



Texas Flute Society

THE
newsletter.

Spring 2016

Carolyn Keyes, Editor

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Letter from the President



Greetings and Salutations,

Spring is almost here! I am counting my blessings that the weather has been good to us thus far, and I hope you have been enjoying the hints of spring recently. The warmth has stirred anticipation and excitement in me as I consider all of the exciting upcoming events in the flute world here in Texas. The Texas Flute Society is extremely busy gearing up for the 39th Annual Texas Flute Festival happening Thursday, May 19, 2016 through Saturday, May 21, 2016 at Texas Woman's University in Denton, TX. Who wouldn't be excited when Gary Schocker, Nina Perlove, and Isabel Lepanto Gleicher will be bringing their diverse talents and expertise to the festival this year?!

In addition, we can look forward to the Spring Event, featuring Christina Guenther and the Silver Keys Trio, taking place on March, 12, 2016 at

Brookhaven College. Stay tuned for more details on that!

Remember to stay up to date with everything Texas Flute Society through our website, www.texasflutesociety.org, twitter, and our Texas Flute Society facebook page. Feel free to contact me should you have need (b.delavergne@yahoo.com).

Until we meet again enjoy the warm, sunny days. Practice Up!!

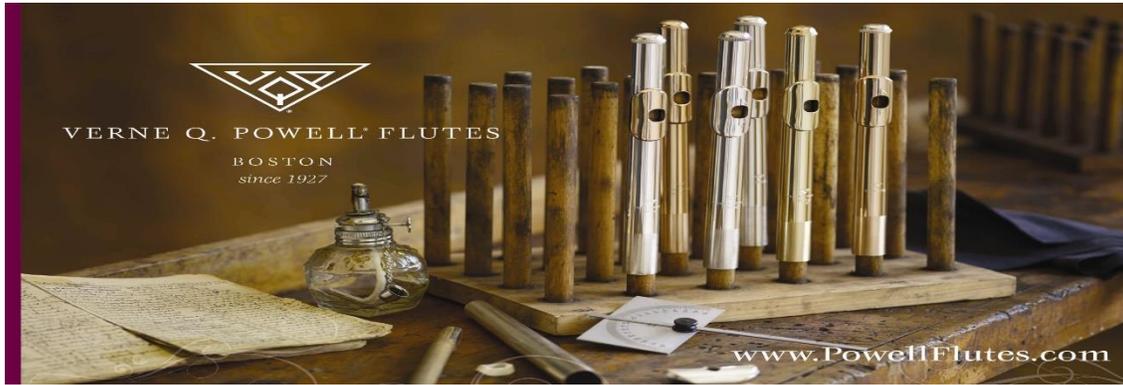
Warmest Regards,
Brittany DeLaVergne

Upcoming Events!

Texas Flute Society Spring Event
Saturday, March 12 2016 from 1:00 to 5:00 PM
Brookhaven College

TCU Flute Festival
Friday, April 1 from 5:30 to 7:30 PM and
Saturday, April 2 from 9:00 AM to 4:00 PM
Texas Christian University, Ft. Worth, Texas

[CLICK FOR MORE EVENTS](#)




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2016 Texas Flute Society Flute Festival T-Shirt Design Contest

Interested in seeing your artwork be used to commemorate the 2016 Flute Festival? If you are interested in designing the t-shirt logo for the 2016 Texas Flute Society Flute Festival, create your design and send it to Brittany DeLaVergne at b.delavergne@yahoo.com.

Interview with Nina Perlove



**"To share, to give a gift to
others, to listen."**

Nina Perlove

First Prize Winner in the Laurence Beaugard Competition and winner of the 2009 YouTube Symphony Competition, Dr. Nina Perlove is one of the most listened to classical flutists of her generation with over 7 million views to her online video performances and tutorials worldwide. Perlove's mesmerizing performances, inspiring teaching, and remarkable ability to distribute her art in a meaningful way over the internet are transforming classical music and reinvigorating audiences on every continent. Reviewers have called her "a worldwide phenomenon," and she has been featured on the Oprah Winfrey Show, and in the Wall Street Journal, Washington Post and other major media. Her groundbreaking website, REALFLUTEproject.com, has earned a loyal following and combines her dynamic video performances and teaching with musical commentary and research.

