

# TEXAS FLUTE SOCIETY NEWSLETTER Fall 2010

## Texas Flute Society Membership Application January 1, 2011 - December 31, 2011

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\_\_\_\_\_ \$ 10.00 Student-Elementary & Secondary

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**Fall 2010**

### Letter from the President



Greetings Flutists!

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

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

We are excited to be able to bring two outstanding artists to the DFW area. Please mark your calendars to reserve the dates. On Saturday, November 13<sup>th</sup>, Linda Chatterton will present her performance anxiety workshop entitled "It Sounded Better at Home" at the Colleyville Heritage High School auditorium in Colleyville. This will be a very helpful session for everyone who plans on participating in the All-Region band auditions. This workshop is not just for flutists – it will benefit every musician! Then, on the following Saturday, November 20<sup>th</sup>, at Brookhaven College in Dallas, Lois Herbine will present a participatory lecture and masterclass titled "The Elements of Musicality". For more information on these events, check the TFS website.

Be sure to read the articles in this month's newsletter. We would all like to know a little more about our festival guest artists. You can read what Jonathan Keeble had to say in our Spotlight Interview. Lastly, for those of you participating in the Texas All-State auditions, we have our annual All-Region Clinic set. It will be at Brookhaven College on November 6<sup>th</sup> at 1:00. Check our website for more information.

Our largest event of the year, the 34<sup>th</sup> Annual Texas Flute Festival, will be May 19–21, 2011, at the University of North Texas, College of Music in Denton. Mark your calendars now. I am pleased to announce that we will have Jill Felber joining us as a guest artist in addition to Linda Toote, Jonathan Keeble and Seth Allyn Morris. Jill will be leading the Adult Solo Masterclass on Friday evening, May 20. We will post more information about TFS events, submission for t-shirt designs and other opportunities on our website [texasflutesociety.org](http://texasflutesociety.org). There you will find application forms for the Myrna Brown Artist Competition and the masterclass competitions with our 2011 festival guest artists.

I hope to see you at the fall events.

Happy fluting!

**Carolyn Nussbaum**  
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"One Stop Flute Shop!"

## The Texas Flute Society is proudly sponsoring two fall events:



### *Linda Chatterton*

#### **“It Sounded Better at Home!”**

Tips and techniques for better performances, including self-talk strategies and visualization exercises to make performing more fun!

**Date:** Saturday, November 13, 2010

**Time:** Lecture/Workshop: 1:00 - 2:30 PM  
Masterclass: 2:30 - 3:30 PM

**Location:** Colleyville Heritage High School Auditorium  
5401 Heritage Avenue  
Colleyville, TX

**Price:** \$5 per person  
Free for Colleyville Heritage High School Band members with ID.



### *Lois Herbine*

#### **“The Elements of Musicality”**

Participatory lecture and masterclass on the phrase-shaping techniques of legendary Philadelphia Orchestra flutist William Kincaid, including pedagogical techniques of Herbine’s teacher John Krell, author of *Kincaidiana*

**Date:** Saturday, November 20, 2010

**Time:** 1:00 – 4:00 p.m.

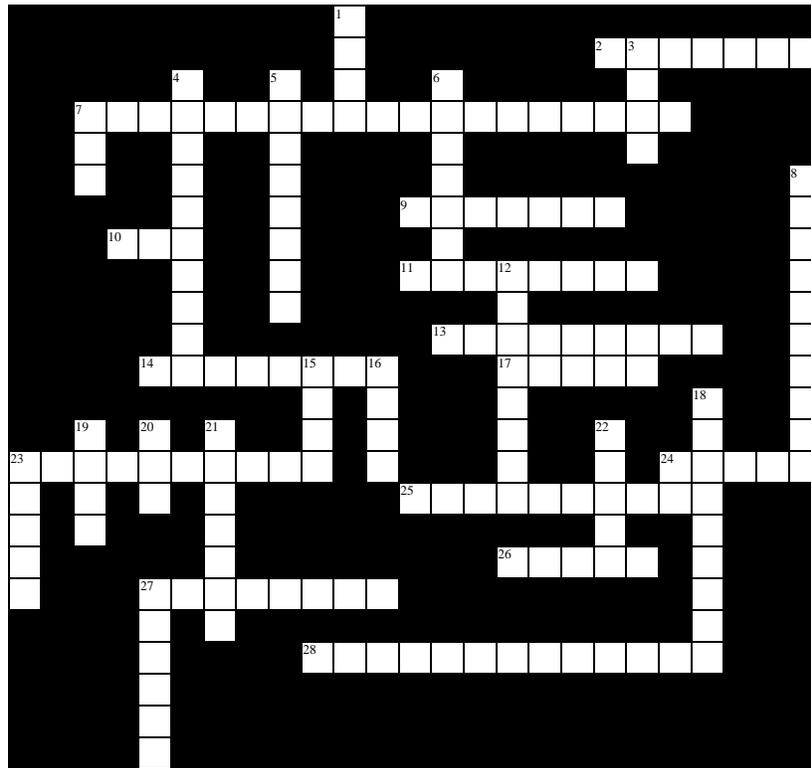
**Location:** Brookhaven College  
Fine Arts Building, Room D203  
3939 Valley View Lane  
Dallas, TX

