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### Letter from the President

Dear flutists,

Happy March and I hope this finds you well. Solo contest season is upon us, the 32<sup>nd</sup> Annual Texas Flute Festival approaches, and busy days are ahead.

Greg Patillo and Project have released a new CD this month! If your copy of *Winter in June* is as worn as mine, I am sure you will want to purchase their new album. The Texas Flute Society has advance copies of the CD, so look for the order form in this newsletter. It is an opportunity you do not want to miss.

On April 4<sup>th</sup> Judy Dines, flutist with the Houston Symphony, will be giving an Orchestral Excerpts masterclass. We will send out an announcement as soon as the time and location are arranged, so save the date!

The 32<sup>nd</sup> Annual Texas Flute Festival is a few short months away. If you have not read about our incredible guest artists, Pethrus Gardborn, Marianne Gedigian, Nan Raphael, and Horace Alexander Young, please read their bios and browse the festival schedule. We have many wonderful events lined up and you won't want to miss a moment- registration is now open.

I am thrilled about the upcoming festival and look forward to seeing you there!

Happy Fluting,  
*Tara Richter*

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## UPCOMING EVENTS...

## Orchestral Excerpt Masterclass with Judy Dines

April 4, 2009

10:00 A.M.-2:00 P.M.

First United Methodist Church, 521 W. Pipeline Rd. Hurst, TX

## The 32nd Annual Texas Flute Festival

The 32<sup>nd</sup> Annual Texas Flute Festival will be held Thursday, May 21, 2009 through Saturday, May 23, 2009 at the University of North Texas. The festival will showcase guest artists Marianne Gedigian, Nan Raphael, Horace Alexander Young and Pethrus Gardborn. For more information, visit [www.texasflutesociety.org](http://www.texasflutesociety.org). Online registration is now open!!!

### Texas Flute Festival Masterclass Competitions

#### Piccolo Masterclass

Nan Raphael, former piccoloist for the U.S. Army Field Band in Washington, D.C.  
Performers will be considered at all age levels, based on their level of performance.

#### Jazz Masterclass

Horace Alexander Young, faculty member of Jazz Studies at Texas Southern University, recording artist for Pacific Coast Jazz. Open to ALL ages. Performers will be considered at all age levels, based on their level of performance.

#### High School Solo Masterclass

Marianne Gedigian, Associate Professor of Flute at the University of Texas at Austin.  
High School applicants only.

#### Junior High Solo Masterclass

Pethrus Gardborn, Grand Prize winner of the 2008 Myrna W. Brown Artist Competition.  
Junior High School applicants only.

For additional information on the festival masterclasses: [www.texasflutesociety.org](http://www.texasflutesociety.org).

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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	<b>Myrna W. Brown Artist Competition –</b> Semi-Final Round
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#### Friday, May 22, 2009

5:00 PM	-	9:00 PM	Various	<b>Solos / Ensembles</b> - Undergraduates, graduate students, adult amateurs, professionals, and teachers perform for specialists.
5:00 PM	-	6:00 PM	RH	<b>Masterclass – Jazz –</b> Horace Alexander Young
6:00 PM	-	8:00 PM	MU 230 MU 232	<b>Exhibits Open</b>
6:00 PM	-	7:00 PM	KH	<b>Masterclass – High School –</b> Marianne Gedigian
7:30 PM	-	10:15 PM	RH	<b>Myrna W. Brown Artist Competition -</b> Final Round
10:15 PM	-		Commons	<b>Artist Reception</b> after Myrna Brown Finals – Meet the Artists

