

Dear Texas Flutes,

It's been just over 18 years since I played my first notes on the flute. This December I'll be 30 years old. Time is just flying by. I remember when a whole note lasted a long time.

I challenge you again this winter to take the time to stop and focus on the important things in life and music and flute.....

Erich Tucker  
Texas Flute Society President



Flutists Erich Tucker and Lisa Johnson

The Texas Flute Society says goodbye to Lisa Johnson who has moved to Utah this fall. Thank you Lisa for your amazing contributions of time and energy to the Texas Flute Society! We will miss you greatly!

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# FLUTE NOTES

If you would like to see your recital or other flute event listed in Flute Notes, please contact Jennifer Hunter at [flautenmusik@hotmail.com](mailto:flautenmusik@hotmail.com).

## **KATHLEEN CHASTAIN CONCERT AND MASTERCLASS**



### **Kathleen Chastain in Concert Monday, October 24, 6:30 PM**

Works of Bach, Bartok, Schumann, Tom Lopez (a work for flute solo and electronics commissioned by MS. Chastain) and Demerssemann

Recital Hall

College of Music, University of North Texas, Denton, TX

### **Kathleen Chastain Masterclass Tuesday, October 25, 2005, 5:00 - 7:30 PM**

Choir Room

College of Music, University of North Texas, Denton, TX

Ms. Chastain will be available on a limited basis for private lessons (\$100 per hour fee) during her visit, and if interested, please contact Mary Karen Clardy by email: [mkclardy@sbcglobal.net](mailto:mkclardy@sbcglobal.net).

*This event is sponsored in part by the Texas Flute Society. TFS members may attend this recital and masterclass free of charge.*

*For more information about Ms. Chastain, please visit site <http://www.oberlin.edu/faculty/kchastai/>.*



## **TEXAS FLUTE SOCIETY**

### **ALL-REGION/ALL-STATE FLUTE MASTERCLASS**

**CLINICIANS: MELISSA ARTHUR, LAUREL BEAVERS,  
AND LETICIA LEDESMA**

Tuesday October 18th from 6:30-8pm  
Martin High School Band Hall

4501 W. Pleasant Ridge Rd., Arlington, TX 76016  
(the band hall is on the west side of the school)

Vist <http://www.aisd.net/images/maps/martin.gif> for a map

For more information contact:

Jennifer Hay - [jhay1@aisd.net](mailto:jhay1@aisd.net) or Erich Tucker - [TheFluteGuy@yahoo.com](mailto:TheFluteGuy@yahoo.com).





# FLUTE NOTES *con't*

## **Please Join Us at the Next TFS Meeting!**

Saturday, November 12th, 3pm

at Rita Almond's house:

1608 Sage Brush Trail, Euless, TX 76040.

817-354-8236

Bring a covered dish for after the meeting  
if you like!

Please RSVP Erich at [TheFluteGuy@yahoo.com](mailto:TheFluteGuy@yahoo.com)



## **Do you have submissions for the next TFS newsletter?**

Please send any congratulatory notes, flute events, and other newsworthy information to:

Jennifer Hunter

[flautenmusik@hotmail.com](mailto:flautenmusik@hotmail.com)

(Please place "TFS Newsletter" in subject line)

Submission Deadline for the Next Newsletter is:

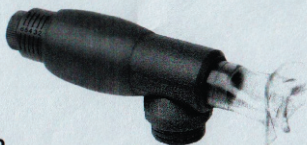
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## TFS Member Spotlight Interview with Sarah Gill



*Why did you choose to play the flute?* I wanted to play the flute from age 3, when I first watched my babysitter practice her marching band music.

*Tell us about any musical influence in your family.* My mother played piano and minored in French horn in college. When I was young, she was the person who made sure that I always practiced!

*What brand of flute/piccolo do you play?* I play a Lillian Burkart .998 flute and I have a Zentner piccolo.

*Tell us about your first flute.* It was my babysitter's (yes, the same one mentioned above!) nickel-plated Bundy.

*Tell us about where you studied flute and the teachers you studied under.*

For my bachelor's degree, I went to Millikin University in Decatur, IL and studied with Mary Ellen Poole. While there, I took extra lessons from Diane Boyd, who recommended that I apply for graduate school at UNT. I completed my master's at Univ. of North Texas with Dr. Clardy and stayed an extra year to finish a second master's in musicology. During that year, I took lessons with Terri Sundberg, which was an amazing experience. I then moved to Florida to begin my doctorate Florida State University with Charles DeLaney. He retired after my first year, and I finished my degree with Stephanie Jutt.

*Where are you currently playing or teaching? Why?* I am currently the flute professor at Texas A&M University-Kingsville, which is about an hour south of Corpus Christi. I teach applied flute, flute methods, music theory, and music history whenever they need me. I also am the Co-Director of the Early Music Ensemble. I'm here because I feel like I can make a difference in the lives of my students. The department is small enough so that I get to know all the students, and hopefully be a positive influence.

