

Texas Flute Society

THE
newsletter.

Fall 2014

Carolyn Keyes, Editor



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Letter from the President

Greetings!

Is it really November already?! Keeping up with teaching, performing, and

all of the great flute events in the area has kept me so busy, time is flying by!

The flurry of activity began with the National Flute Convention in Chicago. It was incredible to see Texas so well represented at the national level. I made an effort to go to every event that involved a Texas Flute Society member: it was non-stop! I barely had time to eat. It seems like all of the best presentations and performances involved someone from Texas. Congratulations to Francesca Arnone, Dolores August, Lisa Book, Flutissimo!, Mariana Gariazzo, Meg Griffith, Brooke Harris, Cheryl Lamb, Megan Pettitt, Carly Prince, and Shauna Kay Thompson for a job well done.

We combined our fall event and first All-Region clinic of the year and brought George Pope to lead a class on warm-ups and the 2014 All-Region music and to present a short recital. The masterclass featured performers chosen by our first ever YouTube competition. Congratulations to our winners and alternates – Annabelle Kim, Maritza Mendoza, Sarah Plumb, Monique Sanford, and Jacque Xiquin. Thank you for submitting such creative and insightful videos! Although the class covered the high school All-Region repertoire, George Pope masterfully geared all of his comments and discussions for everyone present – from students to professionals.

Our next All-Region clinic will take place on Saturday, November 8, 2014 at 10:30 AM – 12:30 PM in Martin Hall of Texas Wesleyan University. This clinic will take the form of a mock audition. Students will perform the 2014 Region etudes in the round robin style of All-Region auditions for a panel consisting of local band directors and private flute teachers representative of typical Region judges. Written comments will be given for each performer, and general comments will be discussed if time allows. Admission is free for TFS members and \$5 for non-members.

This will bring our fall to a close, but spring will be here before we know it. Get excited for our spring event Member's Recital, and of course, the 2015 Texas Flute Festival with Bonita Boyd, Flutronix, and Kristyn Son. Hang on tight, everyone! 2014 is rushing to a close with 2015 already racing behind it!

Best wishes,
Lisa Phillips

Upcoming Events!

Dr. Carolyn Keyes: Faculty Recital, 11/20/15 @ 7:30 PM,
Cameron University McCutcheon Recital Hall

[CLICK FOR MORE EVENTS](#)

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Fall Event Wrap-Up

by Lisa Phillips

George Pope, highly regarded teacher, orchestral musician, chamber music advocate, Emeritus Professor of Flute at The University of Akron, and Instructor of Flute at The Baldwin Wallace Conservatory, came for our combined Texas Flute Society Fall Event and All-Region Clinic on Saturday, September 27, 2014 at Colleyville Heritage High School.

Warming Up

Mr. Pope taught us to release tension and open up our warm-ups by playing as simply as possible. Using long tones, harmonics, and scales we discovered our thoracic, oral, and sinus resonating chambers and experimented with the pressure, speed, amount and direction of our air to create new colors.

YouTube Competition Winners

Maritza Mendoza, Monique Sanford, and Jacque Xiquin - selected from TFS' first ever YouTube competition - played the 2014 All-Region etudes for Mr. Pope. Mr. Pope had them open up Bach's C Major Courante, explore color in Karg-Elert's C# Minor Caprice, and waltz through the rhythm and phrasing in Karg-Elert's Bb Minor Caprice. Special recognition also goes to competition participants Annabelle Kim and Sarah Plumb.



Topping It Off

Mr. Pope practiced what he preached in a stunningly simple and elegant performance of CPE Bach's A Minor Sonata for unaccompanied flute. His complete openness took the

audience on an adventure of color and harmony.

George Pope provided the perfect blend of Fall Event and All-Region Clinic. He addressed the needs of the performers while inspiring us all. After opening our hips and shoulders, we all opened our sounds and our minds.

T-Shirt Design Contest!

Help us design future Texas Flute Society T-Shirts

If you have a design you would like to submit, send it to Lisa Phillips at lisaphillipsflute@gmail.com by January 3, 2015. The board will vote on the designs and the winning design will be available future Flute Festivals.

Myrna Brown Spotlight Interview

**"Make every
day count!
It is not about
how much you**

**practice
but what you
get out of it!"**

Kristyn Son



How did you choose the flute? What was your first flute?

The flute was a beautiful instrument for me to look at and listen to when I was nine. I had a used Armstrong that was soon replaced by a brand new silver Brannen.

Please tell us about your musical influences. Where have you studied flute and who were your teachers?

I am very fortunate to have many great influences in my life. I studied with Anne Diener Zentner, the former principal flutist with the Los Angeles Philharmonic in my high school years. Then I went to Peabody Conservatory for my Bachelor's Degree where I studied with Marina Piccinini. For my Master's Degree, I studied with Marya Martin at the Manhattan School of Music. After one year of a DMA with Dr. Bradley

Garner at the Cincinnati Conservatory of Music, I decided to transfer to UNT to study with Dr. Mary Karen Clardy, a wonderful flutist and mentor who has supported me above and beyond in every possible way. My husband is a professional trumpeter and I am very grateful to have such wonderful inspiration around me. Words are never enough to express my gratitude towards the amazing flutists/teachers in my life and my husband.