#### Saturday, May 23, 2009

9:00 AM	-	5:00 PM	MU 230 MU 232	<b>Exhibits Open</b> <b>**Exhibits will be open during the lunch hour.**</b>
9:00 AM	-	6:00 PM	Various	<b>Solos/Ensembles –</b> Elementary, Junior High School, and High School students perform for specialists.
9:00 AM	-	10:00 AM	RH	<b>Recital -</b> Nan Raphael
10:00 AM	-	11:00 AM	KH	<b>Masterclass - Amateur –</b> Marianne Gedigian
10:15 AM	-	11:15 AM	RH	<b>Recital –</b> Pethrus Gardborn
10:30 AM	-	11:45 AM	CH	<b>Flute Choir – Intermediate –</b> Rehearsal and Concert (11:30 A.M)
11:30 PM	-	12:15 PM	KH	<b>Workshop – Jazz –</b> Horace Alexander Young
12:00 PM	-	1:00 PM	KH	<b>Masterclass - Piccolo –</b> Nan Raphael
12:30 PM	-	1:45 PM	CH	<b>Flute Choir – Beginner –</b> Rehearsal and Concert (1:30 PM)
1:00 PM	-	2:00 PM	KH	<b>Masterclass – Junior High –</b> Pethrus Gardborn
1:30 PM	-	2:30 PM	RH	<b>Recital –</b> Marianne Gedigian
2:00 PM	-	3:15 PM	CH	<b>Flute Choir – Advanced –</b> Rehearsal and Concert (3:00 PM)
2:30 PM	-	3:15 PM	KH	<b>Workshop – Piccolo –</b> Nan Raphael
2:45 PM	-	3:45 PM	RH	<b>Recital –</b> Horace Alexander Young
3:30 PM	-	4:15 PM	KH	<b>Workshop – Memorizing Your Music –</b> Pethrus Gardborn
4:00 PM	-	4:50 PM	RH	<b>Workshop – Technology –</b> Tiffany Holmes
5:00 PM	-	6:00 PM	CH	<b>Concert - Artist Showcase –</b> Marianne Gedigian, Nan Raphael, Horace Alexander Young, Pethrus Gardborn

## Nan Raphael Spotlight

**How did you choose the flute?** I originally wanted to play clarinet, but my Dad, being an orthodontist, said "Why don't you play the flute?" He was worried about how clarinet playing might affect my teeth.

**Tell us about any musical influence in your family.** My mother was a piano performance major in college. When we (my brother, sister and I) were little, she would play for us after dinner. She had us take piano lessons before starting an instrument so we'd learn the basics of music. I studied piano for 3 years before quitting and soon after started on flute in the 5th grade, but didn't get really serious about it until I was a freshman in High School. I'd say the event that determined the course of my life was going to my first high school football game (I was in 7th grade) and seeing my brother march in the band. I wanted to get up and join the band right then and there. I had never been so excited about anything up to that point.

**Tell us about where you studied flute and the teachers you studied under.** My first serious teacher was Frank Scelba, former principal flutist with the New Jersey Symphony. I studied with him through high school. I got a degree in music education from Susquehanna University and, while there, studied with Overda Page and Joel Behrens and attended Julius Baker's and James Pellerite's masterclasses. Soon after joining the US Army Field Band in 1977, I became a piccolo specialist, so I studied with Laurie Sokoloff, GERALYN Coticone, Jeffrey Zook and was a participant in two masterclasses given by Laurence Trott.

**What is the best advice you can offer our Texas Flute Community?** Do what you love and love what you do. Use all audition experiences, especially those lost, as learning opportunities. It pays to play piccolo well and it is essential to have good networking skills. Every performance opportunity I've had came about through a connection. You can be the best player on the planet, but if you don't know anyone or get out and make connections, you won't get anywhere. The civility of a society can be measured by its nurturing of the arts, so don't give up the fight!!!!

**What are your goals/ plans for the future?** I love the variety that freelancing offers, so I want to continue doing what I'm doing now, freelancing on both flute and piccolo in the Washington, DC area and playing wherever I can as a piccolo guest artist. My greatest joy and satisfaction comes from representing my country overseas through music. While I have done this with the US Army Field Band and International Flute Orchestra, I would like to do it as a piccolo soloist/clinician.

A few months ago, I had the opportunity to sub with the Alexandria Symphony on Brahms' *Variations of a Theme of Haydn*, so would love to be asked back to be their regular piccolo player. I'd also like to compile program notes for the piccolo repertoire and become involved as a piccolo specialist at summer flute festivals.

I've been invited to perform at the NFA convention in NYC and will be playing at the International Piccolo Symposium in June.

**Who is your favorite composer?** Well, it's hard to pick just one...there are several I love. To name a few: Prokofiev, Muczynsky, Beaser. Basically I'm a big fan of Romantic and tonal contemporary music.

**Tell us what is in your CD player right now.** Greg Pattillo's and PROJECT's *Winter in June*

**What is your favorite flute piece?** *Concerto for Piccolo* by Bruce Broughton

**What is your favorite recording?** Rhonda Larson's *Free as a Bird...* The first time I heard her play- at the New York convention back in 1996- I was moved to tears by her music.

