

TEXAS FLUTE SOCIETY NEWSLETTER Winter 2010

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

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817-416-8648, asvinod@tx.rr.com
Vice President – Pam Youngblood
940-898-2495, PYoungblood@mail.twu.edu
Editor – Maria Harman
940-300-8276, maria_harman@hotmail.com



Winter 2011

Letter from the President



Greetings Flutists!

As I write this letter 2010 is coming to an end and I am making goals for 2011 and beyond. I can't believe 2010 flew by so quickly.

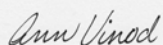
This year we were lucky to be able to bring you two fall events in addition to our All-Region clinic. I would like to thank Cami Jerez for scheduling our clinic and Pam Youngblood who served as the clinician and coordinated logistics. I was very pleased that this event was so well attended and excited to hear so many fantastic flutists. Linda Chatterton presented her workshop and a masterclass "It Sounded Better at Home" on managing performance anxiety just in time for the All-Region auditions; and Lois Bliss Herbine presented "The Elements of Musicality" that introduced how to shape a musical line and phrasing. Following both events, many students performed in masterclasses with these artists.

The articles in this newsletter cover a variety of subjects from a recap of four fall events to a snapshot on Lili Boulanger. We want so share as much information about our guest artists as possible so our Spotlight Interviews will focus on Jill Felber and Seth Allyn Morris this month.

Be sure to keep May 19-21 open on your calendar for the 34th Annual Texas Flute Festival. It will be an exciting weekend of events with guest artists Jonathan Keeble, Jill Felber, Linda Toote, and Seth Allyn Morris.

We will post more information about TFS events and other opportunities on our website at www.texasflutesociety.org.

I wish all of you happy fluting and happy New Year!



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In Memoriam

Catherine Grzybowski, 61, passed away peacefully Tuesday, Dec. 14, 2010, with her husband, Joseph, at her side. A service celebrating her life was held the following Monday. Cathy, lovingly known as Mrs. G, was a flute teacher and mentor for thousands of students throughout Michigan, Abilene and Northeast Tarrant County for over 40 years.

Cathy and the TFS first crossed paths in the late 1980's, when an amazing flute quartet from Abilene came to a Flute Festival at SMU. Cathy was among the flutists in that ensemble. A short time later, Cathy, husband Joe, and daughter Nikki arrived in North Texas when Joe accepted the position of Head Band Director at L.D. Bell High School.

In addition to being the consummate "Band Mom", complete with a mythical purse that contained anything & everything an L.D. Bell band member might need in an emergency, Cathy was an extraordinary friend, mom to many, mentor, gifted flutist and master flute teacher. She often wore a smile as she went out of her way to help someone out. Mrs. G had an uncanny ability to make her students excited about being flute players, instilling in them an enthusiasm for their instruments and a desire to learn and grow. The strength of her tutelage is apparent in the legacy of her students' successes, both musically and in life.

A longtime member of the Texas Flute Society, Cathy served as Festival Chairman for the 1991 Flute Festival and actively supported the Flute Society through the years. We will miss this remarkable lady and her passion for people, music, and life.

-compiled by Melissa Arthur, with special thanks to Steve Madsen and Matthew Cho

CONGRATULATIONS to **Sarah Tran**, sophomore at UNT, who recently won 1st place in the 2011 Kentucky Flute Society Collegiate Artist Competition as well as the Oklahoma Flute Society Collegiate Artist Competition. Sarah is a former student of Cathy Grzybowski and is currently in the studio of Terri Sundberg at UNT.

Spring Newsletter Submission Deadline & Guidelines:

- **Deadline** for submission to the next TFS newsletter is March 28, 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.
- **Contact** Maria Harman, editor: maria_harman@hotmail.com



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Guest Artist Interview: *Seth Allyn Morris*

Why did you choose to play the flute?

To be honest, I think the flute chose me! I remember testing all the different instruments in the fifth grade; I couldn't get a sound out of any except one.

Who is your favorite composer?

I feel a real connection with the music of Schubert—especially his chamber music. My favorite piece would have to be his Piano Trio No. 2 in Eb major, D. 929.



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

I don't know if I could pin down just one. I will say I never get tired of playing the flute parts to Brahms Symphonies (whether with a recording or orchestra). If only he had written more for the flute.

