communicate a “larger than life” personality, both on and off the stage, where appropriate. In other words having “a point of view” and being fearless in sharing that with the audience or in a one-on-one situation.
5. BEING COMFORTABLE SINGING and playing from a vocal point of view. Also being able to sing with impeccable intonation. Intonation is right up there with rhythmic integrity and stability.
6. Having a sense of humor, adaptability with all colleagues and students, diplomacy in the work place, compassion and above all else GRATITUDE and HUMILITY. There is always going to be someone better than you, and you will always be better than someone else. BUT it doesn’t matter, because for musical excellence to flourish, the artist must surrender to the fact that we are the servants to the music and we are in service to this art form that is so much greater than ourselves.
7. Taking care of ones health: Emotional, physical, spiritual, and intellectual health. Do other things other than music: Appreciate and be in nature, read and broaden your horizons, be informed, listen to all music (ethnic, jazz, spiritual, rock, all centuries of classical music, and don’t forget the Renaissance period and all the art works (fine arts) that are companions to sound.)

What have you learned from music that has helped you in other areas of life?

See above!!! But for certain it has taught me to surrender, and that I am powerless over so many things: the genius of legendary composers, a jury working with students and the challenge of trying to help them “get it”! But music is a superior and eternal art form and that perfection does exist in tonal sounds, and rhythmic vitality. Music has made me a vastly richer person because it provides a state of awe, and being awe-filled, I can ignite my creative powers and with creativity, I can learn to be a better problem solver overall.

If you could identify the moment in your life when you knew that you wanted to be a professional musician, what would that moment be?

Probably when I was 7 and a serious ballet student. I adored moving to the music, and knew I was in my most integrated self while moving to the music. Also watching my father on stage, coming on and off, waiting in the wings at Kleinhans Music Hall, home of the Buffalo Philharmonic. I was mesmerized. It was in the late 1950s.

If flute were your "first passion" in life, what would you say is your second?

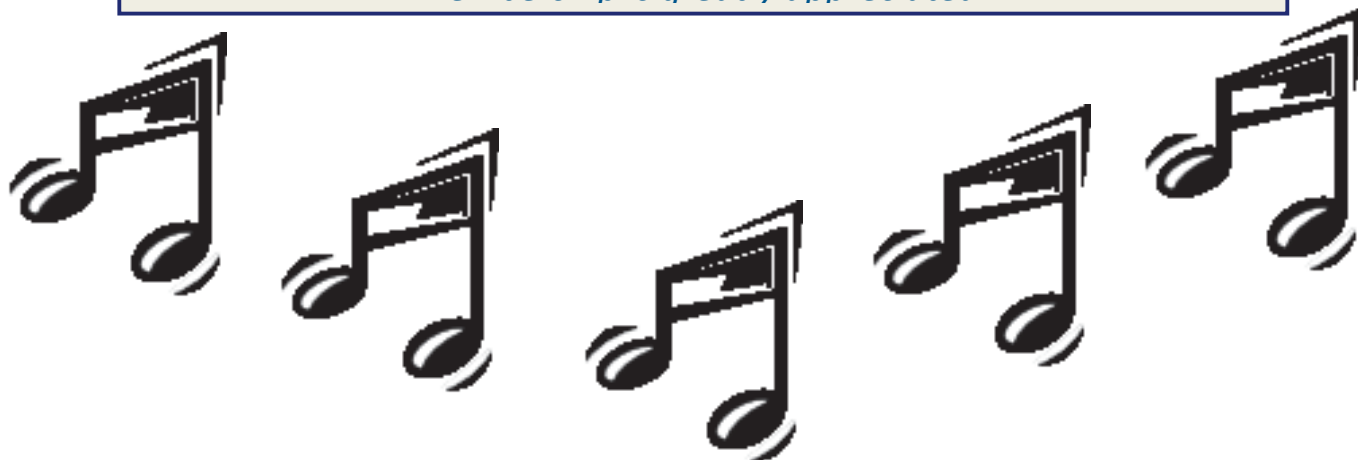
Flute is not my first passion by far. The numero uno passion is music, hiking, and trekking, especially in the high Rockies. Then comes string quartet repertoire, orchestral repertoire, swimming, and then somewhere after all this, the flute!!