**Price:** \$5 per person

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## Flutes of the World



### Across

- 2 The flute played during the reign of Louis XIV
- 7 A traditional wooden flute, usually carved with images of birds or other animals, that has a very haunting beautiful sound and is increasing in popularity in the U.S.
- 9 A flute that is half the length of the concert flute
- 10 The earliest transverse Chinese flute from the 9<sup>th</sup> century B.C.E
- 11 A bamboo flute of the Philippines
- 13 Means the same as transverse
- 14 An end-blown wooden flute that is taught to most elementary school children
- 17 The flute upon which the modern flute is based
- 23 A popular end-blown flute from Japan made of bamboo
- 24 Ancient Chinese flute with the mouth hole in the middle, stopped at both ends and the finger holes on both sides
- 25 A flute that is closed at the blown end and is played by blowing over the embouchure hole
- 26 Related to the nay, this wooden flute is played in Turkey and Eastern Europe
- 27 A traditional flute played in south India
- 28 A flute played in Eastern Europe by shepherders

### Down

- 1 A small, high-pitched, transverse flute that originated in medieval Europe and is often used in military bands
- 3 A deep, rich sounding flute in the key of G
- 4 A simple six-holed end-blown flute that is often played by Sir James Galway
- 5 An ancient instrument with five or more pipes of increasing lengths that is named for a Greek god

- 6 A hollow oval-shaped instrument with four to twelve finger holes and a mouth tube projecting out from the body
- 7 An end-blown flute that is common in Arabic, Turkish and Persian music
- 8 A transverse flute created to replace the 'out of tune' E-flat clarinet
- 12 A flute that is played by directing the air at the edge of the end of a tube (opposite of 25 Across)
- 15 A Chinese flute made of bamboo that uses a membrane that is mounted over one of the holes which vibrates with the air inside to give it a bright sound
- 16 Dance of the \_\_\_\_ Flutes
- 18 This flute is played in parts of Africa with air blown from the nose which is sacred because it contains the soul
- 19 A flute that is twice the length of the concert flute and sounds an octave lower
- 20 The traditional side-blown flute from Japan
- 21 A bamboo flute that is important in north Indian classical music
- 22 The traditional flute of the Andes
- 23 A small, end-blown wooden flute with the pitch of a piccolo that is found in the Caucasus region of Eastern Armenia
- 27 \_\_\_\_bass flute that plays one octave lower than the bass flute

## TFS Student Corner:



**Jessica Dawn Boudria**, 14, of Grand Prairie was crowned the 2010 National Today's Girl Humanitarian Leader during competition in Plano on Saturday, August 1, 2010. Jessica was awarded the President's Lifetime Call to Service Award last year for earning over 4,000 hours of community service through her organization, Teddy Bears for Troopers, but has over 8,000 hours that she accumulated during approximately four years of service. Jessica was also named the National Teen Princess during the competition, second only to the overall Teen Queen, Victoria Burton of Louisville, Mississippi. Jessica performed a flute solo to "No Good Deed" from *Wicked* for the talent competition. She was awarded three national crowns and seven trophies during the week. Jessica is a freshman this year at South Grand Prairie High School and a

flutist in the South Grand Prairie High School Warrior Band. She is a member of the Texas Flute Society and has attended the Texas Flute Society Festival at the University of North Texas, in Denton, for three years.

