

# TEXAS FLUTE SOCIETY NEWSLETTER PRE-FESTIVAL 2014

*Texas Flute Society  
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January 1, 2014- December 31, 2014*

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**President:** Lisa Phillips – [lisaphillipsflute@gmail.com](mailto:lisaphillipsflute@gmail.com)

**Editor:** Allison Wollam - [allisonwollamflute@yahoo.com](mailto:allisonwollamflute@yahoo.com)

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## Letter from the President

Greetings! I cannot believe that this year's Texas Flute Festival is less than two weeks away! This year has flown by! It seems like it was just yesterday that I was dreaming of a list of guest artists, my stomach in knots as I contacted them, losing sleep at night as I waited for them to confirm. It still feels like a dream! I am assured that plane tickets have been bought though, and programs have been submitted, so it looks like this Festival is really happening! And it promises to be incredible!



We are so fortunate to have such a spectacular line-up of Guest Artists this year. Jean Ferrandis is a true world-class, all-around musician. Not only does he divide his time between Paris and Los Angeles, but he divides his skills between flute, conducting, and teaching. Lisa Garner Santa represents the whole musician. Her performing and teaching encompass mind, body, and soul. John Thorne is a master flutist. His complete control of the flute and nuance of style are awe inspiring. Finally, Brittney Balkcom brings a breath of fresh air to the Festival. Her youthful perspective and performance of contemporary works (including a world premiere at her Festival recital!) will be sure to grab attention. With a combination of performers such as these, flutists of every age and level will gain something valuable from this year's Festival.

This year's Myrna Brown and Donna Marie Haire competitions are also sure to inspire. Flutists are flying in from across the country to battle it out for the prestige of winning these nationally renowned competitions. Both competitions bring the promise of the future – the promise of the future generation of musicians with the Donna Marie Haire competition and the promise of a future Guest Artist of the 2015 Flute Festival with the Myrna Brown competition.

The Festival is all about bringing people together. The flute choir is the embodiment of this mission. The halls will be filled with music from the Voertman Hall Lobby flute choir concerts. This year's featured performers include – Flutissimo!, Flutasia, Flutopia, the UTA Maverick Flute Choir, Flutes Unlimited, Mackenzie Middle School Flute Choir, and Cross Timber's Flute Choir. Or you could get in on the flute choir action yourself! The Festival Flute Choirs are being led by some incredible musicians this year. Janelle Olson will be conducting the Beginner Flute Choir; Cristalina Burse will lead the Intermediate Choir; and the Advanced Flute Choir will be directed by Seth Wollam. Just bring your flute and jump right in!

For those of you who have already registered to perform for a clinician – get excited! The clinicians' schedule is being finalized as I write. Some amazing flutists have agreed to provide their valuable insights to performers this year, so I hope you have all been practicing!

Who can resist the exhibits at any festival?! Shiny new flutes and piccolos beg to be played, new music hopes to be thumbed through, and jewelry dreams of being tried on. This year's exhibits will not disappoint. Carolyn Nussbaum, Pearl Flutes, Flute Specialists, Altus Flutes, Brooks Mays, Burkart Flutes and Piccolos, Drelinger Headjoints, Flute World, Gemeinhardt, Jupiter, Pender's, William S. Haynes, Williamson Music Company, Woodwind and Brasswind, and Yamaha are just a few of this year's exhibitors already lined up.

Although this year's Festival has not yet even begun, we are already looking to next year. If there is a flutist you are dying to see as a Guest Artist, please email me at [LisaPhillipsFlute@gmail.com](mailto:LisaPhillipsFlute@gmail.com) with your suggestion. Or, if you would like to be more involved in the goings on and organization of the Texas Flute Society, please email me about the possibility of becoming a member of the TFS board.

They say that our mid- to late-30s are the prime of our lives. I believe the same is true for flute festivals. Please join us May 15-17, 2014 at the University of North Texas to help the Texas Flute Festival ring in its 37<sup>th</sup> year!

Best wishes,

Lisa Phillips



### *In this Issue*

- 4 TFS Guest Artists
- 8 Myrna Brown Competition
- 9 Meet the Composer: Steven Lias
- 10 TFS Festival Schedule
- 11 Donna Marie Haire Young Artist Competition
- 12 Flute Choirs
- 14 Interview: Lisa Garner Santa

## Attention all TFS Members!

If you would like to be a part of the Flute Festival as a volunteer, we could use your help! Many opportunities are available throughout the weekend including aiding in Registration, Hospitality, setting up before Festival and packing up afterwards, and monitoring doors at the different events to name a few. Please, contact Mariana Gariazzo via e-mail at [mgariazzo@tamu.edu](mailto:mgariazzo@tamu.edu) with your information and how you would like to help or any questions about volunteer opportunities. We cannot run the Festival smoothly without our volunteers.

