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**Texas Flute Society Membership Application**  
**January 1, 2009 - December 31, 2009**

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**Please select from the following:**

\_\_\_\_\_ \$ 10.00 Student/Undergraduate

\_\_\_\_\_ \$ 25.00 Adult/Graduate Student/  
Teacher/Professional

\_\_\_\_\_ \$ 35.00 Sustaining Member

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\$ \_\_\_\_\_ **Total Enclosed**

**If you are a teacher, please check all the categories you instruct:**

\_\_\_\_\_ Elementary \_\_\_\_\_ Grades 7-9

\_\_\_\_\_ Grades 10-12 \_\_\_\_\_ College/University

\_\_\_\_\_ Adult

**Teaching Locale** \_\_\_\_\_

**President** - Tara Richter  
817-605-0871, msclvr\_10@hotmail.com  
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972-956-8553, mtr613\_@hotmail.com  
**Editor** - Dolores August  
682-553-0979, solored\_august@yahoo.com



### Letter from the President

Dear flutists,  
Spring is upon us, the trees are green, UIL is over, and the 32<sup>nd</sup> Annual Flute Festival is rapidly approaching. We have many marvelous events lined up for this festival and you will not want to miss a minute of the festivities!  
Marianne Gedigian will be offering an Amateur Masterclass, accepting volunteer performers from the audience. All adult amateurs are welcome to volunteer and I know we will hear some amazing performances.  
Piccoloist, Nan Raphael will give a workshop covering a variety of piccolo topics in her workshop “*Piccolo Perspectives*”.  
Pethrus Gärdborn will present a workshop on memorization. His helpful hints will benefit flutists of any age, so make sure you send your students to this class-- marching band will be easier in the fall, as well as concerto auditions in the future!  
Tiffany Holmes will present a technology workshop to help you get the most out of the wonderful practicing innovations available in this technological age.  
Jazz flutist Horace Alexander Young, will help you get over your fear of jazz in his “*FACE YOUR FEARS: Jazz Improvisation Workshop for Flutists*”. This class will provide some basic improvisation tips to help you begin improvising. No experience is necessary!

If you enjoy our Annual Festival, please volunteer an hour to help us out. The festival is a success because of the wonderful volunteers that help us keep things together every year! We could not keep it together without you!

Lastly, make sure you buy your raffle ticket for the Pearl Piccolo Raffle! This piccolo is valued at \$1500 and the winner will be announced at the Artist Showcase Concert, 5pm. Tickets are \$5 each or 5 for \$20. Participants must be present to win.

I look forward to seeing you at the festival!

Happy fluting,

Tara Richter

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## 32<sup>nd</sup> Annual Texas Flute Festival Schedule of Events

All events take place at the University of North Texas - College of Music, Denton, TX  
RH=Recital Hall (Room 301), CH=Concert Hall (Room 254), KH=Kenton Hall

### Thursday, May 21, 2009

2:00 PM - 5:00 PM RH **Myrna W. Brown Artist Competition** - Semi-Final Round

### Friday, May 22, 2009

5:00 PM - 9:00 PM Various **Solos / Ensembles** - Undergraduates, graduate students, adult amateurs, professionals, and teachers perform for specialists.

5:00 PM - 6:00 PM RH **Masterclass – Jazz** – Horace Alexander Young

6:00 PM - 8:00 PM MU230/MU232 **Exhibits Open**

6:00 PM - 7:00 PM KH **Masterclass – High School** – Marianne Gedigian

7:30 PM - 10:15 PM RH **Myrna W. Brown Artist Competition** - Final Round

10:15 PM - **Artist Reception** after Myrna Brown Finals – Meet the Artists

### Saturday, May 23, 2009

9:00 AM - 5:00 PM MU230/MU232 **Exhibits Open**  
**\*\*Exhibits will be open during the lunch hour.\*\***

9:00 AM - 6:00 PM Various **Solos/Ensembles** – Elementary, Junior High School, and High School students perform for specialists.