A product of the finest French and American training, Perlove began her flute studies at age seven with Nancy Waring in Ann Arbor, Michigan. She continued her studies with Keith Bryan and Leone Buyse at the University of Michigan and later earned a Fulbright to study with Alain Marion and Sophie Cherrier in Paris, France. After two years abroad, she returned to the U.S. to study with Brad Garner and Jack Wellbaum, earning an MM and DMA from the Cincinnati College Conservatory of Music.

Perlove has won prizes in numerous contests, including the National Flute Association Young Artist Competition, the Cincinnati Flute Symposium Performer's Competition, and the Richardson Young Artist Competition. She has performed throughout the United States and Europe, including appearances in France, Germany, Italy, Spain, and Austria and has extensive performance experience in both traditional and contemporary solo and chamber music. In orchestras, Perlove has held positions with the Spoleto USA and Graz Festival Orchestras, the Jackson and Lansing Michigan Symphony Orchestras, and has appeared

with the Charleston Symphony. Perlove has given masterclasses in the United States and Italy and previously taught flute at Northern Kentucky University. She has adjudicated competitions including the Concours General de Musique LeopoldBELLAN, the Midsouth Flute Society, the Central Ohio Flute Fair, the Overture Awards, and the National Flute Association Dissertation Prize.

In addition to her flute performing and teaching, Perlove “is a fine writer, music critic, and advocate for modern music” (J. Pritchard, The Flute Network). Her articles have appeared in publications including Perspectives of New Music, American Music, Pan Magazine, Windplayer Magazine, Flute Talk Magazine, CMA Matters, and The Flutist Quarterly. Her doctoral thesis on the flute music of Aaron Copland won the 2004 National Flute Association Dissertation Prize for outstanding contribution to flute scholarship. She is currently on the Editorial Advisory Board of the Flutist Quarterly.

As an expert in using the web and social media, she also works as an arts consultant. She was recently an Artist Development Advisor to the YouTube Symphony 2011, a project in which she promoted, performed in and hosted a week of music events in Sydney, Australia which was broadcast live to over 33 million viewers. As Executive Director of the Starling Project Foundation from 2002--2007, she won a prestigious Webby Award for the teaching website Violinmasterclass.com; created a summer music school in Beijing, China; commissioned works by diverse composers; and created and performed in chamber music concerts for economically disadvantaged schoolchildren. Currently she serves as Consultant/Executive Director for the American Classical Music Hall of Fame, where she redeveloped the organization's website, oversees the awarding and presentation of inductee medallions, and is working to build an interactive Virtual Walk of Fame in Cincinnati's Washington Park.

Perlove was named "One of Twenty Professional Women to Watch in 2012" by the Cincinnati Enquirer and was the 2009 Honoree by Leading Women Cincinnati in Arts and Entertainment and is an Artist for Gemeinhardt Flutes. She plays a custom made, professional Kurt Gemeinhardt Generations Flute using the new RS 2012 scale.

Interview with Nina Perlove

What got you involved in music? Did you listen to it as a child? Was there a specific influence along those lines?

My parents were avid concert goers but not musicians themselves. My maternal grandfather was a great amateur musician and was always singing or playing the guitar or banjo. I really started flute because my older sister Jennifer played it and I was always curious and wanted to play too. She was my first teacher. She taught me to make a sound and play "Hot Cross Buns." When my sister got her step-up flute, my parents decided to give me her beginner flute, a Gemeinhardt – and flute lessons with Nancy Waring, who would be my teacher until I graduated high school. I was sooo excited! At my first recital, just three weeks later, I played "At Pierrot's Door" and I was so nervous that I forgot to open my music and played the song by memory and I didn't even realize it until I was finished.

As a kid, I burned holes through my records (yes records) of Michael Jackson (Thriller) and the soundtracks to the musicals Annie and Barnum. In middle school I was something of an "artistic rebel" and dyed my hair purple. I listened to alternative music like Kate Bush, The Smiths, Violent Femmes, punk bands with names I've forgotten, Tracy Chapman, Depeche Mode, The Cure, Laurie Anderson, and – wow, this is bringing back memories of mix tapes!

