



2553 Primrose Drive
Richardson, TX 75082

Texas Flute Society Membership Application
January 1, 2010 - December 31, 2010

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Home Phone _____

Alt. Phone _____

E-Mail _____

Choose One:

_____ New member

_____ Renewing Member

_____ Information Change/Update

Mail with appropriate payment to:

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

Please select from the following:

_____ \$ 10.00 Student/Undergraduate

_____ \$ 25.00 Adult/Graduate Student/

Teacher/Professional

_____ \$ 35.00 Sustaining Member

_____ \$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 _____

President – Mary Reyes
 972-956-8553, mtr613_@hotmail.com
Vice President – Ann Vinod
 817-416-8648, asvinod@tx.rr.com
Editor – Maria Harman
 940-300-8276, maria_harman@hotmail.com



Letter from the President

It is amazing to see that 2009 is quickly coming to an end. We have seen many events come and go and look forward to our upcoming events.

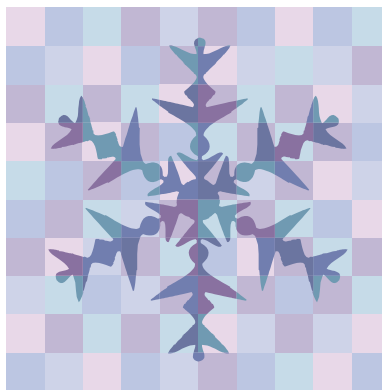
We would like to thank Cami Jerez for coordinating the All-Region clinics this year. The turnout for each clinic was fantastic and all participants performed wonderfully. TFS is grateful for the knowledge given by Dr. Sarah Frisof and Jocelyn Goranson at these events. Additionally, our appreciation goes to Carolyn Nussbaum Music Co. for hosting the PROJECT TRIO concert and masterclass. It was very interesting to see everyone learning to beatbox and enjoy an entertaining concert.

The articles in this newsletter cover a variety of subjects from tone awareness to doubling instruments. The Spotlight artist for this issue is Elizabeth McNutt. Lastly, check the newsletter for more information on our Spring Event with Rachel Brown, professor of baroque flute at the Royal College of Music.

Don't forget our largest event of the year, the 33rd Annual Texas Flute Festival, will be here soon. We will be posting more information about TFS events, submission for t-shirt designs and other opportunities on our website texasflutesociety.org. There you will find application forms for the Myrna Brown Artist Competition, as well as masterclass information with our 2010 festival guest artists: Amy Porter, Ian Clarke, Elizabeth McNutt, and Daniel Alexander.

I wish all of you happy fluting and a wonderful holiday season!

Mary T. Reyes



PLEASE NOTE:

If you are reading a copy of this newsletter that was delivered to you via regular mail and you would like to receive an electronic copy instead, please send your current email address to our webmaster at Larry-Bailey@tx.rr.com and he will add your name to the electronic distribution list. With this method of delivery, you will receive your newsletters a little faster (and in color!). You will also receive email notification of additional flute events that may be of interest to you.

SAVE THE DATE!!

Join us in our Spring Event with Rachel Brown, professor of baroque flute at the Royal College of Music. She will conduct a lecture/recital on Telemann's 12 Fantasias on January 25th, 2010, at 8:00 p.m. The event will be held at the University of North Texas, College of Music in Denton. For more information, check out our website at www.texasflutesociety.org or contact Ann Vinod at 817-614-8549/asvinod@tx.rr.com.

Monday, January 25

8:00pm – Rachel Brown lectures on the Telemann Fantasias and then performs them
Room MU258 UNT
Event open to the public
Ticket prices - \$5.00

Wednesday, January 27

8:00pm – Rachel Brown performs selected works by Quantz, J.S. Bach and Marais
Event open to the public
Recital Hall UNT

Some opportunities are available for private lessons with Rachel Brown on Tuesday or Wednesday. Her rate is \$80/hour. Contact Lee Lattimore at 214.536.4483(c) to schedule.

Dear Flutists,

An **Accompanist Scholarship** was established at the 2009 Flute Festival to assist flutists grade 1-12 who would otherwise be unable to afford a pianist. This past festival, I found a few pianists who were willing to play for the Saturday audition free of charge. In some cases the pianist was also willing to donate a short rehearsal prior to the performance. Pianists and flutists were carefully matched according to repertoire levels to ensure a successful collaboration. At this time, students must use the assigned accompanist, as no monetary funds are available. If you have a student who would benefit from this opportunity, please contact me by March 1, 2010 in order to be placed on the Accompanist Scholarship list. I cannot guarantee that a scholarship request can be met after this date. Thank you in advance for your help in identifying students who need a scholarship.