9:00 AM - 10:00 AM RH **Recital** - Nan Raphael

10:00 AM - 11:00 AM KH **Masterclass - Amateur** – Marianne Gedigian

10:15 AM - 11:15 AM RH **Recital** – Pethrus Gardborn

10:30 AM - 11:45 AM CH **Flute Choir – Intermediate** – Rehearsal and Concert (11:30 A.M)

11:30 PM - 12:15 PM KH **Workshop – Jazz** – Horace Alexander Young

12:00 PM - 1:00 PM RH **Masterclass - Piccolo** – Nan Raphael

12:30 PM - 1:45 PM CH **Flute Choir – Beginner** – Rehearsal and Concert (1:30 PM)

1:00 PM - 2:00 PM KH **Masterclass – Junior High** – Pethrus Gardborn

1:30 PM - 2:30 PM RH **Recital** – Marianne Gedigian

2:00 PM - 3:15 PM CH **Flute Choir – Advanced** – Rehearsal and Concert (3:00 PM)

2:30 PM - 3:15 PM KH **Workshop – Piccolo** – Nan Raphael

2:45 PM - 3:45 PM RH **Recital** – Horace Alexander Young

3:30 PM - 4:15 PM KH **Workshop – Memorizing Your Music** – Pethrus Gardborn

4:00 PM - 4:50 PM RH **Workshop – Technology** – Tiffany Holmes

5:00 PM - 6:00 PM CH **Concert - Artist Showcase** – Marianne Gedigian, Nan Raphael, Horace Alexander Young, Pethrus Gardborn

#### Flute Choir Levels:

**Beginner**-Elementary Students and first year players.

**Intermediate**- Student flutists and Adult flutists with 2-3 years of flute playing.

**Advanced** – Student flutists and Adult flutists with 3 years of flute playing.

Please bring a collapsible music stand if you are participating in a Festival Flute Choir.

**2009 Texas Flute Festival  
Guest Artists**



**Marianne Gedigian**

**Marianne Gedigian**, Associate Professor of Flute at The University of Texas at Austin, was a regular performer with the Boston Symphony Orchestra for over a decade, including several seasons as Guest Principal Flute under Seiji Ozawa. As Principal Flute with the Boston Pops Esplanade Orchestra and Guest Principal Flute with the Boston Pops, Ms. Gedigian has been heard on dozens of recordings and Evening at Pops television broadcasts as well as the nationally broadcast Fourth of July specials. She has also been heard on several John Williams' movie scores, including *Saving Private Ryan* and *Schindler's List*. In the 2000 – 2001 season, Ms. Gedigian was invited by Mariss Jansons to perform as Acting Principal Flute with the Pittsburgh Symphony Orchestra. Her solo performances have taken her around the world, including concerts in Japan, Australia, and Armenia and she has appeared as concerto soloist numerous times with the Boston Pops Orchestra and with the Armenian Philharmonic performing her own transcription of the Khachaturian Violin Concerto. She was featured with Ian Anderson of Jethro Tull fame in a performance at the Berklee College of Music in Boston.

Ms. Gedigian has been first prize winner in the National Flute Association's Young Artist Competition, and the James Pappoutsakis Memorial Flute Competition. She keeps an active schedule as a chamber musician as a founding member of the Boston-based Walden Chamber Players and was formerly a member of the Dorian Wind Quintet. Her solo recordings include *Voice of the Flute* and *Revolution*, both with pianist Rick Rowley.

Ms. Gedigian has served on the faculties of Boston University's College of Fine Arts, The Boston Conservatory, Boston University's Tanglewood Institute and the Round Top Institute.

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# Nan Raphael



A versatile performer with a clear and sumptuous tone, **Nan Raphael's** playing has been called "an elegant and exceptional treat". She is a frequent soloist at concerts and festivals across the United States having performed at the Kennedy Center, the Chataqua Institute as well as for the Boca Raton Pops and the National Flute Association Convention.