Do you pursue any other arts, such as writing, painting or crafts?

I do like to write, but I like to sing, too. Also dancing, more specifically, folk dancing.



\$\$\$ \$\$\$ \$\$\$ TFS MEMBERSHIP DUES \$\$\$ \$\$\$ \$\$\$
It's that time of year again: Membership Renewal. If you've already paid your 2012 TFS Dues, thank you! If not, please refer to the form on page one of this newsletter, or online at www.texasflutesociety.org. Your prompt renewal of your membership is greatly appreciated.



Carol Wincenc and Her Newly Published Andersen 24 Etudes, Op. 15 for Flute with Second Flute Part

I recently finished a major project that significantly consumed my days and weeks this past spring. Having taught for over 40 years, I felt the need to create a new and refreshing approach to playing and teaching etudes. This culminated in my choosing the celebrated Andersen Op. 15 etudes, as a launching pad, in order to undertake such a task. Little did I know what I was getting myself into! But the fruits of my labors have resulted in a highly satisfying and successfully tested new edition published by Lauren Keiser Music Publishers, now available from many sources from the publisher directly, Flute World or Amazon, to name a few.

To give a little background, for over a century, the 24 Etudes, Op. 15 of Joachim Andersen have formed a much beloved and core component of the flute repertoire. Far from being pedantic exercises, the merit of these etudes lies in their powerful musical quality as well as their systematic approach to developing a complete technique. A renowned flutist, soloist, and teacher, Andersen turned to composing after suffering a debilitating paralysis of his tongue, which ended his international career as a virtuoso. A devoted pedagogue, he wrote over one hundred etudes for flute, most of them unpublished.

Throughout the many hours of work spent devising the second flute part, I became interested in Andersen the man. Through research and discovery, with the help of my brilliant colleague and master pianist/collaborator, Bryan Wagorn, I learned that Joachim's widow moved to New York City, and donated his scores and papers to the New York Public Library for the Performing Arts. Not only did we have access to Andersen's own copy of Op. 15, with his pencilled-in markings, but also to a manuscript fragment of Op. 15 Number 1, housed at the Pierpont Morgan Library, as depicted on the opening page of this new edition. Sifting through these materials offered us a unique glimpse into Andersen's personality: brilliant, creative, quirky, and humorous.

The idea for this edition has its foundation in the teachings of a pivotal mentor to me, the great French flutist Marcel Moyse, who as a young boy played for Andersen himself. In lessons, Moyse would accompany the student in these etudes by creating a counterpoint to the original study, and often vocally improvising melodies and or lyrics (most poignantly in Etude #3, whose first three melodic notes were for him, "Je t'aime...Oui, Je t'aime!").

In adding his second line, Moyse was able to underscore the harmonic, melodic, rhythmic structure and shape of the lines in a way which went far beyond any possible verbal explanation. This way, the student learned about rhythmic stability, phrasing, intonation, and quality of sound by playing with the master.

In this new edition of the 24 Etudes for Solo Flute, Op. 15, I not only wished to take Moyse's improvisations further but to immortalize my inspiring sessions with him, by creating a second flute part playable not only by the teacher (to assist in guiding the student in his or her development) but in some cases by a beginner student. The additional part can be a mere skeleton of the original (Numbers 3, 14), designed to propel the student's line forward, while in some, the part is characteristically akin but compositionally quite new (Numbers 6,18,24).

It is my hope that this edition will inspire the creativity of teacher and student alike, and in my using it with my Juilliard and Stony Brook students I can see that it is already leading to radiantly musical and fluidly brilliant flute playing! In fact, one of my Juilliard Freshman, Ji Weon Ryu, who won the NFA High School Young Artists Competition two years ago, can hardly wait to do her etudes for me in this new version! She says each week, as soon as she enters the door, "Ms. Wincenc, can we do the etudes right now, first thing?" For me to see this kind of eagerness with etude work is so exciting and inspiring. I felt that same way when I worked with Moyses, but now there is a concrete melodic accompaniment written out that solves the frustration I felt in trying to pick out and play the melodic line in these richly harmonized etudes.