*What are your plans/goals for the future?* Next year, I am taking a leave of absence from my position to study with Trevor Wye as part of The Flute Studio.

*What is the best advice you have to offer the rest of our Texas flute community?* Focus on 2 things: tone and scales/arpeggios. Then, everything else should fall into place!

*Who is your favorite composer?* Mike Mower

*Tell us what is in your CD player right now?* I have this great CD of Jean-Pierre Rampal and Swiss flutist, Maxence Larrieu, playing duets. It was recorded in the late 60's and it is some phenomenal playing—I listen to it all the time!

*Interview with Sarah Gill con't*

*What is your favorite piece to play from the flute repertoire?* **Dutilleux Sonatine**

*What is your favorite recording?* **Galway's recording of the Bach Sonatas**

*What time did you go to bed last night?* **Midnight.**

*Which musicians have most influenced your playing?* **Flutists—James Galway, Paul Edmund-Davies, Susan Milan, Stephanie Jutt, and Terri Sundberg. Non-flutists--Itzhak Perlman (violin), Yo-Yo Ma (cello), and Beverly Sills (soprano).**

*To date, what has been the highlight of your flute career?* **Making the semifinals of the NFA's Young Artist Competition and winning the Flute Society of Kentucky's Young Artist Competition.**

*What qualities do you think are most essential to musical excellence?* **Intelligent practice, air, and communicating to your audience.**

*Through the years, what is the most valuable lesson that the flute has taught you?* **Patience--and it's a lesson that I'm still learning everyday!**

*What color is your toothbrush?* **Blue**

*What is your dream vacation?* **A trip to Fiji and New Zealand**

*What was the last book you read?* **The Pillars of the Earth by Ken Follett--it's about the building of a fictional cathedral in 11<sup>th</sup> century England. It's absolutely fascinating!**

*What is the first thing you think of when you wake up in the morning?* **What do I have to do today???**

*If you were to discover a truly magic flute and when polishing it a genie appeared to grant you three wishes, what would you wish for?* **To tell you the truth, I'm not very good about polishing my flute, so it would be long time before the genie appeared! Seriously, I would wish for life-long happiness, to travel the world many times over, and enough money to live comfortably for the rest of my life.**

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## FLUTE PAGES

*Once again we find inspiration and joy from the insights that we gain from our students...Students or teachers interested in writing for Flute Pages may send their submission via e-mail to Jennifer Hunter at [flautenmusik@hotmail.com](mailto:flautenmusik@hotmail.com).*

Over the summer, I had my students select their own solos and etudes to practice. The selection process empowered them and I wasn't blamed for giving them something they did not want to practice! They enjoyed the process immensely. We selected a solo every 3 weeks and an etude every 2 weeks. One of my students selected the Hue Serenade (in 24 Short Concert Pieces...the yellow book!). It is not performed often, so I had my student do an activity that would help her to understand the process of selection, performance and accomplishment.

She wrote down what was difficult about the Serenade (at a first glance). Then she wrote a story depicting the happenings in the Serenade (after 2 weeks of practice). Finally, she wrote down what she accomplished as a result of the Serenade.

Maybe your students will want to perform this piece after reading her wonderful tale! (please...play along!)  
Rebecca Simonfalvi

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### Sophia Petrichenko 8th grade

#### What looks challenging in the Hue Serenade?

##### Counting:

Reviewing 6/8 time signature

The Ties

Start in 6, perform in 2

##### Articulation

Lots of slurs

Not too technical, but it is long.

Putting the dynamics into the music

The piano part sounded completely different than what I had thought



#### Story:

(1-17) When Sammy and Stella first bumped into each other one spring afternoon, they were flying at an exhilarating speed that could have broken their beaks. Neither of them were quite sure what hit them. It could have easily been another hummingbird or one of Cupid's arrows sending their hearts fluttering into mushy love. Stella looked up after being sent quickly to the ground to see a young bird, just like herself, peering right back at her. He had elegant turquoise feathers that shimmered in the bright sunlight of the afternoon.

(17-21) When she realized that this bird had love in its eyes, she instantly knew it was the arrow that stuck her hard in the heart. She had never experienced this feeling before, but somehow knew it was good. Sammy helped her up, brushed her off, and tried to be polite in every way possible.

(21-29) After being helped up, she replied with a simple thank you and they began to chat. The conversation was simple and they arranged to meet again in a local pollen shop soon. When they finally said their good byes, Stella flew off dizzy and intoxicated with love.

(29-33) As Sammy approached home, he thought about Stella's beautiful purple and black plumage. Sammy flew to where his parents were busy with housework. Suddenly, he abruptly blurted out his exciting news. His parents looked up and his mom, Heidi, exclaimed, "Sammy, your not old enough to experience the feeling of falling in love...stop blabbering."