Ms. Raphael toured Eastern Europe and China with the American Flute Orchestra in 2004 and 2005. She was a featured soloist on over 22 tours nationwide and abroad with the US Army Field Band, The Official Touring Band for the Department of the Army in Washington, DC. She was a winner of the National Flute Association's Convention Performer's Competition and has been featured on WAMU, WGMS, WETA's Capitol City Concerts.

Nan's world premiers include *Dos Danzas Latinas* and *The Dance of the Southern Lights* for Solo Piccolo and Band. Her acclaimed debut solo CD, "Short and Sweet" has been called spectacular, emotional and moving.



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## Volunteers Wanted

The Texas Flute Festival needs your help! Volunteers ensure the success of our festival. If you would like to volunteer, please contact Jennifer McElroy [maci@tx.rr.com](mailto:maci@tx.rr.com)





## Horace Alexander Young

Native Texan **Horace Alexander Young** is one of a select group of “triple threat” recording and touring artists who is equally gifted as an multi-instrumentalist (woodwinds, keyboards and percussion), vocal musician and composer. His varied experiences in these three disciplines have led to appearances on sixty-four (64) recordings and several international tours and performances with Sam “Lightnin” Hopkins, B.B. King, Bill Withers, McCoy Tyner Big Band, The Manhattans, Regina Belle, Johnny Kemp, Abdullah Ibrahim (a.k.a. Dollar Brand), Bubbha Thomas, Gerald Alston, Toots Thielemans, John Blake, Arnett Cobb, Jonathan Butler, Youssou N’ Dour, Onaje Allan Gumbs, McCoy Tyner, Nancy Wilson, Kenny Barron, George Coleman, Dwight Sills, Milt Hinton, Dave Liebman, Norman Brown, Don Menza, Marvin Stamm, Betty Carter, Mark Ledford, Kim Waters and countless others. Having performed in nineteen (19) countries across five (5) continents his saxophone, flute and vocal skills have thrilled audiences at major Jazz Festivals in Montreaux, Hamburg, Leipzig, London, Paris, The Hague, British Columbia, Berlin, New York, New Orleans, Tokyo, Houston, Seattle, Gent, Laverkusen and Glasgow. While operating primarily as a soloist, musical director and studio musician, his most notable achievements occurred in 1993 when he conducted the National Symphony of South Africa (NSO) in a nationally televised concert honoring South African composer-pianist Abdullah Ibrahim and became one of the first people of native African descent to conduct any orchestra in that country and the first Black American to do so.

Mr. Young is in constant demand as an adjudicator and guest performer for numerous jazz festivals, colleges and universities and various schools throughout the USA, Canada and abroad. In addition to maintaining an active performing and recording schedule, he tours and performs as a sideman with noted recording artists and as a leader of his own group. Horace’s current CD release, "Acoustic Contemporary Jazz" (on Pacific Coast Jazz) is available online and at various retail outlets in the USA.

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**Pethrus Gärdborn** is the winner of the 2008 Myrna Brown and Frank Bowen Competitions, 2007 COFA Competition, 2006 NFA Piccolo Artist Competition and 2005 Scandinavian Championship for Wind Instruments. He is also the third place winner in the 2008 NFA Young Artist Competition. As a result of his first prize in the Frank Bowen Competition, he performed as a soloist with the New Mexico Symphony in Albuquerque in May of 2008. He has been studying for three years at the University of



**pethrus Gardborn**

Cincinnati College-Conservatory of Music (CCM) with Dr. Bradley Garner.

Born in Stockholm, Sweden, Pethrus attended Lilla Akademien (The Junior Academy) where he studied with Jan Bengtson, Associate Principal Flute with the Royal Stockholm Philharmonic, and his father Stig Bengtson, former Principal Flute with the Royal Court Orchestra. He made his debut as a piccolo soloist in 1998 in the Royal Chapel at the Royal Palace in Stockholm playing Vivaldi's Concerto in C. Pethrus has performed in the main music halls in Stockholm and in all the major churches as well. In 2001, he was invited to be part of the King and Queen's state visit to St Petersburg at the Russia Hermitage Theater in the Winter Palace where he performed Carmen Fantasy with the Hermitage Orchestra.

