

TEXAS FLUTE SOCIETY
PRE-FESTIVAL NEWSLETTER
MAY 2010



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Letter from the President

Greetings Flutists!

It's here! The 33rd Annual Texas Flute Festival is May 20-22 at the University of North Texas, College of Music in Denton. We are thrilled to feature several talented guest artists.

The Texas Flute Society is pleased to announce several new events taking place this year. First, guest artist Ian Clarke will be conducting the advanced choir. This is a great opportunity to work with Ian Clarke as he rehearses then conducts two of his pieces in concert. Second, stop by and examine our Health Workshops featuring Dr. Kee Fedak and Dr. Susan Fain. Participation in the workshops may provide you with insight into the human body as it pertains to musicians. After that, set yourself up with a visit to Dana Clements' booth for a relaxing massage and then grab a hot dog in the patio.

In addition, guest artist Amy Porter will be presenting a workshop on her topic "Competition: Repertoire Research and Rewards." Our remaining guest artists will feature classes with pedagogical information under the headings Daniel Alexander "Improving your Articulation" and Elizabeth McNutt "Extended Technique". This year's festival will also include two world premiere performances that you do not want to miss. Be a part of history in the making. Lastly, make some time to visit all the vendors we have lined up. If you like flute related shopping, then this is the place.

More importantly, our annual festival is always a success in due part to the fantastic volunteers who take time to help us keep things running efficiently every year. The festival is an excellent place for students to earn community service hours. We still have spots for you in our festival. If you have an opportunity to assist, please sign up.

All the best!
Mary T. Reyes
President



Mark Your Calendars!

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

New at the Festival!!!

The Texas Flute Society is happy to announce a new addition to the festival. Dana Clements, a massage therapist in the DFW area, will set up a booth this year. Make sure to stop by and get a relaxing massage while enjoying the festival.

Advanced Flute Choir!!!

Come join the fun by participating in the Advanced Flute Choir at the Texas Flute Festival. Guest artist, Ian Clarke, will be conducting some of his pieces with this group. Be sure to sign up soon. It is going to be FABULOUS!

Next Texas Flute Society Business Meeting

Join us at our next meeting at La Madeleine's French Café and Bistro on Saturday, May 29, 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!

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.

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WHERE AM I, WHERE AM I GOING?

Dr. Kee Fedak

Imagine that you are sitting in your car, on a lonely road, in the middle of nowhere and you want to find your way home. You don't have a map, you don't know where you are, the gas gauge is broken and someone has removed all the road signs from where you are to where you want to go. How do you find your way home? You can't.



In grade school we all learned about the five senses: sight, sound, taste, smell and touch. As a musician, you have a sixth sense that has been developed over time to provide you with additional information about your environment. This "sixth sense," PROPRICEPTION, explains how we can 'feel' if our arms, hands, fingers, mouth are in the right position, moving at the right speed and using the appropriate force when we are playing: sense of position, movement, and force.

The sense of position is what allows us to play without actually having to look at our instrument. It allows a pianist to form complex chord positions with her hands and leap across the keyboard with laser precision. Many musicians find it extremely helpful to practice in the dark as it reduces their dependency on visual cues to play. The fact is, if we relied solely on our eyes to move our arms, hands and fingers, we would find it impossible to play at the levels that are demanded of us.

The sense of movement is what allows us to accurately feel the speed and direction of movement of our limbs, mouth, and tongue. For a guitarist or drummer this allows the musician to co-ordinate his limbs when they are moving, as in the timing of the limbs or fingers in a 2 against 3 or 3 against 4 rhythmic pattern. It also allows a pianist to play staccato or legato as another example.

The sense of force is what allows us to recruit sufficient muscle fibers to transmit energy into our instrument, or control our breath for a brass, woodwind or vocalist. It is the basis for our dynamic range and control.

When we practice our instrument, it is this sense of proprioception that we are developing. I believe that young children who can play extremely well with little time expenditure at the instrument have a highly developed sense of proprioception. When this sense is highly developed it allows musicians to sight read extremely well and learn complex music relatively quickly without having to spend hours and hours training the body to move appropriately.

We develop this sense of proprioception through practice. This is one of the most important arguments for efficient practice. If you try to conquer a passage with brute force you are more likely to confuse your sense of proprioception and be at risk for error and injury.

