



Texas Flute Society

THE
newsletter.

Summer 2015
Carolyn Keyes, Editor



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Letter from the President

Greetings and salutations! I trust that summer has been kind to you so far, and that you have had the chance to take some time for relaxation and fun in the sun! We have one month left before the chaos of the upcoming school year begins, and I cannot help feeling like summer passes too quickly. Marching band camp is in full swing, so my summer is officially over, but I did make the effort to take a bit of time to travel, relax, and reflect. Another fantastic flute festival is in the books, and if you weren't able to attend, you certainly missed a stellar showing of talent and expertise displayed by guest artists Bonita Boyd, Flutronix, and Kristyn Son.



There is no way that the festival would have been successful without the time and effort given by everyone involved with this organization. I would like to extend my thanks to every attendee; auditor, performer, teacher, parent, and guest artist for taking the time to participate in our event. I would also like to thank every board member and volunteer for all of the contributions you have made and continue to make for the success of the Texas Flute Society. With your continued efforts, the 2016 Texas Flute Festival will prove to be as spectacular as the last. After some discussion within the board, as well as the consensus of our members, next year's festival will again be held at Texas Woman's University in Denton, TX. Our list of guest artists will definitely entice you to make the appropriate preparations to be in attendance next year, so stay tuned for our guest artist line up!!

Please be sure to take a few minutes to check out our newsletters, facebook and twitter pages, and website for all of the latest information concerning upcoming events for the year (www.texasflutesociety.org). The fall event and all-region clinic are right around the corner. Fall will be here before you know it!

I am extremely excited to take over as the president of the Texas Flute Society, and I will do my utmost to ensure the continued success of this organization. I look forward to meeting you at our upcoming events. If you have any questions, comments, or concerns, feel free to contact me at b.delavergne@yahoo.com.

Warm Regards,

Brittany DeLaVergne

Upcoming Events!

[CLICK FOR MORE EVENTS](#)





TFS at NFA

For those attending the National Flute Association's 43rd annual convention in Washington D.C., be sure to support your fellow Texas Flute Society members as they present and perform. See below for an alphabetical listing of TFS Members' activities.

Francesca Arnone, professor of Flute at Baylor University, will be adjudicating for the High School Soloists final round on Thursday from 12:30-4:30 PM, running a high school warm up session for Youth Flute Day at 9:00 AM in room 13, and performing on the "Farewell Concert of Encores" on Sunday from 2:00-3:00 PM in Hoover.

Brittney Balkcom, a DMA student of Terri Sundberg at UNT, will be competing in the NFA Young Artist Competition as a quarterfinalist on Wednesday, August 12, Maryland B, C from 5:00-10:00

PM. If advanced, Semifinals are Friday, 9:00 AM, Delaware; Finals are Sunday, 11:00 AM, Delaware.

Lisa Bost: is moderating "Approaching Improvisation in Practice and Performance" on Thursday, August 13, 2015 from 1:00-1:50 PM, Coolidge. She is also performing "December" by Harbey Sollberger (solo alto flute piece written for Lisa) on Friday, August 14, 2015 from 2:00-3:30 PM, Maryland B, C at the "Harvey Sollberger (Lifetime Achievement Award Winner) Tribute Concert." Dr. Bost is performing at the "New Music Across Borders" Concert Saturday, August 15, 2015 from 9:30-10:45 AM, Maryland B, C, where she will be performing the world premiere of a piece by Asha Srinivasan, "Utthista" for Expanded Flute (Kingma-System flute and Glissando Headjoint®) and Piano with UNT DMA pianist Éva Polgár. Finally, Lisa is performing on the "NFA Commissions: The Transformation of Sound Through the Decades" Concert where she will be performing the world premiere of this year's Young Artist Competition commission, "Jim & John" by Michael Friday. Sunday, August 16, 2015 from 2:00-3:30 PM, Maryland B, C.

Wayla Chambo is performing "Voice" by Toru Takemitsu in the "Music Across Borders" concert, Saturday, August 15, 9:30-10:45 AM in Maryland B, C. She is also performing "Riding the Wind II, III, IV" by Harvey Sollberger in the Harvey Sollberger masterclass, Sunday, August 16, 11:30 AM -1:00 PM, Virginia Room.

Lindsay Kimbley will be participating in the professional flute choir and the convention flute choir.

Cheryl Lamb is participating in the professional flute choir. It is her 7th time participating in that group.

Eric Leise, an undergraduate music education and performance major of Terri Sundberg at UNT, will be performing in the Jonathan Keeble masterclass on Sunday, August 16th at 2:00 PM in the Delaware room as a winner of the NFA masterclass competition.

Elizabeth McNutt will be performing on the "Harvey Sollberger Tribute Concert" on Friday 2:00-3:30 PM in Maryland B, C, and the "New Music Across Borders Concert" Saturday 9:30-10:45 AM in Maryland B, C. At the Sollberger Concert, she will perform Sollberger's *Soli e Scherzi*, which was written for her. On the Saturday concert, she'll perform *Twittering Machines* by Carlos Sanchez-Gutierrez. Shannon Wettstein will join her on piano for both pieces.

Terri Sanchez, Professor of Flute at the University of Texas Arlington is bringing the The University of Arlington Maverick Flute Choir to perform Thursday at 5:00 PM, Thurgood NE. She is also presenting "Dr. Sanchez's Epic Warm-up" Friday 8:00-8:50 AM in Virginia, and performing *Uebayashi* and *Schocker* in Saturday's Sunrise Concert with the Tessitura Trio.

