

TEXAS FLUTE SOCIETY NEWSLETTER WINTER 2012

*Texas Flute Society
Individual Membership Application
January 1, 2013- December 31, 2013*

Name _____
Address _____
City _____
State _____ Zip Code _____
Home Phone _____
Alt. Phone _____
E-Mail _____

Please select from the following:
_____ \$10.00 Student – Grades K-12
_____ \$10.00 College – Undergraduate
_____ \$25.00 College – Graduate
_____ \$25.00 Adult/Teacher/Professional
_____ \$35.00 Sustaining Member
(Sustaining members will receive special recognition in the festival program book)
_____ \$500.00 Life Member
\$_____ Total Enclosed

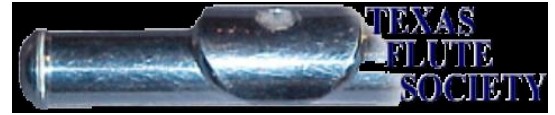
Choose One:
_____ New Member
_____ Renewing Member
_____ Information Change/Update

If you are a teacher, please check all the categories you instruct:
_____ Elementary _____ Grades 7-9
_____ Grades 10-12 _____ College/University
_____ Adult

Mail with appropriate payment to:

Larry Bailey
Texas Flute Society, Membership
2553 Primrose Drive
Richardson, TX 75082

Teaching Locale: _____
Date: _____



President: Meg Griffith- meggriffith777@gmail.com

Editor: Allison Wellons - a.wellons@yahoo.com

Letter from the President

Greetings!

Happy holidays to you all! And Happy New Year! 2012 was a fun-filled year, from an exciting festival in May to a marvelous All-Region Clinic and Historical Flutes presentation this fall. As always, TFS is ready to outdo ourselves. To this end, we have fantastic plans for this spring.

Our wonderful Vice President, Lisa Phillips, is hard at work planning the Spring Event. As a thank you to our supportive and hard-working community, we will be sponsoring a special concert of local flute teachers. As pedagogues, we spend much of our time focused on our students and their needs, leaving little time for organizing and affording a full recital. To thank our area teachers, we want to give them the chance to share their musical gifts with the community and their students.

We are accepting nominations and requests to perform! Teachers can nominate themselves or their colleagues. Students who have been waiting to hear their teachers perform can send requests. Placements will be on a first-come-first-serve basis. We would like to make this a yearly event to thank our DFW flute family for their efforts with our budding musicians. Contact Lisa (LisaPhillipsFlute@gmail.com) or write us on Facebook if you'd like the opportunity to perform or you know of a teacher you would like to nominate.

The 2013 festival program, May 16-18, offers inspiration to flutists of every interest and background. As always, solo and ensemble clinicians will provide personalized comments to performers. But there is so much more for our participants to experience! Stay for the guest artists who will be offering a phenomenal array of approaches to flute performance, pedagogy, and sheer musical enjoyment.

- Thomas Robertello's inspiring playing will be seconded by his teaching abilities in the College and Adult Masterclass.
- Holly Hofmann will allow us, no matter our age or ability, an easy and approachable beginning to jazz. Her stellar performance abilities, coupled with her clear approaches to jazz, allow us all a chance to broaden our horizons.
- Conor Nelson's gorgeous musicality and humor-filled instruction will make his recital and High School Masterclass events not to be missed.
- What's missing? Piccolo! Valerie Estes, 2012 Myrna Brown Winner, is planning a piccolo extravaganza to get our chops in shape and our appreciation renewed for such a beautiful instrument.

2013 looks to be an exciting year for DFW flutists! As always, send us requests, ideas, and any questions!

Best,
Meg



In this Issue:

4 Holly Hofmann Interview

7 Transcription of *Close Your Eyes* solo
by Hofmann

10 A Bio: Jazz Legend, Hubert Laws

Upcoming Competitions

2nd Annual Donna Marie Haire Young Artist Competition

The deadline for submitting your recording for the first round of the Competition for school age flutists (includes middle and high school) is February 15, 2013. Your winter holiday is a perfect time to work on and record your entry before school starts again in January!