Sincerely,

Angela Favazza
amfavazza@hotmail.com

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The Texas Flute Society gratefully acknowledges the following pianists for providing an **Accompanist Scholarship** at the 2009 Flute Festival:

Angela Favazza
Carla Lindberg
Candice Krug

FLUTE MUSIC

U E E A D N I O T R E C N O C X Y A R W R X F F
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Adagio and Gigue

Ballade

Cantabile et Presto

Concertino

Concerto in D

Echo

Fantasia

Flight of the Bumblebee

Gavotte

La Flute de Pan

Minuet

Nocturne

Partita in a minor

Pied Piper

Poem

Polonaise and Badinerie

Prelude e Scherzo

Regrets and Resolutions

Sonata

Sonata IV

Sonatina

Spinning Wheel

Suite in a minor

Three Romances



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To Double Or Not To Double

Dr. Ellen Kaner

“Doubling,” or being qualified to play several woodwind instruments within one rehearsal or performance, is a challenging and rewarding pursuit that some flutists may want to try, and others may want to avoid. Like many artistic pursuits, it comes with many advantages, but, it takes a lot of commitment and responsibility to do it well on a consistent basis.



A player can have a lot of fun adding other instruments into the mix, since it gives us additional playing opportunities (especially in an urban area with a variety of ensembles) as well as teaching opportunities (more likely in rural areas where there are not enough students on any one instrument who want to take lessons). One of the main performing avenues is the area of musical theater. Many show books call for players who can perform on two, three, or four woodwind instruments. Some of the older shows that imitate the classical style, such as *Oklahoma*, *Brigadoon*, *the King and I*, and *Oliver* have single instrument books (or perhaps, flute/piccolo or clarinet/bass clarinet), but, many of the more modern shows, such as *Gypsy* and *West Side Story*, expect the player to be proficient on at least flute, clarinet, and one of the saxophones. The need for the variety is due, in part, to the mix of musical styles required in the show, and also takes into consideration limitations of money and/or space at the theaters. Some small theaters in the Dallas/Fort Worth area will even ask one or two players to juggle books originally written for four or five players.

Each musician who is interested in doubling needs to decide which instruments to add to his/her principal instrument and how much time to devote to becoming proficient on the others. While there are more jobs available to the player who can perform on all of the woodwinds, it's a pretty tall order to be ready to play any and all of them on short notice. It takes time to do a warm-up routine regularly enough to produce good tone quality and articulation on each instrument and to be prepared to play in any key on all of the instruments. My recommendation is to choose just two or three instruments to practice regularly and some others that are closely related that can be used, if adequate notice is given. In my case, I let people know that I am always ready to play flute or clarinet, but, I need a few weeks lead time to play piccolo, alto flute, bass clarinet, soprano sax, or alto sax. With three or four weeks notice, I can be ready to do a passable job on this secondary list, since I get a warm-up routine going and start playing scales in all keys in anticipation of receiving the music; but, I'm honest enough to let people know that my level on the others does not always reach the level of the ones I play year-round.

The process of preparing the music is also a bit more demanding than when one prepares on just one instrument. Since there are many spots in the music when the player will switch instruments, it's necessary to listen to recordings even more than usual, knowing tempos and entrances even better and making clear markings, since the musician's attention will be divided during the rehearsals and performances. And, the task of doubling also affects equipment choices; examples include a flute headjoint that will respond quickly when lips are numbed from playing the other horns, reeds that will respond with little or no time to get them wet, and equipment set to play a little sharper to compensate for flatness caused by the instrument getting cold while another is being played. Using a tuner is even more crucial, in order to help the player learn the intonation of the secondary instruments and to explore some different tendencies that may develop from switching back and forth. Each player needs to discover the ideal order in which to practice the instruments within a given day, but also needs to be prepared to manage if they need to be played in a different order.

The rewards of doubling often outweigh the disadvantages. More instruments can mean more styles, more venues, more contacts, more friends, and more fun. But, there's also the risk of more stress, more set-up time, more injuries, and more frustration at the difficulty of getting a polished final product. Each player makes a personal decision as to what kind of career creates the most rewarding balance.

PROJECT TRIO

Hosted by Carolyn Nussbaum Music Co.
November 22, 2009
Dallas, TX



PROJECT Members: Greg Pattillo, flute; Peter Seymour, double bass; Eric Stephenson, cello



**Spotlight Interview:
Elizabeth McNutt**

How did you choose the flute?

