

TEXAS FLUTE SOCIETY NEWSLETTER WINTER 2013

*Texas Flute Society
Individual Membership Application
January 1, 2014- December 31, 2014*

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Choose One:

- _____ New Member
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Mail with appropriate payment to:

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

To renew/apply and pay online:

Click the Membership Applications link on our home page at www.texasflutesociety.org.

Please select from the following:

- _____ \$10.00 Student – Grades K-12
_____ \$10.00 College – Undergraduate
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_____ \$25.00 Adult/Teacher/Professional
_____ \$35.00 Sustaining Member
(Sustaining members will receive special recognition in the festival program book)
_____ \$500.00 Life Member

\$ _____ Total Enclosed

If you are a teacher, please check all the categories you instruct:

- ___ Elementary ___ Grades 7-9
___ Grades 10-12 ___ College/ University
___ Adult

Teaching Locale: _____

Date: _____

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Notice to all TFS Members: Dues are due!

Happy New Year everyone! It's time to renew your membership!

Please remember to mail in the application on the first page with a check, or you can now renew your membership online through Paypal by clicking [here](#), or by clicking the Membership Applications link from our home page at www.texasflutesociety.org.

Thank you for your contribution. We're looking forward to an exciting, event filled year!

Letter from the President

Greetings! It has been a very busy Fall full of inspirational performances and informative clinics for the Texas Flute Society. Everyone from high school flutists to amateurs and professionals had a part in this Fall's events.

The 2nd Annual Members' Recital took place on November 2nd at the Frisco School of Music. Gladys Bowie-Young enchanted audiences with the classic favorite, Gluck's *Minuet and Dance of the Blessed Spirits*, while Matthew Haire made a new crowd favorite with his incredible performance of Geraedts' *Sonatina*. Ronda Winter-Eldridge shared her arrangement of Piazzolla's *Milonga Sin Palabras* with the audience. The gorgeous, haunting melody of the piece was further enhanced by Ronda's scoring of the piece for alto flute. Lea Hart gave a sensitive, nuanced performance of Naudot's *Two Arias in Rondeau*, and Caitlin Rose captivated the audience with her performance of Doppler's *Airs Valaques*. The program ended on a high note (literally!!) with Rebecca Simonfalvi's energetic performance of two movements from Foss' *Three American Pieces*. This is my fourth year living in Texas, and the talent in this area still never ceases to amaze me. I cannot wait to hear the performers at next year's Members' Recital! Did you miss your opportunity to perform at this year's recital? Stay tuned for information about next year's event. Can't wait for next year? Apply for one (or more!) of our competitions for your chance to perform at the 2014 Texas Flute Festival!



Dr. Dennette McDermott, flute professor at Northwestern State University of Louisiana, gave a clinic to local high school flutists at Highland Park High School in Dallas on November 9th. She helped students develop practice strategies to prepare for their 4A/5A All-Region auditions. Through chunking, regrouping, and changing rhythms students left motivated to spend their final weeks before the audition practicing patiently and mindfully.

While Dr. McDermott's clinic helped students prepare for practicing the musical aspect of their All-Region audition, the second TFS sponsored All-Region clinic, held at Timber Creek High School in Fort Worth on November 16th, assisted students in preparing for the performance aspect of the audition. Through a mock audition format, students were able to experience the audition process, discover ways to handle themselves under pressure, and gain inspiration and ideas from other students' performances. A panel of local flutists, Dr. Ellen Kaner, Dr. Bethany Padgett, and Michelle Ross gave each student brief comments on their performances and advice for what to practice in their final days before the audition.

Although Texas is cooling down with freezing temperatures and ice storms, things are only just heating up with the Texas Flute Society. The Spring will be just as busy.

- Laurel Zucker will be performing a recital of her own works along with works by African-American composers at the Langdon Center in Granbury on February 8th at 7:30 PM. Tickets for TFS members are \$8, while tickets for non-members are \$10. Keep reading for more details! Ms. Zucker will also be presenting a masterclass at the Langdon Center from 4:00 PM until 6:00 PM. General Admission for the masterclass will be \$6, while the fee is \$5 for TFS members.
- The 37th Annual Flute Festival featuring guest artists Jean Ferrandis, Lisa Garner Santa, John Thorne, and Brittney Balkcom will be May 15th – 17th at the University of North Texas. The deadlines for the Myrna Brown Competition, Donna Marie Haire Competition, and the competitions to perform in masterclasses with each guest artist are fast approaching. Please visit our website, www.texasflutesociety.org, for an application and more details.