**37<sup>th</sup> Annual Flute Festival**  
**Thursday, May 15 – Saturday, May 17, 2014**  
**University of North Texas**

We are so fortunate to live in an area that has such an active arts scene. Teeming with talented flutists, the Metroplex has an abundance of recitals, masterclasses, and workshops constantly going on. The Flute Festival not only brings together flutists in our area, but it also opens our eyes to the rest of the flute world. This year's Guest Artists depict a wide array of backgrounds, styles, and ideas. Everyone – regardless of age and ability – will benefit from attending events featuring the Guest Artists.

**Guest Artists**



French soloist and conductor **Jean Ferrandis** enjoys an international career that takes him throughout Europe, Asia, and North America. He has presented recitals, performed chamber music, and appeared as soloist with orchestra in such prestigious concert halls as the Salle Pleyel and Théâtre des Champs Élysées in Paris, Alice Tully Hall in New York, the Tapei Arts Center, Wigmore Hall in London, La Fenice in Venice, Hamariky Hall in Tokyo, the Vigado in Budapest, the Palau de la Musica Catalana in Barcelona, and the Moscow Tchaikovsky Conservatory, under such conductors as Leonard Bernstein, Tibor Varga, Laurent Petitgirard, and Yoram David. He has been invited to numerous festivals, including the Lanaudière in Canada, Switzerland's Sion Festival, the Budapest Spring Festival, the Midem Festival in Cannes, and the Berlioz Festival in Lyon. Chamber music collaborators have included Gidon Kremer, Ivry Gitlis, Jean Philippe Collard, and Emile Naoumoff. His appearances at the 2006 National Flute Association convention in Pittsburgh, an event attended by three thousand flutists, included a gala headliner concert in Heinz Hall and a master class.

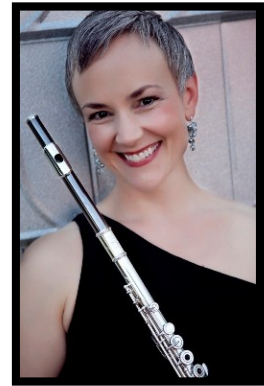
In addition to his performing career, Mr. Ferrandis serves as professor at the Ecole Normale Supérieure in Paris and at Californian State University, Fullerton. He regularly presents master classes in Japan (Toho University), the United States (The Juilliard School, Rice University etc...), Europe (Royal College of London, Moscow Conservatoire etc...), Australia, Taiwan, and Korea, and has also appeared in South Africa. As a conductor he leads the Saint Petersburg Camerata in Russia and in Vilnius (Lithuania) the Saint Christopher Chamber Orchestra, with which he has recorded flute concertos of C. P. E. Bach. Other compact discs include Mozart's complete flute concertos (with Marie-Pierre Langlamet, solo harpist of the Berlin Philharmonic), works of Honegger and d'Indy, Schubert's sonatinas and the "Arpeggione" sonata, and a two-disc set of works for flute by Yuko Uebayashi.

Jean Ferrandis unanimously received his first prize from the Lyon Conservatoire, where he studied with Maxence Larrieu. A prize winner at such international competitions as Munich, Maria Canals in Barcelona, and Young Concert Artists in New York, he was awarded the grand prize at the 1986 Prague Spring Festival International Flute Competition. Leonard Bernstein was so impressed by his performance of the adagio from Mozart's D major concerto that he remarked "It is Pan himself!" and subsequently composed a cadenza for Mr. Ferrandis.

***Events featuring Jean Ferrandis include:***

- College and Adult Masterclass, Friday, May 16, 2014, 6:00-7:00 PM, Recital Hall
  - Brooke Harris, Vivian Lee, and Won Lee will perform works by Widor, Ibert, and Martin.
- Recital, Saturday, May 17, 2014, 3:40-4:30 PM, Voertman Concert Hall
  - Jean Ferrandis and pianist Gabriel Sanchez will perform Mozart's Violin Sonata in E minor, K. 304, Mel Bonis' Sonata for flute and piano, and Uebayashi's Sonata for flute and piano.
- Guest Artist Showcase, Saturday, May 17, 2014, 5:00 PM, Voertman Concert Hall
  - Jean Ferrandis will perform Vivaldi's La Tempesta di Mare with a flute choir of selected performers and Uebayashi's Town Light with Lisa Garner Santa.

**Lisa Garner Santa** currently serves as Artist-Performer and Associate Professor of Flute at Texas Tech University where she enjoys a diverse career as teacher, recitalist, soloist, and chamber musician. Performance highlights include the world premiere of Mike Mower's Concerto for Flute and Wind Ensemble and a Carnegie Hall debut recital featuring Chamber Works for Flute. *Rêver en Couleurs* (Dreaming in Color): French Music for Solo Flute and Piano, presented in collaboration with Gabriel Sanchez, is her most recent CD release on MSR Classics:



As an active member of the National Flute Association, Dr. Garner Santa has been a featured performer at the Boston, Atlanta, Phoenix, Dallas, Nashville, and Kansas City conventions. She has served as adjudicator and/or coordinator for many NFA events and competitions including the High School Soloist Competition, the NFA Newly Published Music Competition, the NFA Professional Flute Choir Competition, as the General Competitions Coordinator, and as NFA Convention Associate Program Chair for the 2002 convention. She recently served the NFA as Program Chair for the 2011 convention held in Charlotte, NC. Lisa Garner Santa's versatile programming ranges from the elegant Baroque music of Bach to the jazz-inspired writings of Mike Mower.