I now feel the urge to continue this same process with other adored etudes, and of course the other nearly 100 Andersen unpublished etudes in the Lincoln Center Performing Arts Public Library are awaiting my exploration. Would anyone care to join me?!



•••••
 • **Carol Wincenc** was First Prize Winner of the Walter W. Naumburg Solo Flute Competition.
 • She has appeared as a soloist with such ensembles as the Chicago, Saint Louis, Atlanta and
 • London Symphonies; the BBC and Buffalo Philharmonics, the Saint Paul and Stuttgart
 • Chamber Orchestras, and the New York Woodwind Quintet. She has performed in the Mostly
 • Mozart Festival and the music festivals in Aldeburgh, Budapest, Frankfurt, Santa Fe, Spoleto
 • and Marlboro.

• Ms. Wincenc has premiered numerous works written for her by many of today's most
 • prominent composers, including Christopher Rouse, Henryk Gorecki, Lukas Foss, Peter
 • Schickele, Joan Tower and Tobias Picker. She has recorded for Nonesuch, London/Decca,
 • Deutsche Grammophon, and Telarc.

• As a result of her fascination with the flute family, Ms. Wincenc created and directed a series
 • of International Flute Festivals in St. Paul, Minn, featuring such diverse artists as Jean-Pierre
 • Rampal, Herbie Mann and the American Indian flutist R. Carlos Nakai. Carl Fischer is
 • publishing a series of Carol Wincenc Signature Editions, featuring her favorite flute repertoire.
 • Carol Wincenc is faculty at the Juilliard School and SUNY Stony Brook.

Etude No. 3, Andersen 24 Etudes Op. 15 for Flute with Second Flute Part, by Carol Wincenc

8

No. 3 - G Major

Allegro con brio $\text{♩} = 48$

51 *mf* *p* *f*

56 *ff* *dim.*

61 *p*

66 *mf* *cresc.*

72 *p*

77

82 *pp* *cresc. poco a poco*

87 *cresc.*

92 *f*

97 *mf* *f*

102 *f*

Detailed description: This page contains ten staves of musical notation for a single melodic line. The music is written in a treble clef with a key signature of one sharp (F#). The notation includes various dynamics such as *mf*, *p*, *f*, *ff*, *pp*, *dim.*, and *cresc.*. The piece features a variety of rhythmic patterns, including eighth and sixteenth notes, often grouped with slurs and accents. The dynamics fluctuate throughout, creating a sense of movement and intensity. The final measure (102) ends with a strong *f* dynamic.

No. 3 - G Major

Allegro con brio $\text{♩} = 48$

p con garbo \leftarrow *mf cresc.* \longrightarrow *p*

11 \leftarrow \longrightarrow \longrightarrow *pp* *cresc. poco a poco*

21 \leftarrow \longrightarrow *p* \leftarrow \longrightarrow *f*

31 *ff* \leftarrow \longrightarrow *p* \leftarrow \longrightarrow *pp* \leftarrow \longrightarrow *f*

45 \leftarrow \longrightarrow *p* \leftarrow \longrightarrow *p* \leftarrow \longrightarrow *mf* \leftarrow \longrightarrow *p* \leftarrow

55 *f* \leftarrow \longrightarrow \leftarrow \longrightarrow *ff* *p* \leftarrow \longrightarrow \leftarrow \longrightarrow

68 \leftarrow \longrightarrow *mf cresc.* \leftarrow \longrightarrow *p*

77 \leftarrow \longrightarrow \leftarrow \longrightarrow *pp* *cresc. poco a poco*

87 *cresc.* \leftarrow \longrightarrow *f*

97 *mf* \leftarrow \longrightarrow *f* \leftarrow \longrightarrow *f*

Digital and photographic copying of this page is illegal.

Spotlight Interview with Mark Sparks

How did you choose the flute?

It looked shiny in the display at the store. The energy in there was great, and I was drawn to it. Besides when they opened the case it smelled really good.