Music selection: Sonata for Flute Solo, Op. 24, movements 1 and 2 – John La Montaine (Broude Brothers edition). No accompanist required.

The live final round will be held in conjunction with the Texas Flute Festival on May 18, 2013.

Music selection: Suite, Op.34, movements 1 and 2 – Charles-Marie Widor (Little Piper edition) – omit repeats in 2nd movement.

First prize: \$1,000

Second prize: \$500

Applications, requirements and music selections for both rounds are available on the TFS website, www.texasflutesociety.org, and clicking on the Competitions tab. If you have any questions, feel free to contact the Competition Coordinator, Ann Vinod, at asvinod@tx.rr.com.



Myrna W. Brown Artist Competition

The Myrna W. Brown Artist Competition is open to all flutists. NO AGE LIMIT!

First Prize

\$1,200 cash prize and be invited to appear as a guest artist at the Texas Flute Festival in May 2014.

Second Prize

\$500

Third Place

\$250

Repertoire

Preliminary (recorded) Round

Sigfrid Karg-Elert – Sonata Appassionata, pick-up to m. 61 to the end.

Applicants must submit an unedited recording of the required repertoire on a CD.

Semi-final and Final Rounds

Required piece for both rounds: Newly commissioned work for the competition (music to be sent with semifinalist notification)

The Semi-final Round requires 15 minutes of music from a 25-minute program and must include the required piece.

The Final Round will be the entire 25 minute program.

Entries must be postmarked by **February 15, 2013**

Applications, requirements and music selections for both rounds are available on the TFS website, www.texasflutesociety.org, and clicking on the Competitions tab. If you have any questions, feel free to contact the Competition Coordinators, Pam Adams (padamsflute@yahoo.com) and Debbie Ragsdale (mdebrags@hotmail.com).

Guest Artist Interview: Holly Hofmann

Holly Hofmann has taken the flute from its middle-of-the-orchestra origins and made it a front-line instrument in jazz. She has earned the praise and respect of musicians and jazz aficionados for her bluesy, bebop-based improvisations and technical prowess on an instrument that many once regarded as definitely not a jazz horn.



What got you involved in music? Did you listen to it as a child? Was there a specific influence along those lines?

As a child I listened to music everyday with my Dad who was a jazz guitarist. He played for us every night after dinner, and at age five I started playing a plastic recorder with him. He taught me a few simple tunes from the Great American Songbook (Gershwin, Rodgers and Hart, etc.). At six, he began singing two bars of improvisation at a time and I would play it back to him. He'd add two more and eventually we'd have an eight or sixteen bar solo. I had heard so much jazz being played in our home, it seemed pretty natural to me to listen to an idea and play it by ear. Without realizing it, I think I learned a good rhythmic feel from my Dad because his guitar style was very solid and swinging.

Why did you choose to play the flute?

The recorder seemed to be something I could manage as a tiny seven-year-old, so my older sister brought the smallest instrument she could find (a flute) home from school for me to try. Although I couldn't reach low C, she used a fingering chart to teach me the other notes. Several months later I began classical flute lessons with Youngstown State University flute teacher Walter Mayhall.

Who were your teachers?

Walter Mayhall sent me to the principal flutist of the Cleveland Orchestra, Maurice Sharp, when I was in Junior High School. It was an interesting time, as I was beginning to study the classical flute repertoire with him and still playing jazz standards every night with my Dad. I attended Interlochen Arts Academy in high school and once again studied with Moe Sharp while I completed my undergraduate degree at Cleveland Institute of Music. Thinking I might want to teach music, I attended University of Northern Colorado, where I received a Masters in Music and studied with Walter Smith. It was during graduate school that I started playing in jazz ensembles and found myself once again drawn back to jazz. During summers I studied with jazz legend Frank Wess who took me to pro jam sessions. As you might imagine, many of those sessions turned into "cutting sessions" where some artists insisted on playing the most difficult jazz tunes at ridiculously fast tempos. Frank taught me all those jam session tunes and told me to be prepared to play them in any key. Quite an intimidating time!

Who is your favorite composer? What is your favorite piece to play from the flute repertoire and why?