As a pedagogue, Lisa Garner Santa presents masterclasses throughout the United States and abroad. Recent international exchanges include masterclasses at the Royal College of Music in London, England and Victoria University in Wellington, New Zealand. Presentations and performances at various regional and national conventions include invitations from the Texas Music Educators Association, the Texas Music Teachers Association, the National Association of Wind and Percussion Instructors, and the College Music Society. Her research and pedagogical articles are frequently published in *The Flutist Quarterly*, *Flute Talk*, and *The Instrumentalist*. In recognition of her creative teaching, she was awarded the Texas Tech Big 12 Fellowship as well as the Texas Tech Alumni Association New Faculty Award and is also an elected member of Texas Tech University's prestigious Teaching Academy.

Dr. Garner Santa holds performance degrees from West Texas State University, Florida State University, and The Shepherd School of Music at Rice University. Her teachers to whom she is eternally grateful include Carol Wincenc, Charles DeLaney, Sally Turk, and Helen Blackburn. In addition to her active role as a flutist, Lisa Garner Santa is also a certified Kripalu Yoga Instructor and member of the Yoga Alliance. She teaches Yoga for Musicians at the TTU School of Music and Kripalu Yoga classes at various locations throughout Lubbock.

***Events featuring Lisa Garner Santa include:***

- High School Masterclass, Friday, May 16, 2014, 5:00-6:00 PM, Voertman Concert Hall
  - Jisu Jung, Christine Kim, and Crystal Kim will perform works by Griffes, Liebermann, and Nielsen.
- Recital, Saturday, May 17, 2014, 11:00-11:50 AM, Voertman Concert Hall
  - Lisa Garner Santa and pianist Nataliya Sukhina will perform Schwanter's Black Anemones, Bowen's Sonata, Rabboni's Sonatas No. 14, 13, and 16, and Heggie's Soliloquy.
- Workshop: Getting Centered, Saturday, May 17, 2014, 12:30-1:30 PM, Recital Hall
  - Learn the four easy steps to finding your core sound as well as simple ways to use tone development exercises to leash a monkey mind.
- Guest Artist Showcase, Saturday, May 17, 2014, 5:00 PM, Voertman Concert Hall
  - Lisa Garner Santa will perform Gaubert's Fantaisie and Uebayashi's Town Light with Jean Ferrandis.



**John Thorne** is an Associate Professor of Flute at Northwestern University's Bienen School of Music. He joined the Bienen School faculty after having been the Associate Principal Flute of the Houston Symphony from 1992 until 2012. Previously, he has held the position of Principal Flute with the San Antonio Symphony and the Florida West Coast Symphony (now called the Sarasota Orchestra). He started his career as a member of the inaugural season of the New World Symphony, under the direction of Michael Tilson Thomas.

Mr. Thorne received his Bachelor of Music from the Curtis Institute of Music, where he was a student of Julius Baker, former Principal Flute of the New York Philharmonic, and John Krell, former Piccolo player of the Philadelphia Orchestra. Mr. Thorne has also studied privately with Anne Diener Zentner, former Principal Flute of the Los Angeles Philharmonic. He received his Master of Music from Michigan State University, where he was part of the Halyburton Wind Quintet in residence at the College of Music.

Since joining the faculty of the Bienen School of Music, Mr. Thorne has appeared as soloist with the Symphonic Wind Ensemble in Joel Puckett's *The Shadow of Sirius*. This season, Mr. Thorne will perform the Bach's minor Suite with the Northwestern University Chamber Orchestra.

Mr. Thorne has appeared as a soloist with the Houston Symphony on numerous occasions, performing concertos by C.P.E. Bach and Vivaldi. As part of a concert featuring the Associate Principal winds of the Houston Symphony, he performed Frank Martin's Concerto for Seven Wind Instruments. Most recently, he appeared with the orchestra in Leonard Bernstein's *Halil*.

As a chamber musician, Mr. Thorne has performed with the Chicago Wind Quintet, Da Camera of Houston, Dempster Street Pro Musica in Chicago, the Florida Wind Quintet, the Greenbriar Consortium (organized by Houston Symphony members), and the Texas Music Festival. He has been a frequent recitalist in the Houston area, performing with Scott Holshouser, Principal Keyboardist of the Houston Symphony. They have performed recitals at Rice University's Duncan Recital Hall, the University of Houston's Moore's Opera House, and as part of the chamber music series at Christ Church Cathedral in downtown Houston.