### ***TFS Announces the 2011 Flute Festival T-Shirt Design Competition***

If you would like to see your original design on our festival shirts in May, please send an electronic copy of your design to [asvinod@tx.rr.com](mailto:asvinod@tx.rr.com) by Friday, January 7, 2011. Designs will be chosen by a vote of the board members at its January meeting.

Please be sure that somewhere within your design there are the words "Texas Flute Society", "2011", and "34<sup>th</sup> Annual Festival".

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

Please remember to include your contact information (name, phone number, email address) with your submission.

### **Winter Newsletter Submission Deadline & Guidelines:**

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



## Guest Artist Interview: *Jonathan Keeble*

### **Why did you choose to play the flute?**

I started band mid-year when I was 10 years old. I'm embarrassed to admit that the principal reason I began playing the flute was a young lady named Kris Bergeron. I thought she was absolutely beautiful. She also happened to be first chair flute in my school's band, and I figured the best way to get to her was to be second chair. I'm afraid to say Kris quit the flute a few years thereafter, but as you can see the instrument has stuck with me a bit longer.

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

I must confess I've always loved Beethoven, although the list of composers whose writing I love is long. There is something so refined yet primal in Beethoven's music. His melodies are incredibly beautiful, his harmonies, so rich and unpredictable, and somehow he knows how to express unspeakable joy and pathos all at the same time. After that, I suppose I'd have to say Mahler. What I've been listening to when I'm running is U2 and Lady Gaga. Should I admit that?

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

There are so many I love to play! I've always had a very special place in my heart for the Prokofiev Sonata. The range of expressivity it requires from beginning to end makes it such a pleasure to work on, and to continue to rediscover. I love the drama of George Crumb's *Vox Balanae*, the operatic beauty of the Mozart concertos and quartets, and give me anything by J.S. Bach, and I'll be happy.

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

To live in the moment, every day. So often we think of phrasing as being directed toward a musical goal, and indeed it often is; however, special playing lives for the moment as well as for the future. Shaping and phrasing each note, creating its own character, is for me, something of a metaphor for life. With the wildly busy schedule so many of us live these days, this philosophy can be a challenge, but what a goal! The flute has also taught me humility.

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

There are so many people I've been fortunate to work with, listen to, and learn from. If I had to list one, though, it would be my first teacher, Frances Risdon. She was Principal Flute of the Spokane Symphony, and the flute professor at Washington State University for many years, and taught me from age 10 through 18. It's rare that such a young kid gets the opportunity to work with an incredible musician, but fortunately my parents were close friends with Frances, and she took me on as a favor to them.

I tested this favor many times in the early years of our relationship. I hated to practice. I hated the flute. But my parents forced me to practice daily, and in spite of "forgetting" my etude book with astonishing regularity, whiting out difficult trills, using my flute as a baseball bat, and surviving a threat from Frances to fire me as a student, the instrument eventually captured me for life when I was about 14. The lessons I had with Frances were incredible, and she would often spend 2 to 3 hours working with me at a time. So strong was the bond that I eventually came to look upon her as a second mother, and played her flute for many years after she passed away. She is also the reason I wanted to become a teacher of the flute . . . Such was her influence on my life that I feel it my responsibility to give back for her, for myself, and hopefully, for my students.

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

Discipline, persistence, hunger for excellence, an open soul, a love of all music, and a desire to communicate. It doesn't hurt to practice your scales and etudes, too.

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

I think many of the qualities I mentioned that are key to musical excellence factor in here, as well. Beyond that, music has given me the patience to be a better parent, the ability to tap emotions that might otherwise lie dormant, and the perspective to see complexity. We're in an era where people seek quick answers for the myriad problems we confront as a culture, and too often, I fear the answers settled upon are over simplified and convenient. Even though simplicity may be comfortable, it certainly doesn't challenge us to see other perspectives, and to find the true meaning behind something. I think this may be where music's greatest gift lies . . . In its ability to be simultaneously inspiring and impenetrable.

**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?**

Sitting in the middle of the All-Northwest Orchestra as a high school junior, I realized that Shostakovich got it right in his 5<sup>th</sup> symphony's finale, and that I'd like to be a part of that kind of thing for a long time. I also must confess to being a hopelessly social person, and I came to realize that beyond sitting next to a pretty girl in 5<sup>th</sup> grade, music also offered the opportunity to work with people on multiple levels. I love rehearsing, performing, and gathering post-concert to celebrate. It's quite a life, I must admit.