In September, Pethrus returned to Stockholm where he now teaches at Lilla Akademien (The Junior Academy) as an assistant to his former flute teacher, Jan Bengtson. During the Fall, he will also work on an independent study for finishing up his degree in Cincinnati. That is to write a research paper about Telemann's 12 Fantasies for solo flute followed by a recording of the same. In November, Pethrus will be premiering *Concerto for Flute and Strings* written by his colleague and friend, Kyle Werner.

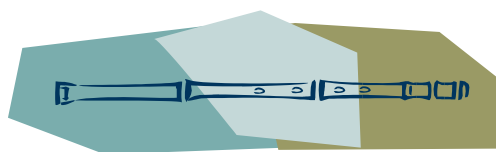
### **Judy Dines Orchestral Excerpt Master Class**

The Texas Flute Society presented an orchestral excerpt master class by renowned flutist Judy Dines for its annual spring event. The event was held April 4, 2009 at First United Methodist Church in Hurst, TX. Judy Dines, a member of the Houston Symphony, presented a noteworthy class on several of the most popular excerpts requested by audition committees around the country. Participants in this year's spring event were: Megan Robinson, student of Dr. Pamela Youngblood at TWU; Julee Kim, student of Terri Sundberg at UNT; Amulet Strange, student of Jocelyn Goranson at Texas A&M Commerce; Donald Malpass, student of Mary Karen Clardy at UNT; and Kate Martin, student of Kara Kirkendoll Welch at SMU.

Some of the excerpts performed were: Brahms' *Symphony No. 4 in E minor, Movement IV*; Prokofiev's *Peter and the Wolf*; Ravel's *Daphnis et Chloe*; Hindemith's *Symphonic Metamorphosis*; Mendelssohn's *A Midsummer Night's Dream*; and Beethoven's *Symphony No. 3 "Eroica"*. During the coaching process Ms. Dines not only demonstrated methods of performance but also encouraged each performer to listen to recordings and understand what is specifically happening with their part in relation to the rest of the composition. She stated many times the importance of score study even asking the participants in a wonderful question and answer segment to provide her with details of what is occurring musically in each excerpt. The result was an eye opening experience. Ms. Dines made additional comments regarding phrasing, articulation and intonation tendencies that should always be addressed.

Judy Dines is a veteran member of the Houston Symphony Orchestra, an active performer in the Greenbriar Consortium and principal flutist of the Houston Chamber Orchestra. Most recently Ms. Dines was a performer and selected to a panel discussing the art of playing second flute in an orchestra at the 2008 National Flute Association Convention in Kansas City, Missouri. She has attended Temple University in Philadelphia, PA and the Peabody Institute in Baltimore, MD.

## Traversing the Miles...



Traversing the Miles is devoted to addressing issues pertaining to early music and early flutes. Please feel free to ask questions pertaining to early flutes by sending an e-mail to [solored\\_august@yahoo.com](mailto:solored_august@yahoo.com). We will have professional baroque flutists and early music specialists answering questions and contributing articles.

### The Telemann Fantasias

*by Na'ama Lion*

The twelve Telemann Fantasias are widely used in flute instruction for intermediate students. These pieces are well written, the range is not too big, and they explore a variety of tonalities, which makes them an ideal collection to play, once a flutist has reached the technical ability to handle them.

However, there is much more to this set of short pieces than that. The Telemann Fantasias explore several major forms in baroque instrumental writing, as well as demonstrate a mastery of composing polyphonic music for a melody instrument. Take, for example, the D Major Fantasia, No. 7. You can easily imagine orchestrating this piece: the cellos and the basses will play the first note, a low D, while the upper voices will explore the line of trills. In m. 5 and on, you can imagine viola lines coming in to fill in the texture. All these separate lines could be brought out with articulation, timing and tone color – an extra challenge, which all of a sudden makes the piece much more interesting!