In high school I listened to Beethoven and Brahms symphonies – a lot. I mean, really a lot. I had a Box CD (yes, now there were CDs) of The Chicago Symphony with Solti, all 4 Brahms symphonies, and it was my favorite. I also listened to lots of flute CDs. In those days I would go to Tower Records and browse the flute section. Again, every time I was assigned a new piece to play, I would buy the recording, which meant buying an entire album. My favorite artists were Rampal, Paula Robison, Carol Wincenc, and James Galway. I learned a lot of repertoire this way, just by listening.

Who were your teachers?

Nancy Waring was my first teacher and crafted me to the level of being a college-level flute performance major. She had a large studio and would always give me cassette tapes of the songs I was playing so I could hear how they sounded. This was long before iTunes! This was influential on me to this day because I have a strong belief that it is important to hear the music you are playing before you play it yourself, especially for the young student. Some teachers disagree, but I believe that the most important skill a musician can develop is to train your ear and you can only do this by LISTENING to music, lots of music, all the time! I also studied with Keith Bryan, who opened my eyes to the world of Taffanel and Gaubert and orchestra excerpts and really challenged me to listen to my sound at a more sophisticated level. I've been so fortunate to study with so many amazing teachers! Leone Buyse taught me so much about elegance and musical style and understanding period traditions to make artful and tasteful choices. Brad Garner helped my technique become more virtuosic and my sound to resonate. Jack Wellbaum was the absolute master of piccolo! And of course, Alain Marion!

What musician has had the largest influence on your playing?

Wow, that is a tough one, but I would have to say Alain Marion. He was so intuitive, expressive, and played from a natural place of musical honesty. He believed in my musical voice and gave me the confidence to sing through my flute and share my music with others. He truly could teach the art of playing from the heart with expression.

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

This answer will change with my mood. So here is today's answer: Bach Sonatas, Telemann Fantasies, early-mid 20th century works that are tonal but edgy.

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?

Throughout middle school I intended to pursue a career in acting and I was pretty serious about it, I trained and performed regularly. Flute was my side thing. Then in 10th grade I entered high school and was selected into the symphony orchestra, which was a very good school group! We toured to Germany and Austria and it was my first time playing in a real orchestra. I also played in the Michigan Youth Ensembles. It was a big step up from middle school groups and the sound was awesome. I was hooked.

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

Having a well-developed ear. Everything else follows.

Do you get nervous before a performance or a competition? What

advice would you give to musicians who are nervous?

Of course! The best way to overcome nervousness is to perform more. The more you do it, the less nervous you become, the more you give yourself over to the flow. It goes without saying that being well prepared is also critical. I also believe in keeping the performance in perspective. I sometimes tell my students that there is nothing that can happen on that stage that can hurt you. There is more risk in driving home after the concert than in playing the concert itself. The concert should be a place of beauty and joy, not fear – but that doesn't mean I don't get nervous sometimes, too!

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

When I was a senior in high school, I won a local music club competition. A gentleman heard me play the winner's concert and offered to sponsor me to play a charity recital at a lovely small concert hall the following year, but I had to plan and organize every aspect of the concert myself, he would just write a check to cover the expenses and the tickets would go to a charity of my choice. It was a huge undertaking to manage and play an entire recital as a college freshman. It went so well that he repeated the offer every year. I learned so much and grew tremendously as a player and in terms of managing my own career. It meant a lot that he gave me that opportunity to share my music. By the time I played my senior recital, I was like "this is no big deal, I've done lots of recitals!"

What have you learned from music that has helped you in other areas of life? What is the most valuable lesson the flute (or music in general) has taught you?

To share, to give a gift to others, to listen.

If flute is your "first passion" in life, what would you say is your second? Do you pursue any other arts, such as writing, painting or crafts? What other interests or hobbies do you have outside of music?

I think it is fascinating that acting, which at one time was my first passion but I later gave up in favor of music, ended up making a comeback in my music career when I started making YouTube flute videos. It was my ability to speak to a camera, and even sometimes create humorous characters or spoofs, that made people interested in what I had to say about the joy of playing the flute. So I think it was kismet that these two areas of my life ended up coming together in ways I never would have dreamed possible. My other main interests are my family (I have two wonderful daughters) and my Australian Labradoodle, Piper.

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