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

Never give up. I have invested everything I have to get where I am today, and I still strive for more. No matter how challenging a piece or goal may appear to be, with unrelenting perseverance, there is always a way to achieve it.

What musician has had the largest influence on your playing?

Gordon Cole, my former teacher at the University of Kentucky. He took a chance accepting me into his studio as a freshman, and I am forever grateful that he did. Playing T & G for 30 minutes every lesson for nearly two years really got me into shape! But more than that, he always was (and still is) invested in my interests and helped to steer me in the right path—both musically and in life.

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

Passion, self-discipline, and a little luck. Achieving excellence demands a rigorous work ethic (not just time in the practice room but also developing musical intelligence), and in the end, you share something that you love and hope the judges and/or audience feel the same.

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 remember playing principal on Berlioz's *Symphonie Fantastique* in my undergrad. All the principal winds were really in sync with each other, and I felt as though the piece had come alive. The performance was simply exhilarating! From then on, I knew without question I had to pursue a life in music.

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

My second passion would definitely be traveling, which is almost always a direct result of the flute. Flute playing has taken me all over the country and throughout most of Europe, and I love experiencing different ways of life, meeting new people, and especially eating the food!

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

Though I don't always have much time to do it, I enjoy photography. I was fortunate to take a class in 35mm photography and treated it as my haven away from the music building. I always found it relaxing to listen to my iPod while developing film or making the slightest adjustments to a print in the amber-lit darkroom.

TFS Fall Events

Lois Bliss Herbine



At Brookhaven College in Farmers Branch on November 20th, **Lois Bliss Herbine** presented her participatory lecture titled "The Elements of Musicality" in which she discussed the phrase-shaping techniques of legendary Philadelphia Orchestra flutist William Kincaid and oboist Marcel Tabuteau, including pedagogical techniques of her teacher John Krell, author of *Kincaidiana*. Following the lecture, several graduate, undergraduate and high school students had the opportunity to perform in a masterclass setting to put the melodious movement into practice.

Linda Chatterton

On November 13th at Colleyville Heritage High School, **Linda Chatterton** presented her workshop "It Sounded Better at Home" in which she provided several techniques to make performing more enjoyable. She emphasized the importance of knowing your music, using visualization techniques to think through the details of your performance prior to the actual event, breathing and focusing on communicating what you want to say musically to the audience. This was followed by a masterclass on the All-Region etudes in which several high school flutists performed while applying her concepts.



PAST TFS PRESIDENTS

V E N H E L E N B L A C K B U R N K F I R E Y F
M S H O M A R I L Y N A R E Y U X J U B Q A Y F
R A R S S D I J A B U H L E G U D U Q C Y N R H
O N A N T T X Q S M J A R Z A Q J Y Q C D R A D
V D R M R Z R U P A T T I G R U B B S H R I C E
O Y R K A J E E F P D G K U M V Q A L R A H Q B
V K A N G F L K B L A W U L R P A B S I L J O B
L E F L O N Y S H O Q N U B T D W Z N S C Y Q I
A Y L I B G O U M I R O K A W L E U R T N U W E
S S O Z A R C S A A D I M I A Y J O D I E M N R
E M R R M E Y H Y H D E K L L U K X J N R Y H A
D O A U L N D O P V Y A L C D R W E M E A R O G
N R C H E A A O Z X H A M Y I L T R T C K N V S
E T C T V K R K F W T K P A N V D I A L Y A U D
V Y O R Y N G P W E E I A Q P R Q C R E R B Y A
E R V A X E H G O H E N K P I G P H A A A R E L
T A Z A U L F J R R F C V O X B P T R R M O L E
S P S S U L Q M C O F S E D N U L U I Y I W I V
P F I S B E Z E H E W C P C S L K C C Z L N A J
V O B I D N O M L A A T I R S V H K H O O C B J
E G P L G R E B D N U S I R R E T E T O I N N I
F E P E Z H U S S V M I A S U R I R E G M L O C
V L X M R F E F W H Z P A V K R B N R X Q H D T
Y F R E B Q M X T J S N O S N H O J E R I A L C

Carol Farrar
Christine Cleary
Claire Johnson
Debbie Ragsdale
Don Bailey
Ellen Kaner
Erich Tucker
Grady Coyle
Helen Blackburn

Joe Tallal
Judy Pierce
Marilyn Arey
Mary Karen Clardy
Melissa Arthur
Morty Rapfogel
Myrna Brown
Pam Adams
Patti Grubbs

Rita Almond
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Who is Lili Boulanger?