## FLUTE PAGES *con't*

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(33-38) Sammy was dumbfounded and his body grew numb, beginning with the core of his heart. Anger was rising and dropping inside, stabbing at the rear of his bloodshot eyes. Nothing was going to steal his thoughts and feelings for Stella.

(39-45) Stella lay on a purple tulip petal daydreaming about her new love. She concluded that she would not tell her parents until she brought him home for them to see. She believed in her parents and their approval for the young lad, but wasn't completely sure. She would have to suspend her eager anticipation.

(45-51) When the time to meet finally rolled around, Stella hurried off to meet her knight in shining armor. She knew the night would just have to work perfectly. She reached the pollen shop, which was her favorite place in town, and headed inside. Sammy was already there and had a table ready. She smiled and headed in his direction.

The night whizzed by unexpectedly, and they both decided they should head home. "I'd like you to come home with me and meet my folks," Stella invited.

"That sounds great!" Sammy replied. With that, they rose from the table and took off.

(51-56) They both arrived home and Stella called for her mom and dad to come greet Sammy. "Hi," Sammy said holding out his wing for them to shake.

"Hi, and who is this?" Stella's mom asked awkwardly shaking his hand. The night was short at Stella's house, because of too many speechless silences. Stella knew something was wrong with Sammy in her parents' eyes.

(56-60) When they finally had finished their tea and stopped talking, Sammy announced, "Well, I probably should be getting home. I don't want my parents worrying about me."

So Stella got up and took him by the hand. They both walked down the front walk and didn't say a word. The only thing they could do was look into each other's little beady black eyes. So that was all they did until Sammy smiled and flew away so quickly, Stella didn't have time to smile back.

(60-69) Her heart leapt with happiness as she headed back inside and sat down. Her mom came in and sat beside her. "Your father and I have been discussing a few matters and we both think it would be best if you didn't see Sammy," Stella's mom informed.

"What?" Stella yelled in disbelief, "You can't do this. Why?"

"We just don't think he's right for you. Plus, he's a blue-throated hummingbird...a completely different variation. We just think it'll be best if you didn't see him."

(69-78) Stella felt like a rotten tomato. Her knees were mushy and she felt as if she were going to fall down. Her own mother having problems with the young boy she loves? How could this happen? She was so distraught. She zoomed out hysterically and went directly to Sammy's house.

(78-83) When she got there, she found him and it took five minutes to spill the whole issue. Sammy just nodded his head. When she was all finished, she started sobbing ceaselessly.

(84-87) "Stella, it doesn't matter what they think. Nothing can stop our love for each other. It doesn't matter that I'm blue-throated and you're violet-crowned. In fact, we are going straight to your house to tell them that right now," Sammy preached.

(86-92) When Sammy got up, Stella hesitated. She wasn't sure if they should do this. After all, it was her own parents.

Sammy turned around, looked Stella in the eyes, and told her "It's the best thing to do."

With that, Stella rose to her feet, determined, for she knew that it would all work out.



## FLUTE PAGES *con't*

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(92-99) And that is just what the couple did. When they got to Stella's house, they expressed their mind in such a way that Stella's parents were speechless. When they finished, Sammy told Stella that he would tell his parents just the same for the sake of their endless happiness.

(99-106) Stella's mom and dad looked at each other and had a few silent discussions with their eyes. When they looked away from each other, Stella's dad immediately said, "We think that you can be happy with our daughter and we adore your courage. Thanks. And we are both incredibly sorry." (107-end) Sammy and Stella both beamed at each other, because they knew it truly was a happy ending for them.

*The end*

### **What I have improved on:**

1. Increasing the range of note combinations I can play. I think that this piece wasn't extremely challenging in this category, but it helped me a lot.
2. I grew more comfortable with reading 6/8 time.
3. The trills of certain notes have stuck in my head better, because of the many trilled notes in this piece.
4. My stamina to read a piece of music is much better. I am now better at holding longer notes, counting longer notes, and making it through longer phrases. I know now to take bigger breaths and use my air.
5. I now know to relax when playing a piece, because I know that I am counting it correctly and nobody will be telling me that I am not holding a note long enough. I can take my time so that the piece is performed better.

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**THANKS TO ALL OF OUR TFS MEMBERS WHO ATTENDED THE  
NATIONAL FLUTE CONVENTION IN SAN DIEGO THIS PAST AUGUST!**



*Flutists Tam Miller, Pam Youngblood and her daughter, Denise Koncelik, Marilyn Arey, Christine Cleary and Lisa Johnson celebrate at the Cheesecake Factory!*

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The Texas Flute Society invites you to attend the 2006 Flute Festival at the University of North Texas, May 18th-20th, 2006.

Guest artists will include Liz Goodwin, Christina Jennings, Jean Larson, Nancy Clew, and Leah Arsenault!

For additional information please consult our website!

[www.texasflutesociety.org](http://www.texasflutesociety.org)



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