Mr. Thorne has given masterclasses for the ARIA International Summer Academy, Austin Flute Club, Boston Flute Academy, Boston University, Greater Indianapolis Flute Club, Houston Flute Club, The University of Texas at Austin, University of Utah, and the Wisconsin Flute Festival. He has also served on juries for The National Flute Association's Young Artist Competition and the Houston Flute Club's Byron Hester Competition.

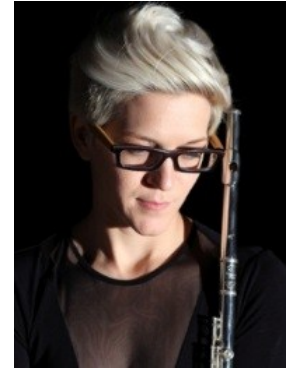
During the summers, Mr. Thorne is a regular member of the Grand Teton Music Festival, performing both orchestral as well as chamber music concerts. In Houston, he has been a member of the Texas Music Festival faculty and has performed as part of their concert series at the University of Houston and at Texas A&M University in College Station.

***Events featuring John Thorne include:***

- Recital, Saturday, May 17, 2014, 1:30-2:20 PM, Voertman Concert Hall
  - John Thorne and pianist Gabriel Bita will perform Gaubert's Madrigal, Casella's Barcarola et Scherzo, Telemann's Sonata No. 3 in F Minor, Roussel's Joueurs de flute, and Geraedts' Sonatina.
- Orchestral Excerpt Masterclass, Saturday, May 17, 2014, 2:40-3:40 PM, Recital Hall
  - Wheelin Han, Allison Jayroe, Won Lee, and Sarah Rogers will perform excerpts from works by Rossini, Stravinsky, Ravel, Mendelssohn, Brahms, Beethoven, Bizet, and Hindemith.
- Guest Artist Showcase, Saturday, May 17, 2014, 5:00 PM, Voertman Concert Hall
  - John Thorne will perform Kuhlau's Divertissement No. 5, Op. 68.



Flutist **Brittney Balkcom** is an emerging artist known for her “*wonderful control*,” “*terrific energy*,” “*beautiful, spinning sound*” and “*sensitive musicianship*” with “*marvelous potential*.” She is the First Prize winner of the 2013 Myrna W. Brown Artist Competition, and is honored to be returning as a guest artist at the 2014 Texas Flute Festival. Brittney has also won top prizes and awards in the Atlanta Flute Club’s Young Artist competition, the Oklahoma Flute Society’s Collegiate Artist competition, and the Texas Music Teachers Association’s Young Artist Concerto Competition.



A Houston native, Brittney currently lives and works in Boston where she performs as Principal Flutist of the Longy Conservatory Orchestra and Longitude New Music Ensemble; recording flutist/piccoloist with the Video Game Orchestra and Boston Chamber Orchestra; co-principal flutist of the New England Repertory Orchestra (NERO); and substitute flutist for the Brookline Symphony Orchestra. She also served as co-principal flutist of the 2012 and 2013 Hot Springs Music Festival orchestras under Maestro Peter Bay of the Austin Symphony. This summer, Brittney will join the Boston Landmarks Orchestra for their newly established “Notes in the Neighborhood” program, which brings music performance and education to children in Boston’s underserved communities.

Brittney currently studies with legendary pedagogue Robert Willoughby as a Master of Music candidate at the Longy School of Music of Bard College. She is a 2011 graduate of the University of North Texas, earning her undergraduate degree under the instruction of Terri Sundberg as a recipient of the UNT Wind and Percussion Scholarship, the Nicholas D. and Ann G. Ricco Excellence in Music Scholarship, and the Mary Lou Finley and Dan Emenheiser GLBTA Scholarship.

In addition to her principal teachers, Brittney has studied with Elizabeth McNutt and Sydney Carlson, and has had the privilege of performing in master classes with Jill Felber, Marco Granados, Christina Jennings, Rhian Kenny, Gary Schocker, Harvey Sollberger, Jessica Warren-Acosta, and Carol Wincenc. She can be heard on the Klavier and Naxos labels as a member of various UNT ensembles, as well as on the Square Enix label for the original soundtrack from *Final Fantasy XIII: Lightning Returns*, which is scheduled for release in February 2014.

***Events featuring Brittney Balkcom include:***

- Recital, Saturday, May 17, 2014, 9:00-9:50 AM, Voertman Concert Hall
  - Brittney Balkcom and pianist Bobby Pace will perform Taffanel’s Andante Pastoral et Scherzettino, Higdon’s rapid.fire, Rouse’s Flute Concerto, Dutilleux’s Sonatine, Liebermann’s Sonata, and the world premiere of Beebe’s Suite Urbana.
- Junior High School Masterclass, Saturday, May 17, 2014, 1:45-2:45, Kenton Hall
  - Sara Jeong, Hanna Kim, and Yuna Langehennig will perform works by Ibert, Mozart, and Chaminade.
- Guest Artist Showcase, Saturday, May 17, 2014, 5:00 PM, Voertman Concert Hall
  - Brittney Balkcom will perform JacobTV’s Lipstick for flute, alto flute, and soundtrack.