Best wishes,
Lisa Phillips

The Texas Flute Society proudly presents:
Laurel Zucker, flutist and composer



A recital featuring African American composers in addition to her own works including the premiere of Zucker's "Andante for four flutes, piccolo, alto flute, and bass flute"

Saturday, February 8, 2014

7:30 PM

Langdon Center

308 E Bridge Street

Granbury, TX 76048

Tickets will be sold at the door

\$10 – General Admission

\$8 – Texas Flute Society Members

A masterclass with Ms. Zucker will also take place at the Langdon Center from 4:00 – 6:00 PM. Tickets are \$6 for General Admission and \$5 for TFS Members.

A reception will take place following the recital at the art gallery next door with refreshments and a collection of fabric art on display created by local artist, Peggy DeLaVergne

Gramophone Magazine describes Ms. Zucker's flute playing as "as polished and gratifying as Rampal and Galway. Zucker's interpretations are splendid all round. Her tone is airy and sweet, her virtuosity graceful."

With 49 CD releases available on Cantilena Records, Ms. Zucker can be heard regularly on worldwide classical radio stations. In 2006 Ms. Zucker received THE BEST CLASSICAL SOLO INSTRUMENTAL ALBUM OF THE YEAR 2006 from The Just Plain Folks Awards. In 1978 she won Artists International Competition and gave her Carnegie Recital Hall Debut. Her first performances in Carnegie Hall and Kennedy Center were at the age of 16 performing 1st flute in the Alexander Schneider's Orchestra. She has performed many times in Carnegie Hall, Kennedy Center, Alice Tully Hall, Avery Fisher Hall, Mondavi Center, etc. As a concerto soloist she has been featured with the American Symphony Orchestra, InterHarmony Orchestra of Italy, Erkel Chamber Orchestra of Budapest, The Orchestra of New York, Gold Country Orchestra, Merced Symphony, Sacramento Philharmonic, Arlington Symphony, and toured with Sumara Orchestra of Russia. As an active chamber artist she has performed with the Marlboro Festival and Tour, Harvard Chamber Players, Music Fest of Arizona, Music in the Mountains, UC Davis Chamber Players, Wet Ink Festival, Chamber Music Alive!, InterHarmony Festival in Italy.

As an active performer and supporter of the flute community, Ms. Zucker has been a guest performer/teacher at the New York Flute Club, The Portland Flute Society, The Houston Flute Society, Los Angeles Flute Club, Texas Flute Festival, North Carolina School of the Arts and the National Flute Association Convention. As Professor of Flute at California State University in Sacramento since 1988, Ms. Zucker received the 1998 President's Award for Creative and Scholarly Research, the 1998 and 2000 Creative Research Awards, and 1989 Professional Promise Award and a 2012 UEI travel grant. Most recently Ms. Zucker is the recipient of the 2013 Creative and Scholarly Research Award for California State University!

Since 2006 Ms. Zucker's travels throughout Central and South American and the Middle East have inspired her to compose an extensive variety of chamber music both jazz and classical. Three new CD releases representing a variety of her compositions: A Night in Quito for Flute and Jazz Piano Trio and Soundscapes of the Americas and Journeys are now available at fine stores online. And now Available 2012, A Walk in the Rain for Flute and Harp CD release featuring Laurel and Susan Jolles. Her compositions are published by Cantilena Records Publications, Clear Note Publications, Lyra International, Subito Music and Bourne Music Company and are recorded on Cantilena Records.

Ms. Zucker graduated from Juilliard where she studied with Samuel Baron for 3 years; with Paula Robison for two years at New England Conservatory of Music; and privately with Marcel Moyse and Julius Baker. Ms. Zucker holds a Masters in Music Composition from New York University.

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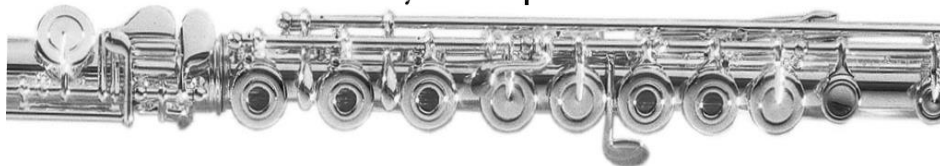
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Festival Competitions

Are you interested in performing for an audience at the 2014 Texas Flute Festival? Be sure to apply to one of the Festival Competitions for your chance!