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

My family is everything to me. After that, cooking, baseball, books, running, and yes, I shudder to confess it . . . video games.

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

I love to write, but sadly, I don't exercise that passion often enough. Beyond that, cooking is something I REALLY enjoy. I must confess that I'm one of those musicians and teachers who thinks of everything in culinary terms. All this doesn't help my waistline much, but it does help me enjoy what I'm doing even more!

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## *Mark Your Calendars!*

**The 34<sup>th</sup> Annual Texas Flute Festival** will be held on the campus of the University of North Texas, May 19-21, 2011. Guest artists will include **Linda Toote**, principal flutist of the Boston Lyric Opera and faculty member at Boston University College of Fine Arts and the Boston Conservatory; **Jonathan Keeble**, flute professor at the University of Illinois at Urbana Champaign, principal flute of the Sinfonia da Camera, and recording artist; **Jill Felber**, member of the flute duo ZAWA! and flute professor at the University of California, Santa Barbara; and **Seth Allyn Morris**, the winner of the 2010 Myrna W. Brown Competition. **Carol Wincenc** is unable to attend the 2011 Festival but will be a guest artist in 2012. We are finalizing details with an exciting new guest artist and will make an announcement soon. Linda will be teaching the orchestral excerpts Masterclass, Jonathan will be teaching the High School Soloist Masterclass, and Seth will be teaching the Junior High Solo Masterclass. For application forms and information about competitions, masterclasses, and exhibits visit: [texasflutesociety.org](http://texasflutesociety.org) or contact Ann Vinod, president, at [asvinod@tx.rr.com](mailto:asvinod@tx.rr.com), 817-614-8549.



Linda Toote



Jonathan Keeble



Jill Felber



Seth Allyn Morris

# Who is Chaminade?

DR. PAMELA YOUNGBLOOD

How many of us have played the Chaminade Concertino, one of the most famous pieces for flute, without giving much thought to the creative person behind it? Chances are that you may have assumed that this was yet another flute piece by what composer Joan Tower refers to as a DWEM (Dead White European Male). But C. Chaminade (as the name appears on so many flute publications) was actually Cécile Chaminade, a French **female** composer.

## Chaminade's Education

Born into a musical and well-to-do family in Paris in 1857, Cécile began composing at an early age. Impressed with her talent, Georges Bizet referred to her as “a little Mozart” and recommended that she attend the Paris Conservatory. She was accepted into the conservatory at the age of 10, but because of her father's views on “proper decorum” for a young lady, she was allowed to study only privately with conservatory professors.



## Chaminade, the Pianist

Cécile Chaminade performed widely in several European countries, including Germany, Austria, and England. In 1908 she traveled to the U.S., where she performed many of her compositions. Critics described her music as both too masculine and too feminine. After her Carnegie Hall recital in October, 1908, one reviewer stated:

[Her music] has a certain feminine daintiness and grace, but it is amazingly superficial and wanting in variety. . .But on the whole this concert confirmed the conviction held by many that while women may someday vote, they will never learn to compose anything worthwhile. All of them seem superficial when they write music. . .

## Chaminade, the Composer

In contrast to the Concertino, most of her compositions were piano pieces and songs--salon music composed for light entertainment rather than concert performance. The wild popularity of the parlor piano resulted in quick sales for these accessible pieces, but the parlor tradition became outmoded after World War I.

## Interesting Chaminade Facts:

- She recorded several of her own compositions on player piano rolls for the Aeolian Company.
- She wrote more than 400 compositions.
- One of Chaminade's compositions was performed for the funeral of Queen Victoria, a long-time and ardent fan of Cécile's music.
- As many as 200 Chaminade clubs for adult amateur women musicians sprang up in the U.S. in the early 1900's.
- Articles about her appeared in American magazines such as *The Ladies Home Journal* and *The Etude*.
- A street in a Paris suburb is named after her.
- The Morny Soap Company named a box of sweetly-scented soaps after her.