Staying with the same Fantasy, no. 7, note the tempo indication: “Alla Francese”, which means “in French style”. This form is known as the French Overture, (The opening of the Orchestral Suite no. 2 in B minor by Bach is in the same form), which starts with a slow, majestic opening characterized by dotted rhythms, and continues with a fugue, often in a triple rhythm. Now Telemann is facing the challenge of composing a fugue, which is a polyphonic form, for one flute alone. He starts by stating the theme, in m. 15 (with a pickup)-

18. What follows this looks like a stream of sixteenth notes, but if you look carefully, you can find the theme hiding in there: if you play every other note in m. 19- 21, you will get the theme – try it! (you have to be a bit careful in m. 20). In playing these 2-voiced lines, we have to strike a balance between bringing out the form while allowing the music to flow naturally.

Polyphonic and fugal writing for a melody instrument is demonstrated in all the fantasias, ranging from strict fugues to more relaxed polyphonic writing and imitations. Telemann also explores the colors of the various tonalities, which sound very different from each other on the flute that Telemann wrote for, the wooden one-keyed baroque flute. It helps to know that on the 18<sup>th</sup>-century, the Fantasia in D Major would sound open and resonant, while the one in B-flat Major would have a more introvert tone color, because of the particular fingerings for the notes in the latter key. Telemann was thoroughly familiar with the possibilities of the flute of his day, and he uses them here to achieve more variety of color and musical expression.

Telemann’s writing also uses the principles of rhetoric in constructing these exquisite little pieces. This is especially apparent in the Fantasia no. 1, where the opening statement, the argument, and counterargument, the clash between them and the resolution can be detected. Thinking in rhetorical terms helps in seeing the fantasia as a whole, looking at the big picture and making the various parts fit together.



Taking a step back to look at the big picture raises another question: Were these fantasias meant to be played as a set? We will probably never know for sure, but this is at least a possibility. It is interesting to see that Telemann placed the “French Overture” movement exactly half way through the set, like Bach did in his Goldberg Variations. Is this a coincidence or a hint? And if it is a hint, should we still give the fantasias to second and third year students to play?

I think we should - but please don't leave it at that. The Telemann Fantasias can provide a lifelong opportunity of refinement and discovery. They are very well crafted pieces, and can be enjoyed on many levels.

*Na'ama Lion has performed solo and chamber music recitals nationally and internationally, and with the Handel and Haydn Society Orchestra, Boston Baroque, Boston Cecilia, “Sequentia”, Arcadia Players and “La Donna Musicale”, celebrating music by women composers. Ms. Lion holds a Doctor of Musical Arts degree from Boston University, an Artist Diploma from the Longy School of Music and a Soloist Diploma from the Arnhem Conservatory in the Netherlands. She is the director of the chamber music program at Mather House, Harvard University, on the faculty at Longy School of Music and Atlantic Union College in Lancaster MA, and teaches at the summer workshop of Amherst Early Music. Ms. Lion has served as an adjudicator for the NFA Baroque flute competitions and the prestigious “Aviv” competition in Israel. She has recorded for Deutsche Harmonia Mundi, Telarc, Centaur and Stradivarius. Her recordings with “La Donna Musicale” won the highest awards in international early music publications. □*

## FESTIVAL WORKSHOPS

### **Piccolo Perspectives:**

Saturday May 23, 2:30-3:15 PM, Kenton Hall  
This exciting class will cover the history of piccolo repertoire, the differences between flute and piccolo, technical aspects of piccolo playing, special fingerings, brands and a demonstration of the versatility of solo repertoire.