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

**What qualities do you think are most essential to musical excellence?** In addition to talent, practice, patience, perseverance, a willingness to keep learning, and life experience.

**Through the years, what has been the most valuable lesson that music has taught you.** How to work well with others and the importance of passion for the craft. That there is no such thing as a perfect performance, to accept that if I make a mistake, that the whole performance hasn't been ruined or that I am an inadequate person because of it. Performing is a lot more fun when I approach it with the mindset that the audience is there to enjoy what I have to offer and that I am excited to share what I have to give--that I am a vessel for the expression of a part of my soul that cannot be expressed in any other way.

**What is the color of your toothbrush?** Pink, grey, white

**What is your dream vacation?** Any place warm in the winter. I really want to go to Australia.

**What is the last book you read?** Eat, Pray, Love and The Success Principles by Jack Canfield. ■



## National Endowment for the Arts

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### NEW LIFETIME MEMBER

**Debbie Ragsdale** is principal flutist with the East Texas Symphony Orchestra and associate professor of flute at Collin College. Currently, she serves as president of the McKinney Musical Arts Society and as a board member of Mount Vernon Music. A past president of the Texas Flute Society, she now co-chairs the Myrna Brown Competition with Pam Adams. Her undergraduate work was done at UNT, and more recently, she received her Master's degree in flute performance from SMU in 2004. Former teachers include George Morey, Clem Barone, Jean Larson, and her mother, Myrna Brown. She and her husband, Rick, live in McKinney and are the parents of five children.

### Next Texas Flute Society Business Meeting

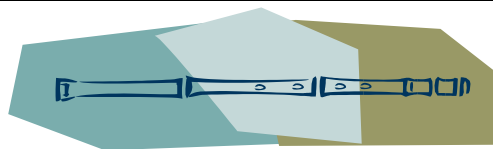
Come share your energy and ideas with us!!! The next Texas Flute Society board meeting will be held at 11:00 a.m. on April 11<sup>th</sup> at the home of Ann Vinod. We have an open door policy and welcome anyone who would like to attend! If you have any questions, or would like additional information contact Tara Richter at [msclvr\\_10@hotmail.com](mailto:msclvr_10@hotmail.com).

## ORDER YOUR CD TODAY! GREG PATTILLO AND PROJECT

If you enjoyed *Winter in June*, Greg Pattillo and PROJECT have released a new album! The Texas Flute Society is very happy to announce that we have arranged to have copies of the new album available to you at a cost of only \$18 per CD (this includes \$3 for shipping and handling). If you would like to purchase one (or more), please print and fill out the form below, and mail it with a check payable to **Texas Flute Society** to:

Tara Richter  
Texas Flute Society President  
5700 North Beach #509  
Fort Worth, TX 76137

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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. We begin our early music section of the newsletter with an article by Dr. Lee Lattimore. Dr. Lattimore performs frequently on historical flutes with Texas Camerata, Orchestra of New Spain, Texas Bach Choir and Wireless Consort and on modern flute with St. Andrew's Trio and Musica Dominica. He has taught baroque flute at the University of NorthTexas for the past fourteen years as well as maintaining an active Suzuki flute studio through DALLAS/MUSIC along with extensive private teaching through the Plano Independent School District.

## Johann Sebastian Bach's Flute Sonatas as Examples of 18<sup>th</sup>-Century Form and Texture

Seven flute sonatas traditionally have been attributed as composed by Johann Sebastian Bach. They are assigned BWV (Bach Werke Verzeichnis) numbers based on the cataloging of Wolfgang Schmieder in 1950. In order by this system, they are: G minor, BWV 1020; B minor, BWV 1030; E-Flat Major, BWV 1031; A Major, BWV 1032; C Major, BWV 1033; E minor, BWV 1034; E Major, BWV 1035. There is also the Partita in A minor, BWV 1013 for unaccompanied flute, but my purpose in this short essay is to use Bach's sonatas as models to discuss the role between the flute solo line and accompaniment.

In the first half of the 18<sup>th</sup>-century, there were two basic types of sonatas for flute and accompaniment. One was the solo sonata for flute and continuo, and the other was the *triosonata*-texture for flute and obligato keyboard. The differences are important and well illustrated in Johann Sebastian Bach's flute sonatas.