As far as classical music, I have always been drawn to the music of the romantic and modern eras. Two of my favorites are the Prokofiev Sonata and the Ibert Flute Concerto. I love all of Prokofiev's compositions.

In the jazz standard repertoire, two of my favorite composers (there are so many) would be Billy Strayhorn and Cole Porter.

In the last few years I have been combining genres somewhat with my Jobim With Strings project. Antonio Carlos Jobim is also one of my favorite composers, and his music lends itself so beautifully to solo flute with Latin jazz rhythm section and strings.

What advice do you have for those of us interested in jazz but daunted by how to begin?

In working with many different levels of flute players over the years, I have found that if the desire to play jazz is there I can help anyone make a successful first foray into jazz improvisation. I always start with embellishing a familiar melody and using the blues scale to work with, or for example using the simple 12-bar blues form. One thing that is essential for starting to play jazz is actually listening to jazz! So much can be learned from listening to really good jazz musicians on various instruments. When I was young there were very few jazz flutists to listen to, but I played along with my dad's jazz recordings, often maybe a trumpet player or pianist. Duke Ellington's famous saxophonist Johnny Hodges was the first player I tried to emulate when playing a ballad. That kind of ear training is so important when trying to learn the language of jazz.

What musician has had the largest influence on your jazz playing?

I guess I'd have to say the great bassist Ray Brown. When we worked together in the late 1990s and early 2000s, he taught me so many things about live performance. He proved to me how much better I improvised when I used my ears instead of just playing a set of chord changes. He didn't allow music parts on the stage, so I had to learn everything by ear. It was so scary at the time, but it taught me not to worry about wrong notes and to play heartfelt solos and ideas. His constant mantra when he taught was "TONE and TIME." He always said that no one would want to play jazz with me without those two elements.

If you could identify the moment in your life when you knew that you wanted to be a professional musician, what would that moment be?

When I finished graduate school, having focused almost exclusively on classical music, I started playing gigs with a jazz quintet in Denver. I couldn't believe what a great time I had playing jazz and then got paid for it. After I moved to Southern California, I started working with some amazing jazz musicians with whom I eventually recorded my first CD. They took me to the next level as a player and I learned so much about improvisation working with them three nights a week! I couldn't wait to go to every gig, and while I wondered whether I could really make a living as a performer, it was that period in my life that made me decide that I had to try.

What have you learned from music that has helped you in other areas of life?

In addition to discipline, of course, it would have to be learning to trust one's instincts. For instance, when choosing material to perform for a concert, or a new recording, as I am right now, I try to select music that speaks to me in some way. One mistake many musicians make is selecting the most difficult, or most dazzling repertoire to impress other musicians. It isn't important to impress peers. It's important to play for oneself and to reach one's audience. Performing what you love enhances your audience's enjoyment, because I believe they can feel your joy in playing a certain composition.

You travel extensively as a touring soloist: when did that begin? Do you enjoy it? Do you have a favorite place to tour?

I started touring a bit when my first recording came out in 1990. I had a wonderful agent at the time who really believed in me and helped make connections in the U.S. and Europe. I loved traveling during those years, and to some extent I still do. It's much more difficult now due to airline issues and costs. It's pretty common to have a flight cancelled or rescheduled these days and artists end up going to gigs a day early at their own expense, just to make sure they get there. The huge cost of touring with one's own band has made many of us have to work with local rhythm sections.

One of my favorite places to tour is New Zealand. It's a gorgeous country, and the people couldn't be more gracious. The audiences in New Zealand and many places in Europe come to jazz concerts because they love jazz and it's not important whether they know the artists' names or not. In the U.S., marquee value is everything. Since there are fewer radio stations than ever before, artists need to work harder to find ways to achieve name recognition. Of course, social media has helped with younger audiences.

If flute is your "first passion" in life, what would you say is your second?

I can't really call the flute my "first passion". I'd have to say nature, music, and art have always been my most important areas of interest. And now after twelve years of marriage, my husband, jazz pianist and composer Mike Wofford is also my passion. Being able to perform with someone who knows me and my musical strengths, and weaknesses, so well is such a gift! A good accompanist, as we all know, is a huge asset in making us play at our highest level.

