

# The

# Note Worthy

Summer 2012

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## Director's Message

Well, here it is; the final push to the end of the school year. Time for festivals, testing, final projects, graduation rehearsals, and, oh yes, the Studio Spring Festival Recital taking place on Sunday, May 20<sup>th</sup> at 6:00 pm in the "East" garden. There is plenty of room for family and friends, so invite them all to join you! In the event of inclement weather, we'll try for Monday, May 21<sup>st</sup> at 6:00 pm, and, if both days are bad, we'll go for the multipurpose room at the Woods Cross City Hall. The recital should be less than 90 minutes long, so plan on staying after for awards, certificates, and refreshments in the "North" garden. Please wear blue jeans/skirt with a bright solid-colored top (no graphics or white), and arrive at least 15 minutes early.

In order to better prepare our ensembles for the recital, I've made a change in the rehearsal schedule. Our first full ensemble rehearsals will take place on Monday, May 7<sup>th</sup>, which is one week earlier than in the past, and Monday coaching sessions will be rescheduled for later in the week. This way, I will have each of you for a coaching session afterward so we can work on and correct any problems. The next week Monday, Tuesday and Wednesday will be reserved for make-up sessions (there are quite a few!) and for additional ensemble rehearsals if needed. We will hold our final full ensemble rehearsals on Thursday, May 17<sup>th</sup> prior to our performance on Sunday.

Here is the rehearsal schedule for both May 7<sup>th</sup> and 17<sup>th</sup>:

- 3:30 pm: Mixed Clarinet Quartet: Peter, Ryan & Trevor
- 4:00 pm: Junior Sax Quartet: Jordan, Daniel & Trevor
- 4:30 pm: Clarinet Trio: Daniel, Sam
- 5:00 pm: Bassoon Quintet: Olivia, Holden, Tuscan, Aurora
- 5:30 pm: Senior Sax Quartet: Elizabeth, Trevor, Tuscan
- 6:00 pm: Clarinet Quartet: Elizabeth, Abby, Tuscan
- 6:30 pm: Woodwind Choir: Everyone

This schedule won't be convenient for everyone, or even

anyone, but please do whatever you need to be here, so that the others in your group will have the opportunity to hear and interact with your part.

In addition, we have been extended an invitation by Summerhay's Music to perform at the Utah Arts Festival in the Children's Art Yard June 21<sup>st</sup>, 22<sup>nd</sup> or 23<sup>rd</sup>. The deadline for applying is May 1<sup>st</sup>, so I need to know by Thursday, April 26<sup>th</sup> who is interested in playing. We'll need to have at least four players, and we will plan rehearsals throughout June to prepare 20-30 minutes of music for performance. We'll probably get free passes to the festival and the chance to purchase additional passes at a discount. More information about the festival can be found at [www.uaf.org](http://www.uaf.org).

After the recital, we have one more scheduled coaching session, so be sure to have something prepared to play for me. We'll also review our recital performances and discuss your plans for the summer.

The optional Summer Session will begin the week of July 2<sup>nd</sup> and will run for six weeks. I will be happy to work around vacations, camp, etc. as long as you let me know when you'll be gone. I have been hired to play for Utah Festival Opera & Musical Theatre in Logan again this summer, so I will be coaching on Mondays and Wednesdays beginning at 12:30 pm. We'll reschedule Wednesday, July 4<sup>th</sup> for the holiday and Monday, July 16<sup>th</sup> for my UFO&MT rehearsals. This is a great time to explore a new instrument or style of playing (jazz, anyone?), to get ahead on fundamentals before school begins, or just play for fun (duets for the Farmer's Market, perhaps?). It's also a great time for siblings, friends and classmates to check out the Studio as there will be no contract signings until fall. And you can pick up credit for a free session of your own – during the summer or in the fall, if you take the summer off.

# Musical Performance: To Create or Recreate?

A good music performance should attract a listener's attention, capture their imagination and thoughts, and allow them to temporarily forget the cares of the day – just like a good movie. If the performance does not reach the listener in some way, they will not like it. Listeners want to become involved in the music.

Leonard Bernstein has said that for him to conduct his best, he had to imagine he had written the music. Many teachers encourage their students to make the listener think they are creating the music as they go along, even if it was written two hundred years ago. Many professional performers, in order to play their best, need to feel they are in love with the music and think it is the most beautiful piece in the world, written by the best composer ever.