In the flute-continuo sonatas the solo line was basically a duet with the bass line. This bass line had numbers alongside the notes as necessary to define the harmonic structure for the keyboard player – hence the term “figured bass.” From those numbers the keyboard player could realize a chordal accompaniment which traditionally was reinforced by a 'cello or other instrument playing the bass line along with the keyboard player as reinforcement. These sonatas might be in the form of *sonata da camera*, or chamber sonatas, which typically had several movements, some with a dance character drawn from the French suites, or *sonata da chiesa*, or church sonata, which always had movements in the order slow-fast-slow-fast.

In flute sonatas with obligato keyboard the keyboard part was written out. These were

essentially trios between the flute, the keyboard right hand and the keyboard left hand. The form of these pieces was most often a three-movement, fast-slow-fast format borrowed from the *ritornello* concerto forms of that time. Occasionally the *sonata da chiesa* format was used also. The bass line was not reinforced by another instrument as with the flute-continuo sonatas.

G minor, BWV 1020, B minor, BWV 1030, E-Flat Major, BWV 1031 and A Major, BWV 1032 of Bach are *triosonata* texture. In form all are the *ritornello*, fast-slow-fast format except B minor, which appears to have four movements. However, if you regard the 3<sup>rd</sup> and 4<sup>th</sup> movements as a unit, they fit the mold also. When performing these sonatas always remember that you are part of a trio between you and the left and right hands of the keyboard player. Listen to know when you are not the solo and adjust accordingly. Don't even think about getting a 'cello player to play the bass line.

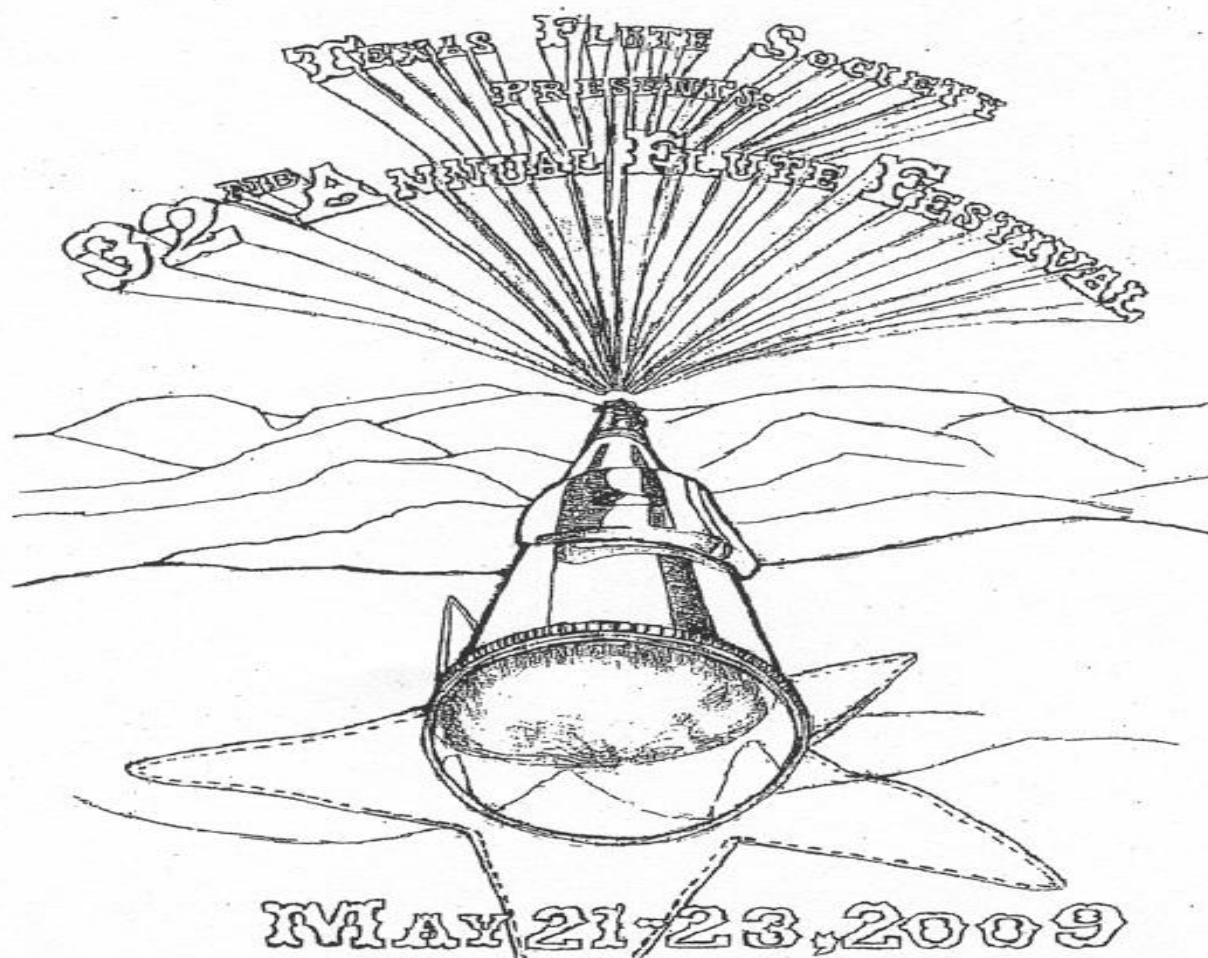
I regard C Major BWV 1033 as a *sonata da camera* due to the sectional treatment and moderate tempo of the first movement. Although E Minor BWV 1034 and E Major BWV 1035 are *sonatas da chiesa*, the fast movements of 1035 have a dance character and should be performed with the appropriate lilt, ebb-and-flow. All three of these sonatas are solo sonatas, and reinforcing the bass line with 'cello, bassoon, viola da gamba, etc., is desirable in performance. Also the right hand keyboard part is editorial (with the exception of part of Minuet I in the C Major), so if it ventures above the flute part or sounds too thick, have your keyboard player edit accordingly.