I started playing through the sixth-grade band program in my elementary school. I chose flute somewhat by accident. I thought piccolo and French horn seemed like fun instruments. When it came time to try out the instruments, the band director said I was too small to handle all the air required for French horn (as if the flute uses less air?), so he handed me a flute headjoint to try first. I made a sound immediately, so that was that! I never even tried the horn.

What was your first flute? A student Gemeinhardt, rented. Later, my parents bought an old Haynes that David Straubinger fixed up.

Please tell us about any musical influences. I always loved classical music, and studied ballet as a child, though I wasn't very serious about it. We listened to a great deal of classical music in my family, though I am the only musician.

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

Harvey Sollberger was a very important mentor to me; I worked with him privately when he was at Indiana University, and he convinced me to pursue graduate studies with him when he moved to University of California San Diego. I also worked with John Fonville at UCSD. I studied with Jacob Berg in Saint Louis (the conservatory) during my undergraduate studies. Before that, I studied with Alice Akins in Indianapolis and Alexander Murray at Interlochen.

What is a typical work day for you? My schedule has changed a lot since I had a baby a year and a half ago. My husband and I take turns with baby Henry. On a typical teaching day, I run a seminar in the morning, direct my new music ensemble in the late afternoon, and in between either go to meetings, teach private students, grade papers, prepare class, or sneak in some practice time. On my non-teaching days, I juggle my attention between my baby Henry, business correspondence (such as organizing performances), repertoire research, and my flute. My son still would rather play with me than hear me play, so I have been very lucky that some of my students are willing to trade babysitting time for lessons.

Tell us what is in your CD/iPod player right now. Bach's Brandenburg Concerti and John Coltrane.

Who is your favorite composer? György Ligeti, who sadly wrote no significant flute music.

Do you have a favorite flute piece/recording? Of standard repertoire, favorites are Martin *Ballade* and CPE Bach's solo *Sonata*. Of contemporary pieces, I love Berio *Sequenza*, and many of the pieces written for me. I am not so interested in recordings as live performances.

What qualities do you think are most essential to musical excellence? Passion, discipline, intelligence, and a sense of humor.

Through the years, what has been the most valuable lesson that music has taught you? That the will is stronger than the body, and the will can make the body stronger.

Do you have any amusing early career stories you would like to share? The career (and life) of the performer is full of odd and funny things, so I have too many to decide on just one!

How about some non-flute stuff:

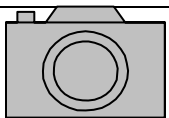
If you could live anywhere in the world, where would it be? Paris.

What is the last book you read? *Finding George Orwell in Burma* by Emma Larkin.

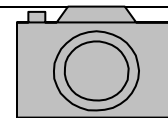
What is the best dish you can cook? I have a major sweet tooth, but tend to eat so-called health food. My compromise is that I love to bake desserts (especially chocolate cakes and cookies), and tend to adapt recipes to make them either more nutritious or at least less unhealthful.

What is your favorite movie? *Brazil*.

If you could play any other instrument, which would it be? Cello or percussion.



Picture This!



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mtr613_@hotmail.com by January 10, 2010

Please be sure that somewhere within your design there are the words "Texas Flute Society", "2010" and "33rd Annual Festival".

Masterclass Competitions

33rd Annual Texas Flute Festival: May 20-22, 2010

Recording Deadline: Postmarked by March 1, 2010

Ian Clarke Masterclass

Ian Clarke, Professor of Flute at the Guildhall School of Music and Drama.

Open to ALL Ages. Performers will be considered at all age levels, based on their level of performance.

Extended Technique Masterclass

Elizabeth McNutt, Director of the contemporary music ensemble *Nova* and lecturer on contemporary performance practice at the University of North Texas.

Open to ALL Ages. Performers will be considered at all age levels, based on their level of performance.

High School Solo Masterclass

Amy Porter, Professor of Flute at the University of Michigan.

High School applicants only.

Junior High Solo Masterclass

Daniel Alexander, piccolo/3rd flutist of the Honolulu Symphony Orchestra and Grand Prize Winner of the 2009 Myrna W. Brown Artist Competition.

Junior High School applicants only.