### **Myrna Brown Competition**

With no age limit and past winners holding jobs in major orchestras and universities across the country, the Myrna Brown Competition draws highly skilled applicants from across the nation. Young flutists will gain new role models by attending these performances, and older flutists will gain new ideas and inspiration. Both rounds are open to the public. The Festival performer or auditor fee also covers the cost of admission for the competition.

#### **Semi Final Round**

**Thursday, May 15, 2014**

**2:00-5:00 PM**

**Voertman Concert Hall**

#### **Final Round**

**Friday, May 16, 2014**

**7:30 PM**

**Voertman Concert Hall**

**\*A reception featuring a performance by Flutopia will be held at the conclusion of the Final Round to announce the winners of the competition. All are invited to attend!\***

Please join us in congratulating this year's Semi-Finalists!!

Amanda Chavis (Fullerton, California)

Hannah Hammel (Oberlin, Ohio)

Justin Lee (Oakland, California)

Won Lee (Carrollton, Texas)

Anna Meyer (Willow Grove, Pennsylvania)

Kristyn Son (Denton, Texas)

Jesse Tatum (Albuquerque, New Mexico)

Alexandra Wallin (San Gabriel, California)

Chao Wang (Denton, Texas)



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**Meet the Composer  
With Stephen Lias  
Friday, May 16, 2014  
7:00 PM  
Voertman Concert Hall**



For the second year, the Texas Flute Society commissioned a piece to be performed by all competitors at both rounds of the Myrna Brown Competition. This year's piece was composed by **Stephen Lias**. The music of Stephen Lias is regularly performed in concert and recital throughout the United States and abroad by soloists and ensembles including The Louisiana Sinfonietta, the NYU New Music Ensemble, XPlorium Ensemble, the Fairbanks Summer Arts Festival Orchestra, and the Chamber Orchestra Kremlin. His music is published by Connors Publications, ALRY Publications, Brassworks 4, Cimarron Music Press, and Warwick Music, and his song cycle Songs of a Sourdough is available on Centaur Records. In 2011 his work Mélange of Neumes was voted Best New Published Work by the National Flute Association, and his pieces are regularly featured at major national and international conferences including the International Trumpet Guild, the North American Saxophone Alliance, and the ISCM World Music Days. He was selected as the 2003 Commissioned Composer for the Texas Music Teachers Association, and has received ASCAP Plus Awards every year since 1999. In 2006, he was a finalist in the "Homage to Mozart" composition contest and his piece Pursued was performed in Moscow and at Weill Recital Hall at Carnegie Hall. Lias is also active as a composer of theatrical incidental music and served for eleven years as Composer in Residence and Music Director at the Texas Shakespeare Festival. When asked about the piece commissioned for the Myrna Brown Competition, Stephen Lias says "In writing "Flight of Fancy", it was my aim to produce a technical and challenging piece, but with an exuberant sense of energy and fun. Rather than employing any formal organizational or compositional techniques, I focused instead on following an intuitive "story line", and capitalizing on the playful agility so typical of good flute playing."



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# 37<sup>th</sup> Annual Texas Flute Festival May 15-17, 2014

## Schedule of Events

University of North Texas – College of Music, Denton, TX  
VCH: **Voertman Concert Hall**  
RH: **Recital Hall** (Room 301)  
KH: **Kenton Hall**

### Thursday, May 15, 2014

2:00 PM - 5:00 PM	VCH	<b>Myrna W. Brown Artist Competition</b> (Semi-Final Round)
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### Friday, May 16, 2014

4:30 PM - 7:00 PM	Commons	<b>Registration</b>
5:00 PM - 9:00 PM	Various	<b>Solos / Ensembles</b> Undergraduates, graduate students, adult amateurs, professionals, and teachers perform for specialists.
5:00 PM - 6:00 PM	VCH	<b>High School Masterclass</b> with Lisa Garner Santa
6:00 PM - 7:00 PM	RH	<b>College and Adult Masterclass</b> with Jean Ferrandis
6:00 PM - 8:00 PM	MU 230 MU 232	<b>Exhibits Open</b>
7:00 PM - 7:30 PM	VCH	<b>Meet the Composer</b> with Stephen Lias
7:30 PM - 10:15 PM	VCH	<b>Myrna W. Brown Artist Competition</b> (Final Round)
10:15 PM	Commons	<b>Artist Reception</b> after Myrna Brown Finals