Masterclass Competitions

There are four competitions to win the opportunity to play in a masterclass for a Guest Artist at the Flute Festival. Recordings are due on March 1, 2014. For more information and an application please visit our website (www.texasflutesociety.org) or contact Dr. Julee Kim Walker at juleekimwalker@gmail.com. Applications and recordings for the Masterclass Competitions may also be submitted online this year! Please visit our website for more details. The competitions are as follows:

Orchestral Excerpt Masterclass with John Thorne

Who can apply: Anyone!!

Required recording repertoire: Two contrasting orchestral excerpts of choice

College and Adult Solo Masterclass with Jean Ferrandis

Who can apply: High school graduates and up

Required recording repertoire: Any flute solo of your choice

High School Solo Masterclass with Lisa Garner Santa

Who can apply: Current high school students (Grades 9-12)

Required recording repertoire: Any flute solo of your choice

Junior High School Solo Masterclass with Brittney Balkcom

Who can apply: Current junior high school students (Grades 8 and below)

Required recording repertoire: Any flute solo of your choice

29th Annual Myrna W. Brown Artist Competition

The Myrna W. Brown Artist Competition is held in conjunction with the Texas Flute Festival May 15-16, 2014. Applications and requirements are available on the TFS website (www.texasflutesociety.org) or by contacting Pam Adams at padamsflute@yahoo.com or Debbie Ragsdale at debrags@hotmail.com.

Who can apply: Anyone. There is no age limit for this competition!

Prizes: First Prize - \$1,200; Second - \$500; Third - \$250

Required recording repertoire: Caprice #29, Op. 107 – Sigfrid Karg-Elert and Sarabande from Partita in A Minor for Flute Alone BWV 1013 (no repeats) – J.S. Bach

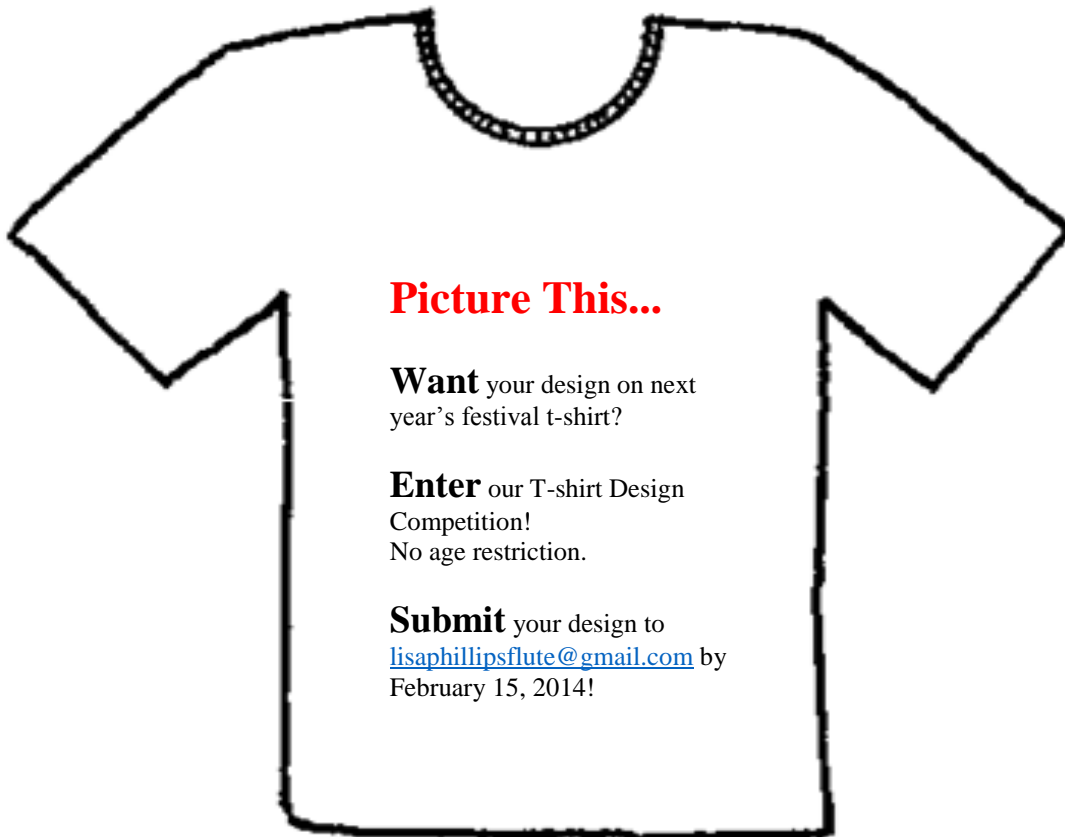
3rd Annual Donna Marie Haire Young Artist Competition for School Age Flutists

