

The

Note Worthy

Summer 2011

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Director's Message

The end of the school year is fast approaching; and that means not only final school projects, AP exams, band and orchestra festivals and school concerts, but also the Spring Festival Recital here at the Studio. The Recital is scheduled for Sunday, May 23rd at 6:00 pm outside in the "East Garden." There is plenty of room for audience members, so extended family members are happily invited to attend. In the event of inclement weather the "rain date" is Monday, May 24th at 6:00 pm, with Monday members' final follow-up session rescheduled for later in the week.

The Recital will probably be about 90 minutes long as we have ten(!) ensembles scheduled to perform two selections each. With seventeen members enrolled at the Studio, and nearly a third doubling (or tripling) on instruments, we will have quite a variety of groups and music for you to enjoy. Please plan on staying after for awards and certificates, and then for refreshments which will be served in the "North Garden."

The music for the ensembles has been given out, and we have worked through the music at least once already and identified the problem areas you need to be working on. I have also passed out the rehearsal schedule for the week prior to the Recital. I realize the schedule will not be convenient for everyone, or maybe anyone, but please do all you can to attend the ensemble rehearsals out of courtesy for your fellow members who need to hear and interact with your part. There are a few makeup sessions we will also need to squeeze in that week, if at all possible – better than the alternative of having to come in sometime the last week of school.

Remember, we do have a final follow-up session the week after the Recital where everyone will have a final chance to play. We'll also review the Recital performances – both aurally and visually, and discuss your plans for the summer. It's a great time to learn a new instrument, focus on a specific area of playing, or just spend a little extra time polishing your overall playing skills.

The Summer Semester is entirely optional, and you will still be first to enroll for Fall Semester even if you elect to take the summer off. I will gladly work around vacations, camp, etc., as long as you let me know. The Summer Semester will be six weeks long and will begin the week of June 27th. If you have friends, siblings or classmates who might be interested in joining the Studio, Summer Semester is a great time for them to start, and you will still receive a free Session even if you're taking the summer off.

I'm not quite sure what the schedule will be, but at this point, it looks like I will be coaching Tuesdays through Thursdays starting at 12:30 pm, with variable ending times depending on the day. I didn't get hired for Utah Festival Opera in Logan this summer, so no crazy rescheduling is planned unless something else pops up for the summer.

I am still planning to perform at the local Farmers' Markets as much as I can this summer, and I am putting out the offer for any of you who might like to try it out, to join me and play for a while (and split the tips!). Just let me know if you're interested and we'll work up some duets during the Summer Semester.

THE PERFORMING MUSICIAN AS CREATOR

"At times music has been perceived as mere peripheral entertainment when in reality it is the very essence of creativity."

"Solo musical performance is an intense experience. The act of musical performance is so fraught with expectation and vulnerability that it becomes a sacred, intimate moment, at once both terrifying and gratifying. When inventors and artists create anew they continue an eternal process. A musical performance is an intensely intimate act of creation. Where there was nothing; now there is audible vibration of sounds that swirl in a series of overtones; each vibration touching something that vibrates in the listener in a sympathetic, even nostalgic response.

"A performance of a piece of music is a work of art occurring in time. The moment is full of portent and great expectation; the potential is the ability to change lives. The performer is both apprehensive and anticipatory; the audience is anxious and expectant. The obligation is on every member of the audience to carefully listen, to internalize, to allow the soul to expand. Hence the commitment and consecration of time and preparation that are inherent in artist's craft in order to be entrusted with that kind of power, and the willingness of the audience member to receive that soul-expanding event. The artist is not just entertaining for the sake of pretty decoration, but is hoping to stir the soul with the power of musical expression. Bringing something forth where it did not exist and being moved thereby is the act of creation...

"A musical performance is a sublime gift from the performer to the audience. The moment is sacred...in which the performer allows us to see most vulnerable part of their soul. The performer approaches the composer with great humility and attempts to communicate the essence of the composition going beyond simple repetition of clean technique and perfect memory into the realm of imagination and creation.