For additional information on the festival masterclasses: www.texasflutesociety.org

FLUTE MUSIC-SOLUTION

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| <ul style="list-style-type: none"> Adagio and Gigue Ballade Cantabile et Presto Concertino Concerto in D Echo Fantasia Flight of the Bumblebee | <ul style="list-style-type: none"> Gavotte La Flute de Pan Mimuel Nocturne Partita in a minor Pied Piper Poem Polonaise and Badinerie | <ul style="list-style-type: none"> Prelude e Scherzo Regrets and Resolutions Sonata Sonata IV Sonatina Spinning Wheel Suite in a minor Three Romances |
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Stress and the Musician

Dr. Kee Fedak



The vast majority of health problems you will experience in your lifetime are either caused by or aggravated by stress.

Stress is a physical response to the demands of daily life that exceed a person's ability to cope successfully. Stress is often characterized by headaches, fatigue, sleep disorders, sinus and allergy problems, irritability, digestive problems and pain. Sometimes the accumulated effects of stress may lead to even more serious medical problems.

Stress can be physical, chemical or emotional in origin. Physical stress can be anything from an auto accident or fall to just having to perform as a musician night after night. A poor diet, excess caffeine, lack of vitamin supplementation or a polluted working environment can cause chemical stress. Family upset or the emotional stress of a new gig, audition, jury or recital can cause emotional stress. Most often, stress results from a combination of these pressures.

Stress is the "wear and tear" our bodies experience as we adjust to our continually changing environment; it has physical and emotional effects on us and can create positive or negative feelings. As a positive influence, stress can help compel us to action; it can result in a new awareness and an exciting new perspective. As a negative influence, it can result in feelings of distrust, rejection, anger, and depression, which in turn can lead to health problems such as headaches, upset stomach, rashes, insomnia, ulcers, high blood pressure, heart disease, and stroke. With the death of a loved one, the birth of a child, a job promotion, or a new relationship, we experience stress as we readjust our lives. In so adjusting to different circumstances, stress will help or hinder us depending on how we react to it.

As we have seen, positive stress adds anticipation and excitement to life, and we all thrive under a certain amount of stress. Deadlines, competitions, confrontations, and even our frustrations and sorrows add depth and enrichment to our lives. Our goal is not to eliminate stress but to learn how to manage it and how to use it to help us. Insufficient stress acts as a depressant and may leave us feeling bored or dejected; on the other hand, excessive stress may leave us feeling "tied up in knots." What we need to do is find the optimal level of stress, which will individually motivate but not overwhelm each of us. There is no single level of stress that is optimal for all people. We are all individual creatures with unique requirements. As such, what is distressing to one may be a joy to another. And even when we agree that a particular event is distressing, we are likely to differ in our physiological and psychological responses to it. It has been found that most illness is related to unrelieved stress. If you are experiencing stress symptoms, you have gone beyond your optimal stress level; you need to reduce the stress in your life and/or improve your ability to manage it.

The nervous system controls FUNCTION of all the body organs, muscles and tissues. Damage to the nervous system causes MALFUNCTION. Depending on the area of malfunction, your body breaks down and symptoms appear. During stressful situations your body produces enough adrenaline to get through the situation. This adrenaline also causes your heart to beat faster resulting in an increase of blood flow while digestive abilities decrease. The production of adrenaline is controlled by the nervous system. Excessive stress can cause muscle weakness, imbalances, spinal misalignments and nerve impingement which in turn may further hinder the body's ability to produce adrenaline during stressful times.

What can you do to reduce the harmful effects of stress?

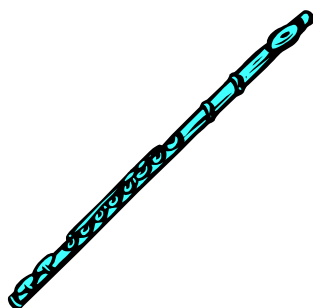
Exercise! Engage in some form of exercise and relaxation. A recent study followed 40,000 post-menopausal women for seven years. Those who regularly engaged in moderate activities had a 41% lower death rate than those who did no exercise.

Take a walk! California State University found that a 10 minute walk is enough to increase energy, alter mood, and effect a positive outlook for up to 2 hours. A seven year study by the University of Minnesota involving 12,000 men found that those who walked or did similar exercise for an average of just 20 minutes a day were 37% less likely to die of coronary disease than those who exercised less than that.

Laugh! Research at Loma Linda University showed that comedy lowers the body's level of stress, thereby lowering blood pressure and increasing white blood cells and your immunity. A study reprinted in the July/August 1995 issue of Men's Health showed toddlers laugh 400 times a day while adults only laugh 15 times.