The Donna Marie Haire Young Artist Competition for school age flutists will be held in conjunction with the Texas Flute Festival on May 17, 2014. Applications and requirements are available on the TFS website (www.texasflutesociety.org) or by contacting the Haire Competition Coordinator, Francesca Arnone at Francesca_Arnone@baylor.edu.

Who can apply: All school age flutists who will graduate high school during or after the 2013-2014 school year

Prizes: First - \$1,000 and Second - \$500

Required recording repertoire: Mozart – Concerto in G Major, K. 313, mvt. 1 (exposition only, measures 31-91; without accompaniment; please include all rests) and Debussy – Syrinx



Honoring the Past, Nurturing the Future

An interview with John Thorne

By Meret Bitticks

After twenty years with Houston Symphony Orchestra, flutist John Thorne is pursuing a “second act” as a flute professor at Northwestern University. Introduced to the flute by his babysitter when he was eight, Mr. Thorne received his early music education through public schools in Westchester County outside New York City, and later as a student at the Pre-College Division of the Julliard School (where his mother taught in the theatre department). Growing up near New York City enabled him to hear concerts and observe master classes by flutists such as Jean-Pierre Rampal, Julius Baker, and Paula Robison. At age eleven, he heard a recording of Julius Baker and knew he wanted to be able to play with that sound. He went on to study with Baker and John Krell at the Curtis Institute and later privately with Anne Diener Zentner in Los Angeles, where she was the principal flute of the Los Angeles Philharmonic.



I’ve heard Baker students say that he taught mostly by example. What was your experience?

While Julius was very intelligent, he was not the most verbal of teachers. He definitely knew how and what he was doing. I always felt that he could have explained what he was doing. He just didn’t want or choose to explain things to his students. Watching him play, especially the way he held the instrument and the way he produced his tone, was very influential to me.

Baker’s technical expertise was amazing. He was like a good athlete with an intuitive, natural approach to the instrument. Julius wasn’t one to analyze his own playing like William Incaid was able to do so effectively. Baker practiced until it flowed naturally and sounded the way he wanted it to sound, which was apparent in the ease of his playing. Baker worked very hard, practicing many hours until it became part of his body.

On the other hand, you seem to really have considered how to articulate the mechanics of playing.

It all comes from John Krell and Anne Diener Zentner. They have had the greatest impact on me as a musician and as a teacher. Baker was a great flutist, but Krell was a great teacher and piccolo player. My approach to teaching and phrasing comes from John Krell and Anne Zentner.

However, my approach to tone comes from Baker. Hopefully my teaching is a combination of the three of them.

What from the Kincaid traditions do you hope to pass on to your students?

William Kincaid is perhaps the most significant American pedagogue of the Twentieth Century. Through his teaching and playing, he influenced an entire generation of flutists, particularly in his approach to phrasing.

An example would be his grouping of four sixteenth notes as 2-3-4-1 verses 1-2-3-4. He oriented his phrasing towards the arrival or culmination of the phrase, not the departure. He analyzed or culmination of the phrase, not the departure. He analyzed and explained to his students how to support the line, not just through volume, but also through intensity of the air. Most phrases have forward momentum and then a release of that momentum or tension which listeners will intuitively understand, even if they haven't listened to a lot of classical music. They can intuitively relate to the tension and the release of tension within a phrase.

Kincaid's approach to phrasing, as well as his work with Leopold Stokowski (former Music Director of the Philadelphia Orchestra) and Marcel Tabuteau (former Principal Oboe of the Philadelphia Orchestra) helped establish what was used to be known as the Philadelphia sound. In his book, *Kincaidiana*, John Krell explains this school of playing in great detail.

Who else has influenced your playing and teaching?