What was your first flute?

It was an Armstrong and I wish I had never sold it.

Please tell us about any musical influences.

There have been many. My Dad sang tenor in the Robert Shaw Chamber Chorus in Cleveland. He used to sing beautifully and he was a virtuoso whistler. He whistled almost constantly throughout my childhood. Once he took me to hear Buddy Rich, the great jazz drummer, and I was blown away. Later I played under Leonard Bernstein at Tanglewood, which was completely unforgettable. After the concert he hugged me so hard that it bent my glasses and they were never the same, so I had a souvenir. He also hung out with us at the party until the wee hours. What a party animal!

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

My major teacher was Robert Willoughby at Oberlin. He is turning 90 this year and still teaches at Longy. He is a remarkable person, and really knows his stuff. Jacob Berg was also very special. He was a unique player who had great respect for tone and had a kind of spiritual aspect to making music. Ransom Wilson was a great inspiration, though I only studied with him for a short time, and I had one lesson with Timothy Day, which benefited my playing forever. Jan Gippo gave me a strong push. I am always indebted to Josef Juhos my very first teacher, at Cleveland Institute Prep. Sadly, I just learned that he passed away.



What is a typical workday for you?

Rehearsal in the morning, so I have a small warm-up at around 8:30. Sometimes we have afternoon services too. I am usually done with orchestra and teaching by 4 or so. Then any cool stuff can happen!

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

I am listening to a lot of Radiohead. Great harmony and so much character.

Who is your favorite composer?

Lately I am into Debussy. As Victor Borge said, "I know two pieces. One is Claire de Lune, and the other one isn't!"

Do you have a favorite flute piece/recording?

The Galway/Agerich Franck Sonata is one of my all time favorites. I also love Samuel Coles, but I listen to great artists on other instruments mostly, or great vocalists.

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

Patience and humility.

Through the years, what has been the most valuable lesson that music has taught you?

I am hard to teach, but I am making progress with patience. Also that emotion can obscure wisdom.

Do you have any amusing early career stories you would like to share?

Once in Beethoven 4 I got the g-sharp key all tangled up in my tiepin chain. Since the first movement is fast, while I was trying to free the instrument, I missed a big chunk of the exposition. I tried not to struggle too insanely but it took quite a bit of maneuvering to get it out. It must have looked hilarious!

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

Phuket, Thailand

What is the last book you read?

The Dogs of Riga by Henning Mankell

What is the best dish you can cook?

French style chicken and veg in a pot

What is your favorite movie?

Cinema Paradiso

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

Piano



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Appointed Principal Flute of the St. Louis Symphony Orchestra in 2000, acclaimed for his colorful tone and spirited phrasing, **Mark Sparks** has firmly established himself as a leading American orchestral flutist and teacher. He has performed in both solo and ensemble roles in the United States, Europe, South America, and Asia with numerous orchestras, including guest appearances with the New York Philharmonic, Cincinnati Symphony, and Detroit Symphony Orchestra. In addition, Mr. Sparks was Associate Principal Flute with the Baltimore Symphony under David Zinman. Mr. Sparks has also performed as Principal Flute of the San Antonio Symphony, Memphis Symphony, and Canton Symphony. He began his career in Venezuela with the Caracas Philharmonic.

An enthusiastic teacher, Mr. Sparks maintains a private studio in St. Louis. He is a former full-time faculty member of the Peabody Institute, and has presented Master Classes and recitals in the U.S. and abroad.

Mr. Sparks can be heard on solo albums for the Summit label, as well as the St. Louis Symphony's recent releases, and with other orchestras on the Telarc, Decca, and Sony labels. He has been interviewed by numerous publications, including Time magazine, and in various trade publications, for which he has also published performance articles. He is featured in Windplayer magazine's feature on the nation's top 10 principal flutists, and is included with distinguished colleagues in the book 101 Inspirational Stories from the World's Best Flute Players.

Newsletter Submission Deadline & Guidelines:

- **Deadline** for submission to the next TFS newsletter is February 17, 2012.
- **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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