What is a typical work/school day for you?

For the past two years, I was a full-time doctorate student as well as a full-time teaching fellow. I was always running from classes to teaching lessons to rehearsals to practice, etc. I had to be very efficient and smart about scheduling so that I had enough time to practice and, more importantly, to spend with my family and friends.

Who is your favorite composer? Do you have a favorite flute piece/recording?

I never know how to answer this question [because I have] so many favorites. I usually love playing works by living composers: Stephen Lias, Jennifer Higdon, Carl Vine, Daniel Dorff, Daniel Schnyder, Paul Schoenfield, Samuel Zyman, Eric Ewazen, and the list go on and on!

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

I taught myself vibrato when I was about nine.

How did you prepare for the Myrna Brown Competition both technically and personally?

The time I had to prepare for the Myrna Brown Competition was very limited and I had to make sure that I practiced efficiently every day. Technical precision is always crucial in any competition, and for the Myrna Brown Competition I focused on how to move the audience with the diverse emotions that I felt in the music. I focused on the virtuosic

element of the newly composed piece, Flight of Fancy by Stephen Lias, and committed myself to executing the piece with energy and elegance for the audience. It is almost magical when a performer successfully creates an intimate bond with the audience, which I consider a strong asset to any live concert.

Did you experience stage fright before or during your performance? If so, how do you manage performance anxiety?

I get very excited before and after any solo performances. I have learned to control the level of excitement by “two-four breathing” from a performance technique class that I took at MSM to help my body to relax. Inhale for two seconds and exhale for four seconds repeatedly to control the excitement. It is almost like meditating. There is no need to fear the sudden rush of adrenaline. It is very natural for our bodies to react to the excitement of performing. I have learned to love the excitement since it significantly enhances my energy during any performances.

What is one piece of advice you could give an aspiring flutist?

Make every day count! It is not about how much you practice but what you get out of it!

How about some non-flute stuff:

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

Hawaii, with an ocean view.

What is the best dish you can cook?

My husband loves my Korean dishes. He jokes about opening up a Korean restaurant in Dallas to share the flavor.

What is your favorite movie?

Disconnect. I like movies that are profound.

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

I know it would be very challenging for my small hands, but harp! I always

loved the sound!

Interested in Competing?

For more information on entering the 2015 Myra Brown, Donna Marie Haire, or Masterclass Competitions, Click [here](#).

Tackle that Tricky Spot!

5 Steps for securing difficult passages

by Carolyn Keyes

With only weeks to go before your next performance, you have been dutifully practicing your repertoire. You have listened to recordings, decided tempos, and burned out the battery on your metronome. Everything is on target for a great performance.... except that one tricky spot. No matter how much you practice that measure (or three notes, or entire line) you can't seem to get it right. If this sounds familiar, try out these steps to ensure that you turn those challenging passages into your most secure.

1. **Identify the Problem:** Most students I work with can tell me where they are having difficulty, but they can't tell me *why* they are having difficulty. If you want to fix the problem permanently, it is important to know exactly what you are trying to fix. Are you struggling to remember the right combination of notes? Are your fingers perfectly coordinated, and if not, do you know exactly which finger

is too slow or too fast? Do you lack the embouchure control for a particular leap? These are each distinct problems that require different solutions. If you are struggling to identify the problem, get creative. Develop a theory and test it out. You will gain valuable insights about your playing this way. You can also ask your teacher to help you figure out exactly what is going wrong.

2. **Mental Practice:** I can remember the first time I practiced a tricky passage without using my instrument. I heard the notes clearly in my mind right up to the measure in question, and then I made the same mistake in my mind that I made when I played it on the flute! Many errors in playing occur because we do not have a clear concept to aim for. Count the passage out loud with a metronome and speak through the note names. Sing or dance through the passage, making sure that you are completely relaxed. Until you perceive the passage correctly, it will be almost impossible to improve.
3. **Design a practice strategy to address the specific problem:** Once you can identify the problem and you can hear the passage correctly in your mind, choose the correct practice technique. If you are not sure how to practice something, ask your teacher or another musician. Have realistic expectations about the time it will take to implement a strategy.
4. **Thoughtful Repetition:** One of the most critical steps to gaining security in a passage is repetition, but only if you are repeating it correctly and with awareness. Mindless repetition will only reinforce bad habits. You can slow the passage down, break it into even smaller chunks, or temporarily simplify the passage – whatever it takes to be able to execute the passage correctly. Only increase

the tempo or complexity when you can do so without tension.

5. **Contextualize:** Once you have mastered a difficult passage, be sure to practice it within the context of the larger phrase or section.

This type of practice requires consistency and patience, but it is remarkably effective. Just don't be tempted to rush the process. You will get there much faster if you take your time.

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