### Saturday, May 17, 2014

8:30 AM - 5:00 PM	Commons	<b>Registration</b>
8:30 AM - 5:00 PM	MU 230 MU 232	<b>Exhibits Open</b> **Exhibits will be open during the lunch hour**
9:00 AM - 6:00 PM	Various	<b>Solos/Ensembles</b> Elementary, Junior High School, and High School students perform for specialists
9:00 AM - 9:50 AM	VCH	<b>Recital:</b> Brittney Balkcom
9:00 AM - 10:30 AM	KH	<b>Advanced Flute Choir</b> Rehearsal: 9:00 – Concert: 10:15
10:30 AM - 12:00 PM	RH	<b>Donna Marie Haire Young Artist Competition</b> (Final Round)
11:00 AM - 11:50 AM	VCH	<b>Recital:</b> Lisa Garner Santa
11:00 AM - 12:30 PM	KH	<b>Intermediate Flute Choir</b> Rehearsal: 11:00 – Concert: 12:15
12:30 PM - 1:30 PM	RH	<b>Workshop</b> with Lisa Garner Santa
1:30 PM - 2:20 PM	VCH	<b>Recital:</b> John Thorne
1:45 PM - 2:45 PM	KH	<b>Junior High School Masterclass</b> with Brittney Balkcom
2:40 PM - 3:40 PM	RH	<b>Orchestral Excerpt Masterclass</b> with John Thorne
3:00 PM - 4:30 PM	KH	<b>Beginner Flute Choir</b> Rehearsal: 3:00 – Concert: 4:15
3:40 PM - 4:30 PM	VCH	<b>Recital:</b> Jean Ferrandis
4:00 PM - 5:00 PM	MU 230 MU 232	<b>Visit the Exhibits</b>
5:00 PM - 6:00 PM	VCH	<b>Concert: Artist Showcase</b> Jean Ferrandis, Lisa Garner Santa, John Thorne, and Brittney Balkcom

### Donna Marie Haire Young Artist Competition

With the bar constantly moving upward, it is pretty incredible to see what today's young musicians are capable of. The abilities of these flutists are showcased in the Donna Marie Haire Young Artist Competition. Although applications came in from across the country, this year's finalists are all from the Metroplex. This only goes to show how supportive and nurturing the arts community is here. Young flutists will be motivated by these performances of their peers, and older flutists will be in awe! The final round is open to the public. The Festival performer or auditor fee also covers the cost of admission for the competition.

**Final Round**  
**Saturday, May 17, 2014**  
**10:30 AM – 12:00 PM**  
**Recital Hall**

Please join us in congratulating this year's finalists!

Tiffany Jiang (Plano, TX)  
Annabelle Kim (Irving, TX)  
Crystal Kim (Arlington, TX)  
Isaiah Obey (Fort Worth, TX)



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### Flute Choirs

The flute choir epitomizes why we were drawn to music in the first place – the opportunity to meet new people and perform with others all while making beautiful sounds and playing fun music. There are two ways the flute choir is showcased at the Festival. Selected flute choirs will be performing in the lobby outside of Voertman Concert Hall throughout the day. Enjoy their sounds as you pass by, or sit down and enjoy the sounds!

#### ***Voertman Concert Hall Lobby Concerts***

##### **10:00 AM – Flutissimo**

Music by Lombardo, Lutz, and Potter

##### **10:30 AM – Flutasia**

Music by Burnette, McMichael, Lombardo, Via, Adamiec, and Ward

##### **12:00 PM – The University of Texas at Arlington Maverick Flute Choir**

Music by Clarke, Young, McMichael, and Higdon


##### **12:30 PM – Flutes Unlimited**

Music by Gabrieli, Boismortier, Adams, and Offermans

##### **1:00 PM – Mackenzie Middle School Flute Choir (Lubbock, TX)**

Music by Neihaus, Grieg, Guenther, Haydn, Gabriel-Marie, and Purcell

Our Festival flute choirs allow everyone the opportunity to perform at the Festival. Music will be provided, and spectacular conductors will be coming from across Texas to conduct. A concert is given at the conclusion of each reading session. Simply bring your flute and grab a friend, or make a friend with the person next to you!



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*Festival Flute Choirs*

**Beginner Flute Choir**  
**Janelle Olsen, conductor**  
**Saturday, May 17, 2014**  
**Rehearsal: 3:00 PM**  
**Concert: 4:15 PM**  
**Kenton Hall**

The Beginner Flute Choir is for flutists who have been playing for at least one year. Participants should have a strong understanding of the fundamentals of music such as reading notes and rhythms and playing in an ensemble.

**Intermediate Flute Choir**  
**Cristalina Burse, conductor**  
**Saturday, May 17, 2014**  
**Rehearsal: 11:00 AM**  
**Concert: 12:15 PM**  
**Kenton Hall**

The Intermediate Flute Choir is for flutists who have played for 2-4 years. Participants should intimately know their scales and have most likely participated in or advanced in All-Region bands.

**Advanced Flute Choir**  
**Seth Wollam, conductor**  
**Saturday, May 17, 2014**  
**Rehearsal: 9:00 AM**  
**Concert: 10:15 AM**  
**Kenton Hall**

The Advanced Flute Choir is for accomplished flutists. Participants range from All-Region band performers to professionals and should be well versed in all aspects of flute playing.