Do you pursue any other arts, such as writing, painting or crafts?

Having put myself through music school as a floral designer, I still love to design for family and friends. And I am an avid gardener (a few vegetables and many plants and flowers.) My beloved Chow/Golden, Emily, is my helper.

Biography and photo courtesy of Holly Hofmann's website: <http://www.hollyhofmann.com>

Solo Transcription: Holly Hofmann's solo from *Close Your Eyes*

A note from the transcriber, Jeff Rzepiela: "Transcription of jazz solos is an essential part of learning how to improvise. Learning the language of jazz greats such as Charlie Parker, Lester Young, Phil Woods, etc. develops a vocabulary for use during your own improvisations. Trumpeter Clark Terry identified a 3 step process to jazz improvisation: Imitate, Assimilate, Innovate. The study of jazz transcriptions is essential to this process. By imitating the great soloists (much as aspiring painters copy the works of established masters), one learns the vocabulary of jazz improvisation and assimilates such techniques as jazz phrasing and articulation as well as rhythmic feel and nuance. Finally, the transcriptions form the basis for the development of a personal style as ideas within a solo are expanded and developed. Visit www.scooby-sax.com to download dozens of jazz transcriptions, view a description of the transcription method, and study a number of online lessons based on the transcriptions found on the website." Thanks, Jeff Rzepiela

CLOSE YOUR EYES

(C VERSION)

SOLO BY HOLLY HOFMANN

1 $G^{\flat 7}$ $C7^{\flat 9}$ $G^{\flat 7}$ $C7^{\flat 9}$

7 F^- $G^{\flat 7}$ $C7^{\flat 9}$ F^- F^-

11 $G^{\flat 7}$ $C7^{\flat 9}$ $G^{\flat 7}$ $C7^{\flat 9}$

15 $G^{\flat 7}$ $C7^{\flat 9}$ $F\Delta$ $F\Delta$

19 $C-7$ $F7$ $C-7$ $F7$

23 $B\flat 7$ $B\flat 7$ $D\flat 7$ $C7$

27 $G^{\flat 7}$ $C7^{\flat 9}$ $G^{\flat 7}$ $C7^{\flat 9}$

31 F^- $G^{\flat 7}$ $C7^{\flat 9}$ F^- F^-

2 35 **2** G^{♭7} C7^{♭9} G^{♭7} C7^{♭9}

39 F- G^{♭7} C7^{♭9} F- F-

43 G^{♭7} C7^{♭9} G^{♭7} C7^{♭9}

47 G^{♭7} C7^{♭9} FΔ FΔ

51 C-7 F7 C-7 F7

55 Bb7 Bb7 Db7 C7

59 G^{♭7} C7^{♭9} G^{♭7} C7^{♭9}

63 F- G^{♭7} C7^{♭9} F- F-

INSPIRED COACHINGS

DON BAILEY, flutist

"His perfect knowledge of music and instrument can only be equaled by the delicacy and elegance of his playing."

Alain Marion, Paris Conservatory



I have enjoyed an international career as a flutist, teacher, adjudicator, publisher, and recording artist.

Let me share what I've learned with you.

- IMAGINATIVE** practice
- CREATIVE** technical workouts
- INNOVATIVE** tone development
- POETIC** musical interpretation
- INSIGHTFUL** phrase-integrated vibrato

Available for single coachings or regular study.

Highland Park, Dallas, or NE Richardson
<http://donbailey.net> ~ don@donbailey.net

(972) 982-2688



www.facebook.com/texasflutesociety



Carolyn Nussbaum
MUSIC COMPANY



"Your One Stop Flute Shop!"