I learned so much from Christoph Eschenbach while he was music director of the Houston Symphony. Christoph always had a point of view and a very personal interpretation of each piece. He was not afraid to be expressive in his interpretations and he was also not afraid to take risks. He was very encouraging and supportive of his musicians. He wasn't worried about someone making a mistake, but instead wanted his musicians to feel free. From Christoph, I learned to be generous with an audience. It is so important to give of yourself and be willing to be vulnerable onstage. I believe that the "bullet proof" performer that orchestras so often prize aren't always the most interesting performers for an audience to listen to.

How do you help students develop as a performer and pass on what you earned from Krell, Baker and Eschenbach in your own teaching?

For each student it's different. You're looking to help them find who they are as a performer. There are a lot of technical issues to straighten out first: posture, hand position, embouchure, use of air, vibrato, articulation, etc. These are the skills we need in order to have full command of the instrument. They also allow us to express ourselves musically. My main goal is not just technical competence, but to help students learn how to communicate with an audience and express themselves; to help them develop who they are as a performer and as a musician. After all, the goal of the teacher is to become obsolete.

You've taught at universities before, what do you look for in prospective students?

Basically I am looking for potential, which is a certain affinity for the instrument and for expressing oneself through the flute. For all of us, there are always skills to work on and improve, whether we are 18 or 88. In young players, I look for a good rhythmic sense, awareness of pitch, command of the instrument, and the ability to be expressive.

I also look for someone who will make the studio a happy and cohesive group.. We learn the most from our colleagues, and I encourage a spirit of collaboration. The idea that you're competing against other members of the studio is just not healthy. How someone else plays has no bearing on how we play or perform ourselves. It is important to learn from what someone else does well. The competition is within us as we seek to play our best.

There's certainly a long history of great flute pedagogy at Northwestern. Do you have any goals for the program?

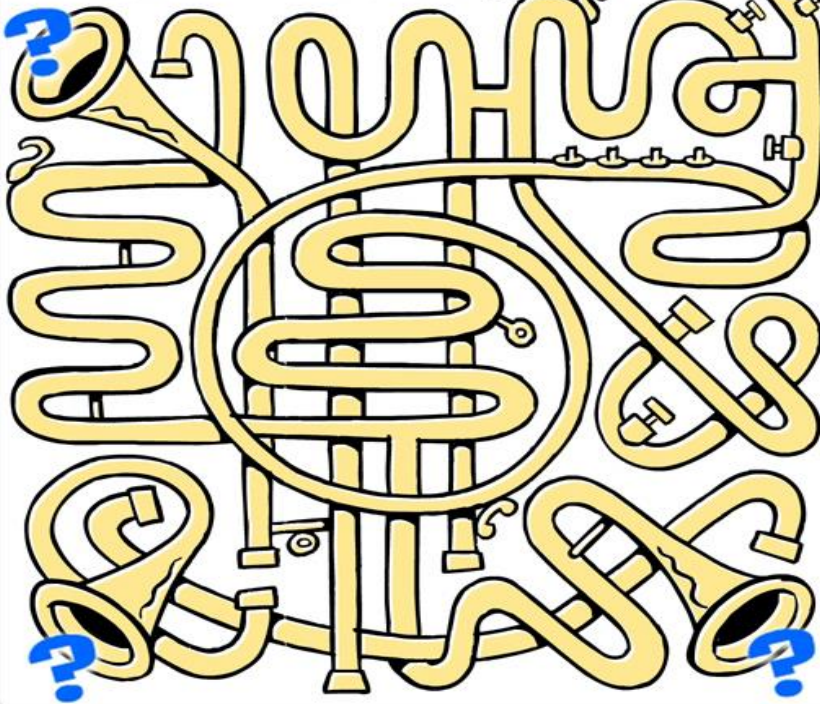
Overall, I hope to continue to build upon the great flute studio that Wally Kujala, along with Dick Graef, have established at Northwestern University. My goal in my own teaching is to take the training I received from Julius Baker, which was mostly focused on execution, and apply that to John Krell and Anne Zentner's teaching regarding expression, phrasing, and communicating with an audience. I hope to pass on what I have learned from them for the next generation to build upon.