\*\*\*\*For travel and parking information, please click [here](#) or visit our website at  
[www.texasflutesociety.org](http://www.texasflutesociety.org)\*\*\*\*

## **An Interview with Lisa Garner Santa**

**What got you involved in music? Did you listen to it as a child? Was there a specific influence along those lines? Why did you choose to play the flute?**

Music was certainly a part of my upbringing. My mother was a singer-songwriter who played the piano and guitar. After my mother passed away in 1980 (I was in the 6<sup>th</sup> grade) I lived with my Grandparents who were very involved with the church. There were regular sing-alongs in our living room. So I certainly didn't grow up in a family of classically trained musicians, but there was a lot of heart in the music I did grow up around.

**Who were your teachers? (Include any stories or words of wisdom they passed on that you wish to share.)**

I am so incredibly grateful to all of my teachers. My very first flute teacher was Jamie Shipp, the wife of the late band director, Bill Shipp. They were both incredibly generous teachers and without them in my life, I'm certain, I would not have had the success I've had, musically or otherwise. They were such model examples of the power of music education. Yes, they had high musical standards but what they really did was give so many of us a sense of purpose and place.

At one point, Mrs. Shipp decided that I needed another teacher, someone who could push me more. She arranged for me to study with a person we are very familiar with here in Texas, Helen Blackburn. Now here is the crazy thing...Helen would drive 75 miles to Colorado City to teach me, and two others from Lamesa, in the basement of the Presbyterian Church. Who does that?! Helen Blackburn. Now she's driving more miles than that to commute between Dallas and Canyon. We all know what a dedicated teacher she is. I used to think I was something special (why else would she go to so much trouble?) but I'm only one many who have benefitted so greatly from her generosity and her life-size enthusiasm for music. She is the reason I am in music. I was planning to attend UT and major in computer science on an academic scholarship. But Helen said, "You're going to WT to be a music major!"...and that's what I did.

There were many teachers at WT that influenced my playing and my life and it would be impossible to name them all, but first and foremost was Sally Turk. She is a wonderful musician and that was always at the fore of her teaching. She emphasized musical line and subtlety. From WT I went to Florida State where I had the great honor of studying with Charles DeLaney. He proved everything about his reputation: He was full of tough love – he had a "pressure knob" in his office that he would "turn up" and a "sink" if you needed a drain for your tears, and I had many. He also had an immeasurable sense of patience. He pressed me to open up my sound, to move more air, and he pushed my technique. I thought I had good technique...that's where thinking will get you! The Flute/Theory Workout that my husband Matthew Santa, Tom Hughes and I produced several years ago, is inspired by "DeLaney's Daily Dozen." I showed the book to the late Mr. DeLaney when it first came out and he was overjoyed.

**What musician has had the largest influence on your playing?**

Perhaps the teacher/performer that has had the largest influence on my playing is Carol Wincenc. I studied with Carol at Rice University. She was commuting between Rice and New York City, where as you know she teaches at Juilliard and maintains a heavy performance schedule. Carol was very no-nonsense but in a very different way from Mr. DeLaney. She was willing to look deeper into a person, into the musician, rather than just the music. The musician after all is who brings the music to life. I credit Carol for getting me to look at some areas of my life that were creating blocks. For a kid who grew up in less-than-ideal circumstances (without going into a lot of detail), music was a way to exercise control. I could control how much I practiced, how fast I could play my scales, the accuracy of the rhythm, the quality of the intonation, etc. Practicing and playing music was grounding. I recall several times when others commented on how good my technique was but that another student/performer was more expressive...ouch. Thinking of that still makes me a little sad. But, there was probably some truth there. Carol knew that there was a musician underneath all of that technique and with a little guidance and nurturing she was able to pull it to the surface. She taught



that music making required clear intention and great risk taking...and the risk taking is only successful when the technique to support it is solid. Carol is also a great model of resilience. She has been knocked off of her feet many times...a difficult divorce, a major car accident that left her in a body cast...she endures and comes out on the other side of these seemingly tragic events, even more beautiful, her playing even more rich. This is the kind of resilience that is required for a life in music.

**Who is your favorite composer?**

J.S. Bach. There is nothing that can so immediately bring me peace.

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

I LOVE our French repertoire. I also LOVE Bach and Mozart. You're asking me to decide between an apple, an orange, and strawberries and I just can't. Flutists are blessed with a great wealth of repertoire. Fruit salad anyone?

**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?**

I don't think I can narrow this down to a single moment, but something that evolved naturally. I do recall that when I was completing my music business internship in the marketing department of the London Symphony Orchestra, I decided that I didn't want to sell tickets...I knew I wanted to be on the other side.