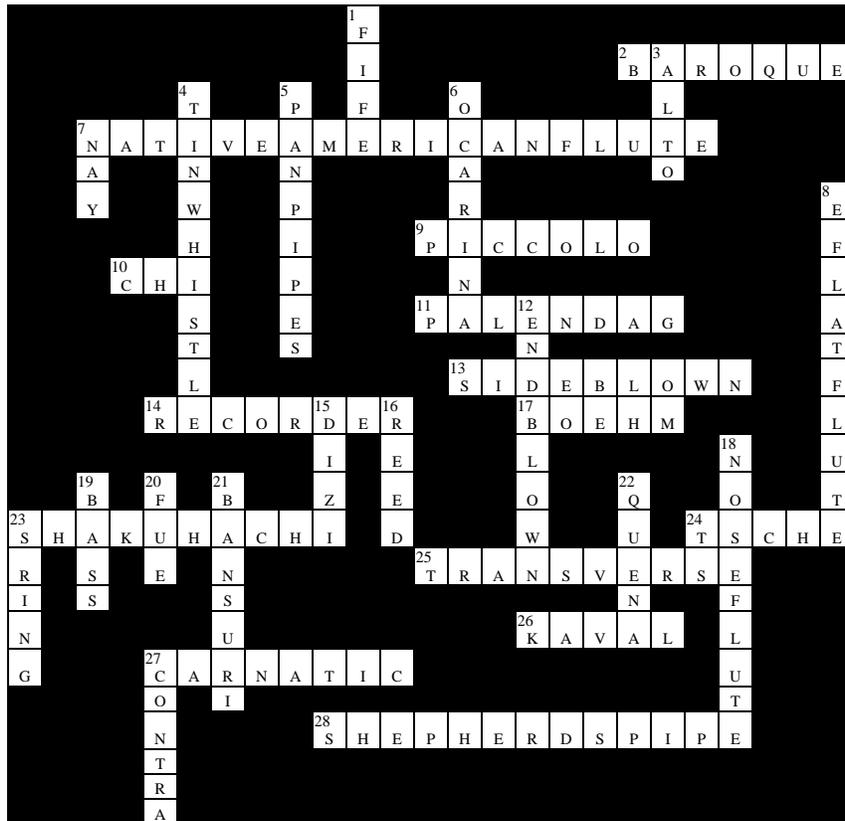
## Other Chaminade Flute Compositions

*Sérénade Aux Etoiles (Serenade to the Stars), Op. 142, for flute and piano*  
*Pièce Romantique, Opus 9, transcribed for flute and piano*

## A Chaminade Resource

Marcia J. Citron, *Cécile Chaminade: A Bio-Bibliography*. (Westport, CT: Greenwood Press, 1988).

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## Guest Artist Interview: *Linda Tooté*

### **Why did you choose to play the flute?**

I'm not sure that choice is the operative word here in my case. When I first heard the school band and orchestra in an assembly in third grade, I was immediately taken with the notion of being able to join this group by playing a musical instrument. At the time, finances were rather tight for my family, so paying the fee to rent a musical instrument was just not an option. I was so desperate to play something that I would often come home with a viola belonging to a neighborhood girlfriend, who had capriciously taken up the instrument, with no real desire to play it. I would sit in my bedroom, scratching on the strings, clueless as to what to do, but happy to be making some kind of noise. My mom thought she had enough money to let me join a local fife, drum and bugle corps, which met once a week on Thursday nights, for the exorbitant cost of one dollar per evening. This is what kept me going for two years until a college-bound cousin of mine in Philadelphia decided that she was done playing the flute. Someone realized that there was probably some connection between the fife and the flute, the instrument arrived on my doorstep. So it was in fifth grade when I first

was given an instrument and lessons through the public school, and was able to experience the rush of playing in a large ensemble.

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

This is hard to narrow down. I have some favorite composers for the solo repertoire and others for the orchestral repertoire. I adore the writing of the masters from the French School for the flute – Taffanel, Gaubert, Hue, Enesco, Faure, as they write fabulously well for the instrument. I also love some of the lesser played composers of the Baroque period – Blavet, LeClair and C. P. E. Bach, whose slightly aberrant harmonic language makes me an ardent admirer. Orchestrally, it would be the works of Mozart in the symphonies and piano concerti, the symphonies of Brahms, and Schumann; Stravinsky on many levels: inventiveness of ideas, richness of harmonic language, transparency in the writing.....Puccini and Britten in the pit. I suppose I don't like to be limited.