Another natural and healthy approach to reducing stress is through alternative health care, such as diet, vitamins, massage, and Chiropractic care. Because Chiropractic care relieves stress on the nervous system, it has a very positive effect on stress-related illnesses.

So to reduce the harmful effects of stress, one should eat a healthy diet, exercise regularly, and make sure their spine and nervous system are functioning normally. In doing so, you as a musician will be free to pursue your art without hindrance.



Open Positions

If you are interested in serving as a TFS officer, positions are still available. To inquire, contact Mary Reyes at 972-956-8553 or mtr613_@hotmail.com for more information.

Flute Festival 2010

Mark Your Calendars!

The 33rd Annual Texas Flute Festival will be held May 20-22, 2010, at the University of North Texas, in Denton, TX. The festival will showcase guest artists Ian Clarke, Amy Porter, Elizabeth McNutt, and Daniel Alexander. For more information about these wonderful guest artists, please visit www.texasflutesociety.org.

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Tone

Dr. Sarah Frisof

One of the most challenging aspects of playing the flute is the production of a singing and resonant sound throughout the entire range of the instrument. Because our instrument is essentially open at both ends (at the end of the footjoint and at the embouchure hole), the production of sound and resonance differs greatly from other wind instruments. I hope to provide several helpful concepts which will aid in what is a life-long search for beauty and resonance.

Flutists commonly make the mistake of viewing the production of resonance as something that occurs solely in the flute and lips. The reality is that the sound is produced in the throat, mouth, lips, and flute. As a teacher, I have found it helpful to remind students to keep all of these “resonating chambers” open and relaxed. Sometimes students need to think outside of the box, imagining that the sound is resonating in their foreheads, chests, and even their toes. I often ask my students to imagine the notes resonating lower and lower in the body as they ascend into the third octave. This helps to alleviate any tension in the chest and throat that can occur while straining to produce notes in the highest register.

The main goal, of course, is to introduce the body as an EQUALLY important part of tone production. I often remind students to imagine an orange on the back of their tongue, keeping the back part of the oral cavity open. Similarly, students need to be reminded to keep their teeth open, and to imagine space between the lips and the teeth. Because the lips aid in creation of resonance, students should think of having generous and full lips, using the entire lower lip and lip plate as tools in creating a great sound. Students and teachers alike should search for efficiency in tone creation. This means eliminating all movements that get in the way of creating resonance, including excessive head, arm, and hip movement. Students should strive to create a beautiful and resonant sound from a stable but flexible embouchure and air stream.

Of course, the search for resonance will only be successful if the students’ ears are ahead of their playing. I encourage students to listen to vocalists and other instrumentalists, not only for inspiration musically, but also as an example of beautiful resonance on EVERY note. Students can work on experiencing vocal resonance by singing through melodic passages and practicing singing while playing. The more knowledgeable students are about the physical act of singing, the better equipped they are as flute players.

The search for a resonant and beautiful sound is both challenging and rewarding. As students and teachers, we owe it to ourselves to see it as a life-long process, aided by an open and inquisitive mind.

Next Texas Flute Society Business Meeting

Join us at our next meeting at La Madeleine’s French Café and Bistro on Saturday, February 20, 2010, at 2:00 p.m. The address is 900 Hwy 114, Grapevine, TX 76051. We have an open door policy and welcome anyone who would like to attend! Can’t wait to see you there!

A Special Thank You

We in the Texas Flute Society would like to express our gratitude to Dr. Sarah Frisof and Jocelyn Goranson for their knowledge given at the All-Region Clinics. Below is the list of participants who performed in each clinic. You did a wonderful job!

UTA Clinic with Dr. Sarah Frisof

Kim Jones, student of Helen Blackburn, Cami Jerez, Karen Williams

Rose Stapp, student of Cathy Gryzbowski, Melissa Arthur

Brooke David, student of Cathy Gryzbowski

Holly Rosenberg, student of Christine Cleary

Faun Rowland, student of Christine Cleary

Laura Martin, student of Rebecca Simonfalvi

Lindsay Gallogly, student of Marco Jerez

Hani Pajela, student of Marco Jerez

Hayler Eaker, student of Ellen Kaner

Lewisville Clinic with Jocelyn Goranson

Anna Norkett, flute, student of Helen Blackburn

Brooke Currie, student of Jerri Penney

Shilpa Kudva, student of Marlie Cote

Adam Buttyan, student of Terri Sundberg

Shelby Brown, Student of Christine Cleary

Yujin Yang, student of Rita Almond

Samantha Sunquist, student of Flower Jacobs