The sports community has recognized proprioception as vital in the skill and health of its players. If a pitcher throws out his arm or a soccer player twists his ankle, the sports physicians will not only spend time rehabilitating the muscle and tendons for strength and stability, they will also spend an equal amount of time rehabilitating the athletes' proprioceptive abilities as well. You can't have one without the other to perform well.

For a musician, this sense of position, movement and force is so important that even the slightest deficit can dramatically reduce that ability of a seasoned professional to play her instrument. Many times the first sign that proprioception has been interfered upon, is when a musician has a sense that the mouth, hands or fingers are not responding as accurately as they once did before. Most of the time the musician will feel that they are just out of practice and end up working harder. This can lead to compensation taking place and different muscle fibers are recruited to accomplish the same goal as before. The musician may then experience muscle tension, fatigue and the signs of tendonitis. When proprioception has been severely impeded and the body starts to compensate in bizarre ways, musicians have been known to be misdiagnosed, by well intentioned physicians, with a focal dystonia. This is very unfortunate as it can severely affect the attitude of the musician.

There are two very important sides to your ability to play your instrument. Not only must your muscles, tendons, joint and bones be healthy and structurally sound, but you must also have a keen sense of your environment, and your body's relationship to its instrument. As for the athletes, you can't have one without the other to perform well.

You may have a vehicle, but if you don't know where you're starting from and you have no way of knowing which direction to turn, you'll never get home. That is how important proprioception is to a musician. Be sure your body has the correct information to guide it in the direction it needs to perform well.

Music Sudoku



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Spotlight Interview: Ian Clarke



How did you choose the flute?

I'm not entirely sure, but I got the idea into my head when I was about 8 or 9 that I'd like to play the flute. I was a keen recorder player at the time. After some pleading and then resigning myself to the fact that it wasn't going to happen I received my first flute on my 10th birthday. Very exciting ... VERY exciting ...

What was your first flute?

My first flute was 2nd hand and cost £20 ... a Lois or something not a Louis Lot! I sometimes used to have to screw it back together when I arrived at orchestra rehearsal if I'd had to cycle there with it strapped to my bike rack.

Please tell us about any musical influences.

Music was in my family. My mum was a music teacher and although a chemist & businessman by trade my father played double bass in the National Youth Orchestra. My siblings also played when they were young. I never knew my maternal grandfather but he was a professional musician and along with my Auntie who was a child prodigy pianist up until the war they provided a slightly mythical unattainable role model of instrumental musical prowess ... I never heard them play.

In retrospect my piano teacher was another big influence even though I was really more interested in the flute than the piano. She studied at this place called Juilliard.

Anyway she was very encouraging and laid some important foundations for me as a musician. There have been many others for instance Mr Lock at school when I was about 11 ... I remember him introducing the class to Stravinsky's 'The Rite of Spring' – wow!

Famous flute names are many; clearly Sir James Galway was an influence as were the players in the Philharmonia Orchestra (Pat Lyndon and Ken Smith) whom I used to hear play when I heard my mum sing in the Philharmonia Chorus in London. Robert Dick was a big influence as he is for many ... I recall hearing him and Jimmy Galway (pre Sir days) at the first British Flute Society convention at the Royal College of Music... again -wow!



Pictures: The Two Ians! Ian Clarke and Ian Anderson

There are many other diverse influences including many from different genres e.g. Pink Floyd.

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

After my early private teachers, my first one was really a clarinet teacher. I studied for a short while with Simon Hunt whom some might know through his extensive publications and then Averil Williams whom I regard as my main teacher ... the one who helped me discover a proper technique. I also studied for a short while with Kate Lucas. I studied part-time with Averil at the Guildhall School of Music & Drama whilst concurrently taking a Mathematics degree at Imperial College, London. Although I completed my Math degree the music had already taken over as my focus.

What is a typical work day for you?

I'm not sure I have a typical day ... perhaps typical sorts of days. This week I have been to Northern Ireland to lead a flute day conducting, teaching and performing. I've played with the Nash Ensemble in the Wigmore Hall (sort of London's Carnegie Hall), done some work in the studio on a potential project for Universal and half a days teaching at the Guildhall School of Music ... oh yes and today I played 'Zoom Tube' & 'maya' in a lunchtime concert in Wimbledon. Next week will be a different mix.