ANN VINOD

A musical prodigy born in Paris in 1893, whose talent was already evident by the age of two, Lili Boulanger was a French **female** composer whose beautiful works impressed the musical world. In her short 24 year life, her style impacted her composition students and those of future generations.

Boulanger's Education

Continuing a long line of musicians, Lili was the younger daughter of Raissa Myshetskaya (a Russian princess) and Ernest Boulanger (Raissa's teacher at the Paris Conservatoire).

Lili accompanied her sister Nadia, who was six years older, to her classes at the Paris Conservatoire. Not yet an official student, Lili sat in on music theory classes and studied organ with Charles-Marie Widor (*Suite, op. 34*) in addition to singing, playing piano, violin, cello, and harp. She began composing at the age of eight and enrolled in the Paris Conservatoire at the age of ten.

Boulanger, the Composer

Lili studied composition with Gabriel Fauré (*Fantasie*) at the Conservatoire. Most of her works were for voice, piano and chamber instruments. She developed a unique, moving style that sounded simple but was full of rich harmonies and colorful instrumentation. Influences of well known flute composers Fauré and Claude Debussy (*Syrinx*) can be heard in her work. Aspects of her work influenced Arthur Honegger (*Danse de la Chevre*). Through her work, she is thought to be one of the most influential composition teachers during the 20th Century. In 1913, at the age of 19, she won the Prix de Rome for her *Faust et Hélène*, becoming the first woman composer to win the prize and affording her a five year scholarship to study music.

Interesting Facts

- First woman to win the Grand Prix de Rome at the age of 19.
- First woman to conduct the New York Philharmonic, Boston and Philadelphia orchestras.
- Her students included Aaron Copland, Philip Glass, Quincy Jones and Elliott Carter.
- Through recordings, she championed other composers' works, such as Claudio Monteverdi.
- The asteroid 1181 *Lilith* was named after her.

Compositions for Flute

Air & Variations

D'un matin de printemps

Nocturne in F

Lili Boulanger Resources

Flute Music by Women Composers, H Alais Boenke. (Greenwood, 1988)

The Life and Works of Lili Boulanger, Léonie Rosenstiel. (Associated Univ. Press, 1976)



Guest Artist Interview: *Jill Felber*



1. What's the most important thing to teach an upcoming flutist/student?

Awareness and Accountability: To be your own best teacher. My goal with students is to stress issues of technical and aesthetic awareness so he/ she can accept responsibility for his/her own progress. My hope is that the flutists with whom I work feel they have the tools when they leave to become his/her own best teacher.

2. Why did you choose to play the flute?

I began with piano lessons, but I wanted to participate in the public school band program, which included an impressive summer band program. My older sister played the flute and sometimes it was out of the case and on her bed, so I had the opportunity to try it out a little. I enjoyed the silvery and shiny visual characteristics and the sparkling and enticing tonal qualities of the flute. Having an instrument that was easily transportable and one that could be played outside also factored into my choice.

3. What are the advantages/disadvantages of being a college flute professor compared to a full-time orchestral player?

Teaching flute is a very gratifying profession. It is fulfilling to have an impact on young musicians who are beginning careers in the field. As a university professor, I can combine my performing career with my teaching career. Working in a research institution (University of California, Santa Barbara), I have the flexibility, resources and grant money to tour, record, perform chamber music, and generate new works with the commissioning consortiums to which I belong.

4. How do you balance your teaching & performing career on top of all of your university-related responsibilities?

This is a very interesting time to answer this question... the perfect storm has hit! I am currently writing letters of recommendation for many students, teaching a full week of lessons (including preparing 5 flutists for our university concerto competition), organizing master classes for Summer 2011, meeting with prospective students, and answering emails to potential students about our program and about the audition process at UCSB. In addition to these responsibilities, quite a bit of time is dedicated to university activity that is not related specifically to the flute. Just as in college, I have to schedule my practice time into my day, otherwise it won't happen.