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

I find it difficult to think of a favorite piece that I would find myself apt to program with frequency. The wonderful thing about the flute repertoire is the breadth of offerings: the fact that the instrument has been written for so very beautifully from pre-Baroque times to yesterday makes it harder to select a single piece as a favorite. I do tend to favor performing lesser-known works. Does the world need to hear yet another recording or performance of the Poulenc Sonata (undeniably great work that it is) when there are literally dozens of captivating, and yet largely unfamiliar works written by M. Poulenc's contemporaries. In the program I will bring to the Texas Flute Society in May I hope to present at least a few pieces deserving to be better known.

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

That the quest for perfection of your art form is by definition an impossibility - "Good enough" is never good enough. This philosophy was passed on to me by my teachers, both by what they taught and more, by their example. The notion of working without end should drive any sane person crazy, yet in a way, that's the exciting part: if you're getting bored, it's a sign that you've not set your expectations high enough. When striving for a better product, if you find that this is the case, you have missed a step, or several.

At the heart of this lies the concept of discipline. For instance, when planning for a particular performance, a teaching schedule or for a series of works in an orchestra season, one must learn how and when to buckle down to get the job done – whether it's learning notes, putting together a cohesive and interesting recital program, doing the leg work of advertising, working with and around the schedules of your colleagues, organizing your practice time, establishing your teaching schedule and myriad other administrative obligations that one might have at their teaching institutions, the duties can be more extensive than one sometimes first anticipates.

To venture outside your comfort zone. Many times we are asked to do things which are unfamiliar to us musically – whether it is to play some extended technique, to play the piccolo, alto or bass flute when we consider ourselves a flutist at heart, to speak or act during a piece – all of these may be things which make us uncomfortable, yet they stretch us in countless ways, which then fuels us with additional courage for the next odd request.

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

I have many, many musical heroes, not all of them flutists. In fact, the spectrum is pretty broad. Having had one of the best seats in the house on stage at Symphony Hall in Boston, I have been privileged week in and week out to hear the finest international soloists of all instruments. One's musicianship cannot help but be influenced by the intimacy of this collaboration. The elegant phrasing of pianists Emmanuel Ax and Jean-Yves Thiboudet, who play a percussion instrument with all the liquidity of a violin, the diversity of colors and legato from vocalists Renee Fleming or Thomas Quasthoff, the virtuosity of violinists Gil Shaham and Hillary Hahn, the power and artistry of pianist Yefim Bronfman – the list is virtually endless. Working with the superb players of the Boston Symphony, who play so consistently on an extraordinarily high level, is like suffering an addiction – one can imagine no better pastime, and must have more of it. And then there is the piece of the orchestral puzzle which makes it all come together: the

conductor. I have great admiration for the British conductor Sir Colin Davis. But the most memorable and superlative performances in which I have taken part have come under the baton of the Dutch conductor Bernard Haitink. He can transform a collection of notes on the page into unearthly moments.

Of course my college teachers, John Wion, Thomas Nyfenger and Geoffrey Gilbert, with their exacting musical and technical standards must be credited with shaping my musical life. They were also mentors on a personal level, seeing me through many of life's major decisions and I continue to have a close relationship with John.

Isaac Newton spoke of "standing on the shoulders of giants" – I often find that I have been leaning on the ears, as it were, of my teachers, sometimes hearing their voices decades later.

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

Discipline, openness, a hunger to listen, both to yourself and others, willingness and a desire to communicate the sense of the music, a love of color and diversity, an acknowledgement of the differentiation of musical styles, fearlessness to explore the boundaries – whether musical or regarding the technical mastery of your instrument, and the stamina to pick yourself up and carry on when you may hit a rough patch.

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

That things don't always come easily; they will not be handed to you on a silver platter. When was the last time anyone was heard knocking down the door to find a flutist? There are many people out there who work just as hard, if not harder than you, who want that job just as badly. And you must jump through the hoops, do the work, deal with the ups and downs of the decisions made and draw your own conclusions.

I am regularly reminded that our performances have much meaning for people who enjoy listening to music, but who do not necessarily make music themselves. I recall with searing clarity a performance of an orchestral oratorio by the composer Edward Elgar, called the Dream of Gerontius. Briefly, the piece deals with the musings of an octogenarian taking inventory of his life. At a mid-winter Friday matinee performance, I recall looking out into the audience and saw not one, but a score of people sitting near the front, heads down and weeping. The realization that I was a part of the creation of a work that could so profoundly affect people truly hit home that day. I went home and practiced.