### **Technology Workshop:**

Saturday May 23, 4-4:45 PM, Recital Hall  
High Tech Practice Tips: Using Technology to Augment Your Practice. *PC = Personal Computer... or is it Practice Companion?!* Join Tiffany Holmes in discovering a unique approach to practice in an increasingly technological environment. The presentation will include discussion of a variety of computer software programs and games that are great tools for musical development. Topics to be covered include recording software, metronomes, tuning, ear training, music theory, virtual accompanists, music notation software, and internet research.

### **Jazz Improvisation:**

Saturday May 23, 11:30-12:15 PM, Kenton Hall  
"FACE YOUR FEARS: Jazz Improvisation Workshop for Flutists who are afraid to try!" with Horace Alexander Young. Learn some simple, fool proof methods for getting your creative fires burning. Designed for Classical players who want to bridge the gap.

### **Memorizing Your Music:**

Saturday May 23, 3:30-4:15 PM, Kenton Hall  
Flutists of all ages have troubles memorizing their music! Whether you are a HS student trying to memorize your marching music or a college student memorizing music for a competition, this class is for you. Pethrus Gärdborn will give tips and suggestions to help you memorize your music!

### **Amateur Masterclass:**

Saturday May 23, 10-11 AM, Kenton Hall  
Marianne Gedigian will host an amateur masterclass. Attend this masterclass and volunteer to perform! This class is open to any adult amateur flutist, participants will be chosen based on availability.

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## **PICCOLO RAFFLE** **PFP-105E Grenaditte™ Piccolo**



**The Texas Flute Society will be holding a raffle for a Pearl PFP-105E Grenaditte™ Piccolo, valued at \$1500, at the 2009 Flute Festival. The final drawing will be held on Saturday May 23, at 5pm, at the Artist Showcase Concert. Tickets are \$5 each or 5 for \$20. Participants must be present to win. TFS board members, officers, and trustees and their families are ineligible to enter.**

### **Newsletter Position Available**

The Texas Flute Society needs a new editor for the TFS Newsletter.

If you are interested, or would like more information, contact Tara Richter at [msclvr\\_10@hotmail.com](mailto:msclvr_10@hotmail.com) or Dolores August at [solored\\_august@yahoo.com](mailto:solored_august@yahoo.com)

**D**ear Piggolo,  
 My teacher is always nagging me to stop fiddling with the metal cap that screws into my headjoint. Why is this a big deal? Oh, and also, why am I always out of tune?  
 Sincerely, Fiddling in Texas

Dear Fiddling in Texas,

The cap that screws into your headjoint is called the crown. It is attached to a screw that is attached to a cork that stops up the end of your headjoint. The placement of this cork is very important--it is a way to get the exact length of the "tube" your flute needs to be to be in tune.

The cork can sometimes move. It may move because it is old and needs to be replaced. It may move because you don't often clean out your flute and moisture has made it swell and shrink. Or, it may move because you are always fiddling with it in band class, while your band director is working with those trumpet players. If you are always unscrewing and tightening your crown, you can actually be pulling the cork farther down your headjoint. It is a good guess that this is why it is difficult for you to play in tune.

To check, insert the end of your cleaning rod (not the end with the loop for your cleaning cloth) into your headjoint. There should be a line on the rod which should come to the very center of the hole in your lip plate. If it doesn't, ask your teacher to fix it for you. And stop fiddling!



**Contrabass  
 Flute in C**

Dear Piggolo,  
 I know that a piccolo is like a much smaller flute. Are there any other "sizes" of flutes?  
 Just Wondering

Dear Just Wondering,  
 Yes! There are other flutes that you may commonly see in flute choirs and sometimes even in orchestra and band.

Not only is there the piccolo and C Flute (the "normal" flute), but there are also flutes that play in the lower ranges. There is an alto flute and a bass flute, which look like a big fat flute and a bigger fatter flute with a curved headjoint (like a candy-cane). There is also a contrabass flute, which is amazing to behold: you have to stand to play it, and it is probably taller than you!

You can see most of these flute variations at the Flute Festival on May 23rd. There will be a recital of piccolo music as well as flute choir concerts which use the whole family of flutes.