I am also practicing for a new recording project and preparing for upcoming tours. I am currently touring with the amazing pianist Dianne Frazer. We have been presenting between 15 and 20 recitals for the past 3 years throughout North America and have a full schedule of performances booked in 2011. Dianne and I have been jokingly subtitled this year's tours as "Silver and Gold." As this marks our 25th year of collaboration, I am performing on my Miyazawa 14K gold flute with silver keys. Just coincidentally, Dianne's hair is silver, and (with the help of my hair colorist) my hair is gold! To document these 25 years, we are recording a special CD of beautiful melodies and medleys in early February of 2011.

5. Can you tell us a bit more about your upcoming recording project?

We have had great satisfaction in "fusing" lovely pieces together to make "sets" that combine standard flute pieces and transcriptions with compatible classical and popular works. The title for our CD is Fusion, and will feature our arrangements along with standard repertoire that will be presented in a flowing and merged style.

6. What is included in your new trademarked seminar, entitled WHOLE FLUTES®?

WHOLE FLUTES® is a synergistic seminar where flutists benefit from flute master classes, technique classes and special seminars including guided meditation, breathing, yoga, stretching and flute fitness. I present multiple workshops that incorporate stretches and bodywork designed to reduce tension in the body when performing, breathing exercises to improve breath management, guided meditation and progressive relaxation workshops to help calm the mind and the body, and mental focus workshops which address performance anxiety. For the technique classes, I present my EXTREME MAKEOVER: FLUTE EDITION workshop, which is designed to build flute fundamentals and skills. All of these workshops are presented along with a recital and one or more master classes. EXTREME MAKEOVER: FLUTE EDITION is an intense practice regime that encompasses the entire range of flute playing focusing on flexibility, tonal control and consistency, embouchure strengthening, technical facility, extreme dynamics, and versatility in expression.

7. Many high school students are currently preparing for entrance auditions to music programs. Would you offer some insight to what you expect to hear at undergraduate auditions at University of California, Santa Barbara?

At the audition, I expect to hear approximately 15 minutes of standard repertoire, such as a movement from a Mozart Concerto or from a Bach Sonata, and/or a French piece similar to Enesco's Cantabile et Presto or Gaubert's Nocturne et Allegro Scherzando.

Any major sonata would also be appropriate. Choose pieces and movements that are contrasting in style and tempo to show both musical expression and advanced technique. Thorough preparation must be evident. I listen for a developed tone in all registers and clean execution of major and minor scales, along with the chromatic scale. Convincing interpretation and commitment to the style of each of the chosen works is also considered. During the audition I assess competence, confidence and commitment. I often engage in a mini-lesson and/or a short interview with each student so that I may determine how responsive a prospective student will be to my suggestions. Given that there are many qualified and prepared students, two of the most important attributes of a competitive auditionee include exhibiting a positive spirit and possessing a passionate attitude toward learning.

8. How did you come to choose Miyazawa as your flute of choice?

I had known many professional flutists who played Miyazawa flutes. My flute duo partner (Claudia Anderson from ZAWA!) was playing a Miyazawa flute when we established our duo. I was struck by the colors that were possible and also struck by the versatility and flexibility that could be achieved with the instrument. I wanted a Miyazawa flute! I immediately bought a Boston Classic GS and then bought a gold Boston Classic. Recently, I purchased a Brogger System Platinum flute with gold keys.

9. If you had one piece of advice to give for an upcoming flutist, what would you tell them?

Imagine... believe... and don't lose sight of your dream and of the joy of playing the flute!

\$\$\$ \$\$\$ \$\$\$ TFS MEMBERSHIP DUES \$\$\$ \$\$\$ \$\$\$

It's that time of year again: Membership Renewal. If you've already paid your 2011 TFS Dues, thank you! If not, please refer to the form on page one of this newsletter, or online at www.texasflutesociety.org. Your prompt renewal of your membership is greatly appreciated. If you need assistance, Larry Bailey, head of TFS membership, would be more than happy to process your membership and answer any questions: Larry-Bailey@tx.rr.com.

All-Region Clinic

Dr. Pamela Youngblood served as the clinician at the Fall All-Region Clinic that was held on November 6th at Brookhaven College in Farmers Branch. The clinic was well attended by flutists from all across the metroplex. Dr. Youngblood incorporated the musical context of the required pieces' composers and their peers to make them come alive. She provided information and many techniques to polish the technical and musical aspects of the required pieces. The entire group played various excerpts from the pieces and many had the opportunity to play the etudes individually to demonstrate the techniques. Thank you, Dr. Youngblood, for a very educational and fun afternoon!