"The performer approaches the listener with that same humility. Rock Brynner, aspiring actor and son of Yul Brynner, worried about stage fright. He asked his Dad "What happens if I seize up on stage, and can't even move?" Yul Brynner, veteran of 4000 performances as the King in The King and I, and Ramses in the Hollywood movie The Ten Commandments, answered:

"All I can do is tell you what Chekhov told me—it always pulled me through stage fright. He said that the actor must offer his work the way a child offers a drawing to a friend: 'It's a little wrinkled, maybe, and a little smudged,' says the child, 'but I did the best I could and with love in my heart, I made it just for you.'" [Rock Brynner, Yul: the Man Who Would Be King, (Thorndike Press, 1989) 327 big print edition]

"It is a supreme gift that the performer offers the public: vulnerability and humility in the act of artistic creation. The Danish philosopher Soren Kierkegaard (1813-1855) said this:

'What is a poet? [or a musician, artist, etc.]

'A poet is an unhappy being whose heart is torn by secret sufferings, but whose lips are so strangely formed that when the sighs and the cries escape them, they sound like beautiful music... and men crowd about the poet and say to him: 'sing for us soon again;' that is as much as to say: 'May new suffering torment your soul.'

"I teach my students that musical performance is a serious responsibility and obligation that the musician bears towards an audience in particular and society in general. When our culture casually dismisses the musician's performance as mere entertainment, accompaniment for the ball game, or soothing background for the dance, the car or elevator, they relegate this critical and soul-building phenomenon of musical language to triviality. It is easy then to cut music and arts as being non-essential. The development of the brain and intellect declines and culture shrivels as a result. Numerous studies have consistently reminded us of the importance of music to the enrichment and betterment of society. To pick one statement of many:

"Research of our brains on music leads to the conclusion that music education needs to be preserved when insights demonstrate that the concentration mustered to play [an instrument] can help a problem student focus better... We should be working to incorporate into the curriculum our new knowledge of music's beneficial effect on the developing brain. Sustained involvement with an instrument from an early age is an achievable goal even with tight budgets. Music is not just an "extra." ["Hearing the music, honing the mind," The Science Agenda, Scientific American (Nov, 2010)]

"It is important for our 2011 society to wake up to the truth that music is fundamental: it develops a child's brain, it teaches problem-solving and persistence in achieving excellence; it can aid in healing in body and brain

traumas. Condoleezza Rice reminded a BYU Marriott Center audience in her recent visit that 'music study is fundamental to education and not fringe.' [January 14th, 2011 address to BYU faculty and students, Marriott Center, Provo, Utah]. [The] pianist Grant Johannesen said:

'From the point of view of an employer here is a young person who has already spent twenty years dedicated to learning and self-mastery. Here is a person who is trained to be confident in public, intellectually curious, physically controlled; *here is a person who while young peers were squandering their time in mindless entertainment has engaged with the artifacts of the brilliant minds of our age.* Here is a person whose work has been to communicate to the public at such a level that audiences listen transfixed and weep. I invite pianists who might be tempted to think of themselves as failures to stop and see that they are tremendously qualified human beings. They are bright, focused, driven, passionate, inventive, disciplined, creative souls.' [Grant Johannesen. Journey of an American Pianist, (Salt Lake City, UT: University of Utah Press, 2007) 129]

"Plato taught that music is not peripheral. Its purpose is to compel the virtuous life. Music has a moral component in that it compels one to do good works and to live a virtuous life. The Greeks considered music to be foundational to the universe and essential to understanding their place in it. In the book *The Music of the Spheres*, Jamie James says this about Plato's ideas:

'The decisive importance of education in poetry and music is this: rhythm and harmony sink deep into the recesses of the soul and take the strongest hold there, bringing that grace of body and mind which is only to be found in one who is brought up the right way... approving all that is lovely, he will welcome it home with a joy into his soul and nourished thereby, grow into a man of a noble spirit. Beauty is that which annobles and leads a person to a just and temperate life. For Plato music was the key to the human soul, the most potent instrument available to man for enlightenment.' [Jamie James, *Music of the Spheres: Music, Science, and the Natural Order of the Universe*, (NY: Springer Verlag/Copernicus, 1993) 58]

"This point of view that music has a moral power, in other words, that it can compel a man to lead a virtuous and upright life—in a sense live morally right—is neglected and ignored in our society. Over the recent century music evolved to not much more than a delightful interlude, a distraction, an accompaniment to theater, a reason for a night out. Its original purpose of helping man to put the invisible pieces of his soul together became obscured.