Regarding recommended editions, my preferences have changed recently. In the past 20 years I have used and recommended to my students

...(continued)  
 the Henle Editions of all Bach's sonatas. Recently Edition Breitkopf has published all of Bach's sonatas in editions by Barthold Kuijken. Even though each sonata is published separately (making them more expensive than if they were in one collection) these have several advantages over

previous editions. In the solo sonatas with continuo the flute and bass parts are published in score so that you can see what your bass duet partner is doing. The afterword and critical comments for each sonata give thorough descriptions of the sources and methods used to produce the edition. So now I use them instead and recommend them to you. ■

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 Thank you Elyse!**



  
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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.





**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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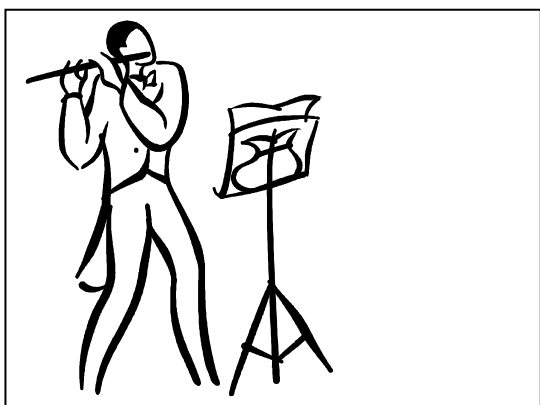
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The deadline for the next Texas Flute Society newsletter is April 1, 2009. Please submit all newsworthy information to [solored\\_august@yahoo.com](mailto:solored_august@yahoo.com) and place "TFS Newsletter" in the subject line.



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.

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.



Flutist **Judy Dines**, a member of the Houston Symphony, is also a very active performer in Houston and beyond. In the Houston area, she is a frequent performer in the Greenbriar Consortium, a diverse chamber group made up of Houston Symphony members and other musicians in the Houston area. Principal flutist of the Houston Chamber Symphony, she is also a regular soloist with the HCS, including performing a concerto written specifically for her. Other local groups Ms. Dines has played with include Mukuru and the St. Cecilia Society.

Outside of Houston, Ms. Dines is a member of the Ritz Chamber Players, a dynamic chamber ensemble which performs all around the country. She is also a member of the Grand Teton Music Festival Orchestra, which convenes every summer in beautiful Jackson Hole, WY. Several times, most recently in Aug. 2008, she has performed at the National Flute Association Convention, a four-day extravaganza which celebrates the flute. In the orchestral world, Ms Dines has performed selected weeks with the National Symphony Orchestra, the Saint Louis Symphony Orchestra and the Chautauqua Symphony Orchestra.

Born in Washington, DC, Ms. Dines attended Temple University in Philadelphia, PA and the Peabody Institute in Baltimore, MD before coming to Houston. She joined the Houston Symphony in 1992.



**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 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.