Patience. As quickly as life moves these days, learning pieces or techniques requires slow methodical work, perspective and a knack for being able to see the big picture. These are certainly valuable life skills. I also have two twelve year olds, Henry and Claire. Patience may serve me well in the next few years.

### **Can you identify the moment in your life when you knew that you wanted to be a professional musician?**

I recall a moment during an 8th grade wind ensemble rehearsal, led by the redoubtable Mr. Filangeri, my earliest musical mentor, when I realized that I could imagine no better life than to be playing my flute 24 hours a day, 7 days a week. I remember playing the second movement of Vaughn Williams Folk Song Suite for wind ensemble was enough to bring me to tears. At the time of course, I had no idea what steps were necessary to make this kind of life for myself. I was unaware that there were people who made their living playing on a daily basis in symphony orchestras, nor what was required to achieve one of these positions. My only example of "professional musicians" at the time were my public school music teachers, who sometimes played in the local professional wind ensembles on Long Island.

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

Because the flute demands such single-minded devotion, I find myself not following any one other pursuit with the same degree of doggedness. However, as much as I enjoy playing the flute, I probably enjoy teaching just as much. In fact, I have taught flute lessons since I've been in the 8th grade (seems to have been a pivotal year for me!) In part, I suppose it comes from a sense of responsibility. I have had the good fortune to have some exemplary teachers. I appreciate the Chinese proverb "When you teach, you learn twice". Every explanation requires me to give some conscious thought to some technique I might have been doing instinctively. (Or, more likely, had only half-heard from one of my teachers.) These explanations solidify and more firmly implant themselves deeper into my own playing simply by my having to make them. I love the adrenaline rush I get from watching students progress and experience their own moments of enlightenment.

As my husband is an oboist in the Boston Symphony, we are fortunate to be able to spend our summers at Tanglewood in the Massachusetts' western Berkshire Mountains. I have come to appreciate the clear-headedness that I get from walks in the woods with my dog, an Australian Labradoodle (I am horribly allergic to every other breed, it seems) named Stella, and enjoy getting my hands dirty in the garden. With clean hands, I enjoy cooking. I feel incomplete if I'm not in the middle of a good book. And I have been known to buy shoes. Hourly.

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

When time permits, I almost always have a knitting, stained-glass or quilting project going. We also seem to be always in the middle of renovating our home. I have firmly established my amateur status as a carpenter. And when I've got a set of paint chips in my hand, don't make the mistake of standing nearby, if you've got somewhere you need to be.

## TFS Announcements

If you would like to announce a flute event to the membership, you may forward your request to the TFS webmaster, Larry Bailey: [Larry-Bailey@tx.rr.com](mailto:Larry-Bailey@tx.rr.com), according to the following guidelines.

### Guidelines

- Must be a flute event (recital, masterclass, clinic, camp)
- Must be open to the public or to the general flute community
- Does not have to be sponsored by the Texas Flute Society
- If outside the DFW area, must be hosted by a TFS member
- Cannot be a part of a political or religious event
  - Can be held in venues used for those events
  - Can be a part of a church-sponsored concert series
  - Cannot be a part of a regular church service
- Must be submitted at least 7 days prior to the event



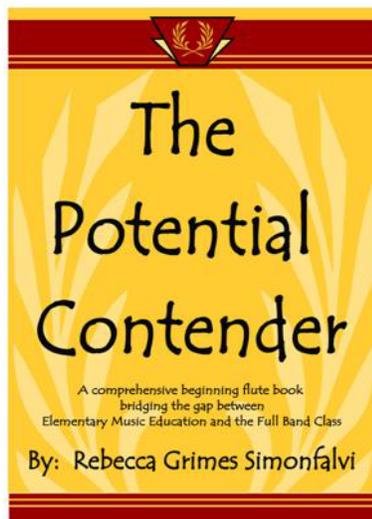
### Information Requirements

- Date and Time
- Event Description
- Location (building, room, street address, city, state, ZIP)
- Admission Fee
- Contact information
- Artwork/Pictures (if available)
- Content in text format

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