In music the performer is the "middle man." The composer took sounds and ideas and notated them, but the listener depends on the performer to bring those notes and ideas to life with sounds that are created or recreated.

Aaron Copland wrote in his book *Music and Imagination*, "The more I live the life of music the more I am convinced that it is the freely imaginative mind that is at the core of all vital music making and listening." Copland also said that "In the art of music, creation and interpretation [recreation] are indissolubly linked, more so than in any of the other arts, with the possible exception of dancing. Both these activities – creation and interpretation [recreation] – demand an imaginative mind – that is self-evident. Both bring into play creative energies that are sometimes alike, sometimes dissimilar."

Thus the performer takes the notes from the composer and creates or recreates the sounds. The listener is dependent on the performer to communicate the sounds from the composer. The performer is the link between the composer and the listener. Copland stated that, "As a composer I should like to think that any one of my works is capable of being read in several ways. Otherwise a work might be said to lack richness of meaning."

One dictionary definition of "recreate" is to form anew in the imagination – to give new life or freshness.

Thus the role of the performer is crucial in creating/recreating a musical composition. And listeners should feel as if the music is being created right in front of them.

Leonard Bernstein has said, "Any great work of art revives and re-adapts time and space, and the measure of its success is the extent to which it makes you an inhabitant of that world – the extent to which it invites you in and lets you breathe its strange, special air."

As we as performers create/recreate music, we can easily become so involved in the process that we lose sight of the forest for the trees, as it were. We become so concerned with fingering a passage correctly, keeping a steady tempo, or maintaining a steady crescendo, that we become overwhelmed. We lose contact with the actual sounds we are producing, and may even become immune to hearing them.

We need to stay in touch with the sounds we are producing – perhaps thinking of having ears the size of an elephant when performing. Even better is applying Marvin Blickenstaff's wonderful simple definition of music: "Sounds that depict some type of human condition."

So our goal as performers is to make the music come alive and jump off the page through our imagination to the imagination of the listener, and connect the listener to the composer, whether or not the listener is aware the composition is from two hundred years ago or from the person performing it. Then the listener becomes completely involved and absorbed into the music.

Do we create or recreate? Your call.

"Musical Performance: To Create or Recreate?" Benjamin D. Caton, NCTM, MTNA President, "Dear Reader," *American Music Teacher*, April/May 2012, pgs. 2, 68-69.

## Accessories Order May 4<sup>th</sup>

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 4<sup>th</sup> or I will not be able to place your order. There will be a reminder announcement on the board.

Metronomes . . . . .	\$20.00 up
Tuners . . . . .	\$17.00 up
Combo Metro/Tuners . . . .	\$25.00 up
Clarinet/Sax Mouthpieces	\$31.00 up
	(Fobes Debut)
Ligatures . . . . .	\$13.00 up
Clarinet Reeds . . . . .	\$20.00 up
	(Vandoren Traditional(10) \$20.00,
	Rico Reserve(10) \$20.00)
Alto Sax Reeds . . . . .	\$25.50 up
	(Vandoren Traditional(10) \$26.00,
	Rico Reserve Classic(10) \$25.50)
Tenor Sax Reeds (5) . . . . .	\$17.00 up
	(Vandoren Traditional \$19.00,
	Rico Reserve \$17.00)
Reed Guards (assort. colors)	\$3.70 up
	(Clar/Alto 2 (2-pack) \$3.70,
	Clar/Alto 4 \$3.70)
Neck straps . . . . .	\$5.00 up
	(Clarinet - \$11.50/\$24.50,
	Sax -\$5.00 up)
Handkerchief Swabs . . . . .	\$7.00 up
	(Silk pull through, assort. colors,
	Oboe \$7.00 up, Clarinet \$9.00 up,
	Sax \$10.00 up, Bassoon \$9.50 up)
Music Stands . . . . .	\$10.00 up
	(carrying bags also available)

Also other reeds, reed cases, instrument cases & stands, 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 on the five Sunday evenings during July (double-check with me the end of May for the exact schedule) 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-level musicians, many whose careers are not in music, 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.

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

Closer to home are the many, often free, community band and orchestra concerts, especially for Independence Day, and musicals in cities including Murray, Taylorsville, South Salt Lake, Sandy and Bluffdale.