**You are involved in so many aspects of the music world – performing, recording, teaching, researching, writing, and administrating. How do you balance it all?**

One breath at a time. Currently, I am working on finding balance through integration. I'm looking at ways that each aspect of my life supports the other. Those who perform and teach can easily attest to the great impact teaching has on their development as a performer...it sharpens your creativity as well as your analytical skills. Likewise, writing about music, or any other area of my life, challenges me to find clarity and focus. My years of involvement with the NFA have also brought a great sense of connection to many beautiful people and performers. Those connections continue to inspire all aspects of my life, from performing to parenting.

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

To musical excellence or to attaining musical excellence? One of my most revered teachers, Dr. Gary Garner, teaches that musical excellence is really quite simple: All the right notes, in all the right places, in the right style, played beautifully in tune with a beautiful sound. I'd add to that a little risk taking. To quote Leonard Bernstein, "To achieve great things, two things are needed; a plan, and not quite enough time." Do we ever feel completely prepared for a performance? But it's the performer's courage to step out into the unknown that gives music that edge of excitement! To attain a level of freedom in taking musical risks requires not only courage, but a great deal of patience, perseverance, and self-acceptance. I think that many students today struggle with this because so many desires are immediately gratified. Developing artistically takes time and life experience. It can't be rushed, and honestly, sincerity of expression can't be formulized, though we can teach and play with formulas (like "little, more, most") to assist us in musical discovery.

**Do you get nervous before a performance or a competition? What advice would you give to musicians who are nervous?**

Of course! The best cure for nerves is practice. The next best thing is conscious breathing. If you can consciously slow the breath, then you can purposefully activate the parasympathetic nervous system, creating a sense of calm and ease. It almost seems too simple, doesn't it? Taking slow deep breaths through the nose is the most effective way to calm the nervous system.

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

Hmm. This is the great philosophical question, "Does life imitate art or does art imitate life?" There are so many musical lessons that apply directly to living. Here's an example. Most flutists experience challenge getting an accurate response from middle "e." The note often cracks, the intonation is often flat, etc. Working with middle "e" is like getting to know someone with a challenging personality. Some people are less responsive than others and more difficult to be "in tune" with. But, when we take time to get to know them, to understand them and the life circumstances that may be informing their responses, then we learn how to approach them in order to effectively communicate. Once we understand someone's story, we find compassion and patience. We have to find compassion for middle "e"...give it a little lift from time to time when it's feeling low...understand it's tendency to crack under too much pressure and learn how to skillfully support its ability to fully express itself. Sound like anyone you know?

**What is the most valuable lesson the flute (or music in general) has taught you?**

That I have a unique combination of gifts that no one else in the universe has, and that the world needs those gifts. This applies to each and every one of us. Imagine what the world would be like if you chose not to share those gifts? I'm reminded of the famous Marianne Williamson quote "Our deepest fear is not that we are inadequate. Our deepest fear is that we are powerful beyond measure. It is our light, not our darkness that most frightens us. We ask ourselves, Who am I to be brilliant, gorgeous, talented, fabulous? Actually, who are you *not* to be?" It takes a great deal of courage to live our gifts. Music, without a doubt, helps us do that.

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

Music is not my first passion but is a medium for fulfilling my first passion: My first passion is to fully embrace the human condition in its whole palate of experience as a means to finding peace. Music, like any art, is a medium for processing human experience. Through that process we hopefully gain understanding and acceptance, which informs our choices to act in ways that bring greater peace to ourselves and to the world.

**You are a certified Kripalu Yoga instructor. How did you get started in yoga?**

I started practicing yoga regularly in 2002 with a beautiful woman named Janice Fenske. Janice, who is also a massage therapist, taught small restorative yoga classes out of her home. I first started seeing her for prenatal massage when I was pregnant with my son. Then, after an emergency c-section, I began taking her yoga classes to support my physical healing. I quickly learned that the physical aspects of the yoga practice, while great in their benefit, are just on the surface of the practice. Training at Kripalu deepened my experiences of yoga as a complete science – yoga incorporates not only the physical, energetic, mental and emotional aspects of the human condition but how that condition is interconnected to its environment, personally, locally, globally, and universally. Doesn't music act in a similar way? Music is yoga.

**Aside from the obvious benefits of yoga for everyone, what are the specific benefits of yoga for flutists?**

Movement of the breath. Breath is life. As flutists we breathe life into our instruments. Without breath, the instrument is just a beautiful piece of craftsmanship. Through controlling the breath, its speed, direction, duration, etc., we assist with the creation of living sound – sound that has a life and personality. The exercises of yoga help us to access greater control over the breath, and therefore expand our palate of musical choice.

**What is your favorite yoga pose?**

Savasana. Seriously.

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

I like to write when I have the time. Writing is a lot like music. Each word serves the purpose of carrying the reader forward, of engaging them in an experience. In some ways, words require even greater clarity than music. I've found that when I make time to write, whether it's about music, yoga, or something personal, clarity always follows.

**What other interests or hobbies do you have outside of music?**

My primary interest outside of music lies in health and wellness. Obviously, yoga is a big part of my life outside of music, if it's even possible to separate the two.