Do you have a favorite flute piece/recording?

I'm not sure I've got a favourite of those either but Jimmy ... sorry Sir James & Marisa Robles playing the 2nd movt of Mozart's flute & harp fascinated and enthralled me so crops up in my minds eye (or ear) when you ask the question. However it's not necessarily my favourite piece ... wonderful as it is but it is a special moment on recording for me. Another is Dave Heath playing Out of the Cool ... another moment that imprinted on me when I first bought the record. In both cases it was something in the soul of the sound that grabbed me in addition of the music itself. Syrinx made a big impression when I first

heard it live as of course did Le Merle Noir and Chant de Linos ... of course the Poulenc is lovely however I shall just start ambling through the flute repertoire so I'd better stop there.

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

In the last 10 days I've put Muse, Birtwistle and the Scottish Flute Trio's CD on my Nokia phone to listen to.

Who is your favorite composer?

I'm not sure I've got a favourite ... sorry ...

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

There are many but passion & tenacity are two.

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

I feel like I am in the middle of the lesson ...not finished yet I hope! Perhaps not a very helpful answer :-). Music touches upon and embodies so many things that it is difficult to sum up a particular representative lesson. However, thoughts that come to mind are those precious moments of flow and the universality that is a property of great music or a great performance; it speaks something that we cannot.

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

I have the usual assortment of misplacing flutes after concerts. A few years ago I did that at the BFS convention and an announcement was made to all over the tannoy. In fact it had got hooked up under a flip-up seat ... much to everyone's amusement; preferable to losing the flute! In my early years of playing I actually lived the nightmare of being late for a concert with an orchestra I'd never played for – I hasten to add this was due to circumstances beyond my control; gridlocked in an unexpected carnival and misinformed by the person I was deputising for ... they told me it was a rehearsal for a one

off choral concert whereas it turned out to be a matinee performance of an opera.. To add to the discomfort I wasn't even in concert dress and the reduced orchestra was in view. It was my first time playing Mozart's Don Giovanni so I was also sight-reading with no previous sight of the part... I only discovered the cuts at the interval when I found the inserted instructions at the end of Act 1. Unfortunately I didn't wake up to find it was a dream ...arrrrgh! A long time ago now!

How about some non-flute stuff:

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

A smart place in London, New York & Switzerland would be pretty cool. However, on balance where I live in Farnham, Surrey is pretty difficult to beat ...

What is the best dish you can cook?

My family would find this an amusing question :-). I can do a good English Breakfast and a mean poached egg ... and could probably muster a reasonable chili if required ... for some reason it isn't often required ... mmh, you need to talk to my wife!

What is the last book you read?

Outliers, The Spiders of Allah and What On Earth Evolved by a friend of mine.

What is your favorite film?

The Abyss directed by James Cameron is pretty cool ... actually Avatar by James Cameron was very cool ... we saw Up with our two girls recently which was rather charming.

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

Cello



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38th Annual National Flute Association Convention: August 12-15, 2010

The annual convention of the National Flute Association will be held in Anaheim, California, beginning on August 12, 2010. A compilation of events, featuring Texas flutists, will appear in the July issue of the TFS Newsletter. If you are performing, lecturing, participating on a panel, or will be featured in any other way at the convention, please email Maria Harman at maria_harman@hotmail.com. Thank you to everyone who has already submitted information, either to Larry Bailey or Maria Harman.

CONGRATULATIONS!



The Texas Flute Society would like to congratulate **Dr. Patricia Surman** on the completion of her doctorate of musical arts from the University of North Texas, where she studied with Mary Karen Clardy. Patricia is the adjunct flute instructor at Northeastern State University and a flute, theory and music appreciation instructor at Tulsa Community College. Congratulations Dr. Patty!

TFS Wants Your Feedback on the Festival

Last year the festival committee created a survey to collect feedback and suggestions from festival attendees. This year we hope to collect more information from the performers, participants and parents so we can continue to improve the festival.

many of the events that draw a large number of people. Boxes will be clearly marked for you to return the survey. If you forget to return the survey, it can be mailed to us at:

Survey forms will be available at the registration table, the exit doors and following

Texas Flute Society – Survey
P.O. Box 54202
Hurst, TX 76054

Please give us your thoughts – it is our mission to bring the best flute experience to Texas.

Music Sudoku Solution

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