"The Greeks included music as one of the four important organizational building blocks of the world in their system of thinking known as the *Quadrivium*: arithmetic, how one numbered the world; geometry or how one measured the world; astronomy, or how one placed the world in the universe; and music, or how one measured the elements of creation and their harmonious relationships to each other. This was not music as we understand in our entertainments but music that measured the vibrational frequencies of living matter. Healthy vibrational frequencies as measured in ratios meant healthy organisms. It was thought that man reacts to the performance of music because it sets these ratios into audible motion and in that manner moves the invisible pieces of the soul around, relating them together in healthy frequencies.

"In a welcome address given [in 2011] to entering freshmen, Karl Paulnack, director of the Boston Conservatory of Music said:

'Music has a way of finding the big, invisible moving pieces inside our hearts and souls and helping us figure out the position of things inside us. . . .I'm not just an entertainer; I'm a lot closer to a paramedic, a firefighter, a rescue worker. [A musician] is a sort of therapist for the human soul, a spiritual version of a chiropractor, physical therapist, someone who works with our insides to see if they get things to line up, to see if we can come into harmony with ourselves and be healthy. . . .Art is a way of saying "I am alive, and my life has meaning.'

"To change and to proceed into new territories is always an adventure; for the creative artist the only sure progress is into the depths of his own soul. And this is the most difficult and most exciting road. [Paul Henry Lang, ed. *The Creative World of Mozart*. NY: Norton, 1963. p. 11"]

Robin Hancock, DMA, BYU School of Music
Presentation for Art Belief Meaning Symposium 2011
BYU Museum of Art

Accessories Order

May 6th

I will be placing an accessories order in May in order to replenish my stock of reeds. Many other items are also available at a reduced cost, if you are interested in having me place your order with mine.

Below is a list of some of the items available and their approximate cost. Many other items are also available – just ask.

Payment for these orders will need to be received before the 6th or I will not be able to place your order. There will be a reminder announcement on the board.

Metronomes \$18.00 up
Tuners \$15.00 up
Combo Metro/Tuners . . . \$25.00 up
Clarinet Mouthpiece \$31.00
(Fobes Debut)

Ligatures \$13.00 up
Clarinet Reeds \$10.60 up
(Vandoren Traditional(10) \$18.50,
Rico Reserve(5) \$10.60)

Alto Sax Reeds \$13.70 up
(Vandoren Traditional(10) \$22.70,
Rico Reserve(5) \$13.70)

Tenor Sax Reeds (5) \$15.90 up
(Vandoren Traditional \$15.90,
Rico Reserve \$16.80)

Reed Guards (assort. colors) \$3.50 up
(Clar/Alto 2 \$3.50,
Clar/Alto 4 \$3.50)

Neck straps \$4.50 up
(Clarinet - \$9.85/\$24.50,
Sax -\$4.50 up)

Handkerchief Swabs \$7.00 up
(Silk pull through, assort. colors,
Oboe \$7.00 up, Clarinet \$7.50 up,
Sax \$10.00 up, Bassoon \$9.50 up)

Music Stands \$10.00 up
(carrying bags also available)

Also other reed cases, instrument cases & stands, other reeds, mouthpieces & ligatures, etc, etc.

Parent's Column

*Reminders & Helps to
Enhance Your Child's
Musical Experience*

How can you keep your child's interest level in practicing and attending sessions at a high level through the summer months?

Perhaps a glimpse at what is possible in the future if they stick with it will help. Showing and allowing students to discover what their potential is can be an excellent motivator.

One activity that is free and appropriate for the entire family is a professional level Symphonic Band Concert. Utah State University's Alumni Band will perform five Sunday evenings during the summer outside on the Quad east of Old Main, or in the Kent Concert Hall in the case of rain. Performances begin at 7:00 pm. and last about an hour.

These fifty to seventy professional musicians meet for an hour or so prior to the concert to prepare the music, and then deliver a polished and varied performance of traditional marches, classic standards and new publications.

This summer's anticipated concert schedule (double-check with me the end of May) is:

June 12th

June 26th

July 3rd

July 17th

July 31st

The drive to Logan is pleasant, the temperature is much cooler, and the music is great! Plan your family outing(s) now.