Professor Terri Sundberg will be performing the Glick Sonata as the closing piece on the "Remembrance and Healing" Concert on Thursday, August 13th from 2:30 - 4:00 PM in the Virginia Room. She will also be co-presenting a program called "Teaching Peace Through Music" on the work of the Shropshire Foundation in Kosovo, Uganda, Northern Ireland, and future program in the middle east with Liz Shropshire on Friday, August 14th, from 5:00-6:00 PM in Maryland B, C. Professor Sundberg has also been asked to present a parent session to the NFA "Youth Day" at 9:00 AM in Coolidge on Sunday, August 16th.

TWU/Brookhaven Flute Choir will present the world premieres of compositions by Peter Senchuk and David Gunn on a showcase concert

at 8:30 AM, August 15, in the Thurgood Room. Brookhaven Flute Choir Members: **Donna Brule, Gloria Cecil, Amy Coelho, Cheryl Lamb, Mary Lyons, Tiffany McClain, Tam Miller, Cindy Moser, Orlando Vera, Liz Williamson** - TWU Flute Choir Members: **Mary Distefano, Haide Guadamuz, Kirsten Guerra, Cara Hamlyn, Paige Masters, Kate Moser, Erika Rath, Anna Hernandez**

Jackie Vaught, a senior music education major at Texas A&M - Corpus Christi, was selected to participate in the collegiate flute choir.

Brendon Wilkins will be performing at the 2015 NFA Convention in the Jazz Flute Big Band and the Jazz Flute Masterclass.

Veronica Zheng, a TAMS student of Terri Sundberg, is one of eight finalists in the NFA High School Competition and will be performing on Thursday, August 13th from 1:00-4:00 PM, Delaware.

The Seinfeld Approach to Practice

by Carolyn Keyes

Shortly after finishing graduate school, I found myself struggling with a case of “gig face.” This is that condition that arises when you are playing all the time, so you aren’t out of shape, but you aren’t practicing enough to maintain the upper levels of your skill set. The question became, how do I motivate myself to get better when the work I am doing only requires a fraction of my current ability?

Around that time I read an [article on lifehacker.com](#) about comedian Jerry Seinfeld’s secret to productivity. His advice was simple: to become a better writer, you have to write every day. You can find similar advice from various creative disciplines. Of course, not every day that you write,

or practice, or paint is going to be productive, but if you commit to it every day, you will increase the odds of having those inspired moments. Many of us know this, but the difficulty is in finding the motivation to practice EVERY SINGLE DAY. Seinfeld's solution was to get a calendar and put a big X over each day that he wrote. After a few days, you have a chain and your entire focus becomes "don't break the chain." The benefit of this is that larger the chain grows, the more you are motivated to continue.

The first time I embarked on this type of challenge, I laid out some simple rules. I had to practice for at least five minutes a day and rehearsals and performances didn't count. I made a pact with myself that if after five minutes, I still didn't want to practice, I could stop. The goal of these rules was to make the challenge seem so easy that I wouldn't procrastinate. After all, anyone can manage five minutes of something! Pretty soon I had built up a 30-day practice streak. The motivation became easier because I knew it would take 30 days to get the same streak back. I also noticed that my musician friends became inspired to join me. By the time I chose to end my chain, I had practiced more than 150 days in a row.

This summer, some of my friends and I decided to challenge ourselves and publicly tweet our daily practice. As our summer practice challenge draws to a close, I found myself reflecting on some of the lessons I have learned:

Getting started is the hardest part. With few exceptions, I did not want to stop practicing after five minutes. I genuinely love playing my flute, and once I got started, I did not want to stop. The caveat that I could stop after five minutes if I wanted to was mostly psychological. If you have a busy day it is easy to think "I am too tired to practice for two hours, so I guess I will just skip it," but five minutes is manageable. Of course on the days I was sick or only had five minutes available, I did stop, and I did not

feel guilty about it.

Excuses Evaporated. Once I was truly motivated to practice every day, the majority of my excuses vanished. Earlier in the summer, I attended the wedding of two close friends. The day of the wedding, I had planned to practice beforehand so I wouldn't have to worry about it after the celebration. As weddings often go, my friends ran into some last minute emergencies and I stepped in to help. Somewhere into the cake and coffee, I realized that I was in danger of losing the challenge and publicly admitting I missed a day. When we returned to the hotel, I asked the front desk clerk if I could practice in their conference room since it was so late. She told me that musicians did that all the time and to go ahead. My friends thought I was crazy, but I did not lose my practice streak that night. If I am being honest with myself, almost every excuse I ever made not to practice was just that: an excuse.

Efficiency. One of the comments I have received from my friends in the practice challenge is that they are surprised at how much of a difference five or ten minutes makes. When I was younger, I focused on the number of hours I practiced, even though much of that time was not productive. On days where I only have a limited amount of practice time, I have to be careful how I use that time. Next time you are working on something, ask yourself how you might practice if you only had five minutes. What if you only had one minute? The answers can be telling.

Rest Matters. Just a few days ago, I was in rehearsal with a friend of mine who has been taking the practice challenge with me. He sounded great, as though he had been practicing all summer. I, on the other hand, sounded worse. I mentioned my frustration with myself, and he said, "Of course, you have been working yourself to the bone lately." It is true. In addition to practicing, I have been engaged in a lot of physical activity outside of the practice room. My body was tired and it was audible. With

the challenge drawing to a close in a few days, I don't think I will take a day off until then. However, if I do another challenge in the future, I will add planned days off. The thing is, when you practice every day, the days you really should take a break become distinguishable from the days you just don't feel like practicing.

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