In addition, I've put into place some new initiatives. We built a new website (northwesternflutes.com) which is a great resource for prospective students. The website was built by one of the graduate assistants, Lisa Meyerhoer, and she did a great job. We starting having a studio recital once a quarter where all the members of the studio perform. I also added an orchestral excerpts class, where each week we study either two standard excerpts or an entire work, such as *Daphnis and Chloe*. For pieces like *Daphnis*, we play through the entire Second Suite as a section, so that the students have an opportunity to learn how the flute parts fit together as a whole.

I also try to bring in one or two guest artists each quarter. This [past] year Leone Buyse, Mathieu Dufour, Marianne Gedigian, and Stephanie Mortimore have given masterclasses at Northwestern. All the flute masterclasses are free to the public and open to the flute community.

Musical Maze

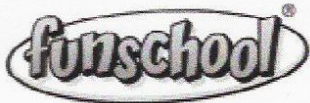
The musician blows in one end, and the music comes out the other. Try to follow the twists and turns of the crazy brass tubes to see which end the music will emerge!



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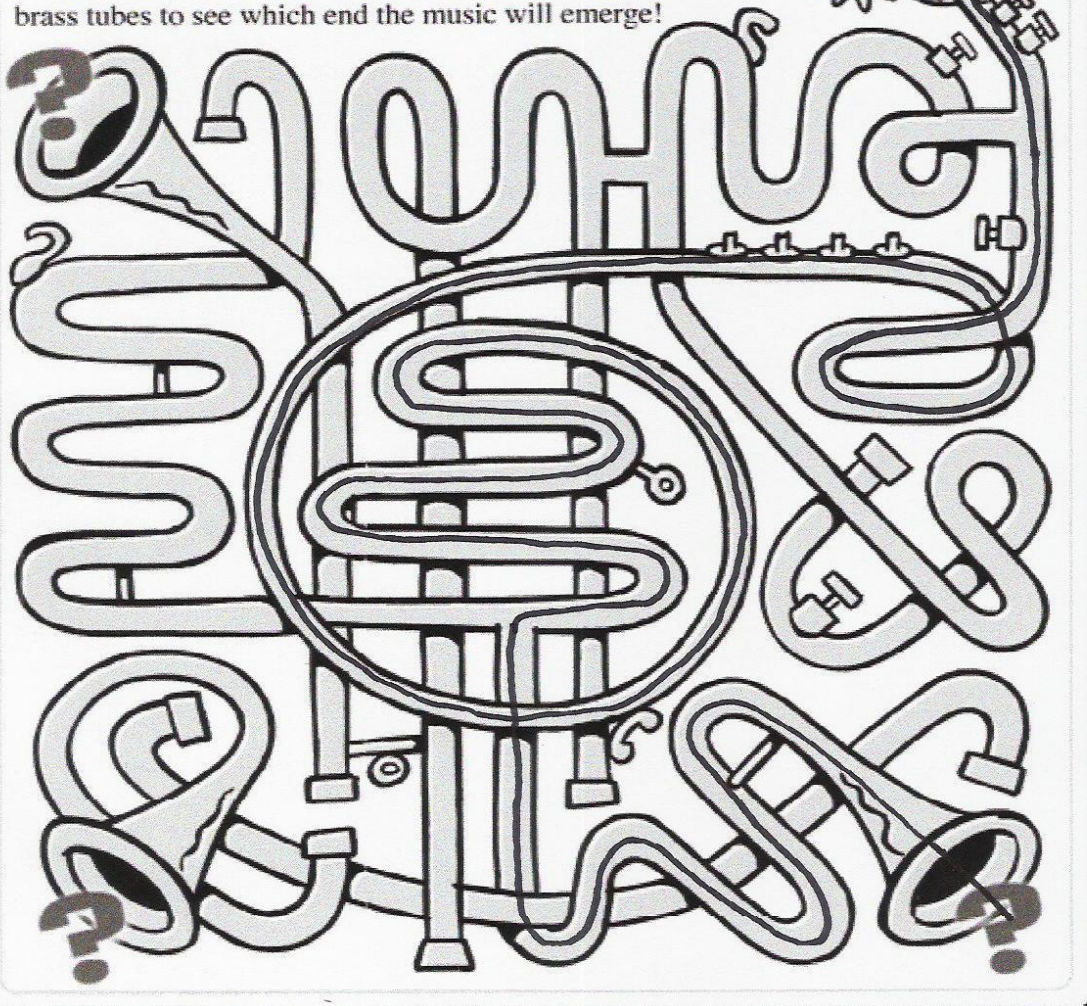
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