Flutes • Piccolos • Headjoints
Sheet Music • Recordings • Accessories • Gifts



www.flute4u.com

972-985-2662 • 1-877-FLUTE4U

625 Digital Drive, Suite 300 • Plano, TX 75075

Pearl Flutes
A Tradition of Innovation

Contact us 615.833.4477

pearlflutes.com



Sales - Rentals - Repairs

www.brookmays.com | 800-637-8966



LEARN ABOUT A JAZZ LEGEND: HUBERT LAWS

Internationally renowned flutist Hubert Laws is one of the few classical artists who has also mastered jazz, pop, and rhythm-and-blues genres; moving effortlessly from one repertory to another. He has appeared as a soloist with the New York Philharmonic under Zubin Mehta, with the orchestras of Los Angeles, Dallas, Chicago, Cleveland, Amsterdam, Japan, Detroit and with the Stanford String Quartet. He has given annual performances at Carnegie Hall, and has performed sold out performances in the Hollywood Bowl with fellow

flutist Jean-Pierre Rampal and was a member of the New York Philharmonic and Metropolitan Opera Orchestras. In addition, he has appeared at the Montreux, Playboy, and Kool Jazz festivals; he performed with the Modern Jazz Quartet at the Hollywood Bowl in 1982 and with the Detroit Symphony in 1994. His recordings have won three Grammy nominations.



Mr. Laws has been involved in unique projects such as collaborations with Quincy Jones, Bob James, and Claude Bolling for Neil Simon's comedy California Suite, a collaboration with Earl Klugh and Pat Williams on the music for How to Beat the High Cost of Living; and film scores for The Wiz, Color Purple, A Hero Ain't Nothing but a Sandwich, and Spot Marks the X.

There are 20 albums in Mr. Laws' discography for such record companies as: Atlantic, CBS, CTI, including: "My Time Will Come," and "Storm Then The Calm" for the Music Masters record label.

Session work also remains a staple of Hubert Laws' schedule, and includes collaborations and recordings with such artists as Quincy Jones, Miles Davis, Herbie Hancock, Chick Corea, Ella Fitzgerald, Sarah Vaughn, Freddie Hubbard, Paul McCartney, Paul Simon, Aretha Franklin, Lena Horne, Sergio Mendes, Bob James, Carly Simon, Clark Terry, Leonard Bernstein and the New York Philharmonic.

In addition, Mr. Laws maintains his own publishing companies, Hulaws Music and Golden Flute Music, and he founded Spirit Productions in 1976 to produce his own albums and those of promising new artists. He was selected the No. 1 flutist in Down Beat readers' polls ten years in a row and was the critic's choice seven consecutive years. He was also awarded Downbeat #1 flutist for 2007, 2009, 2010, and 2011.

Born in Houston, Mr. Laws' musical education came from various sources. He grew up directly across from a honky-tonk called Miss Mary's Place, his grandfather played the harmonica, and his mother played gospel music on the piano. His classical training got under way in high school. He later enrolled in the music department at Texas Southern University. During this period, he arranged to study privately with Clement Barone who Mr. Laws considers had a profound effect on his development. From there he traveled to Los Angeles with the Jazz Crusaders where he won a scholarship to the Juilliard School of music in New York City. Mr. Laws completed his studies and obtained his degree at the Juilliard School of music in New York City under tutelage of the renowned flutist Julius Baker.

MUSICAL BACKGROUND

Hubert's musical education has always been an amalgamation. For starters, his boyhood home was directly across the street from an honest-to-goodness honky-tonk, Miss Mary's Place, which still sits on the same spot in Houston's Studewood section. His grandfather played the harmonica and often entertained as a one-man band. His mother, Miola, played gospel music on piano.

The second of eight children in a musical family, Hubert grew up playing rhythm and blues and gospel at dances in the neighborhood. Brother Ronnie and sisters, Eloise and Debra, have all made their mark in the music industry, while sister Blanche has devoted her talent to gospel singing and brother Johnnie has contributed his voice on Hubert's recordings. It's fitting that Hubert's fourth album for Columbia was entitled Family, featuring almost the entire Laws clan.

Starting out on piano then mellophone and alto sax, Hubert picked up the flute in high school while volunteering to fill in on a flute solo performance with his high school orchestra. Music teacher, Clement Barone, is credited with teaching Hubert the fundamentals. During his early teens, Hubert was exposed to jazz by high school band director Sammy Harris at Phillis Wheatley High School. He enjoyed the freedom of improvisation and the creativity allowed by jazz and began playing regularly with a Houston group known variously as the Swingsters, the Modern Jazz Sextet, Night Hawks, the Jazz Crusaders, and more recently, the Crusaders.

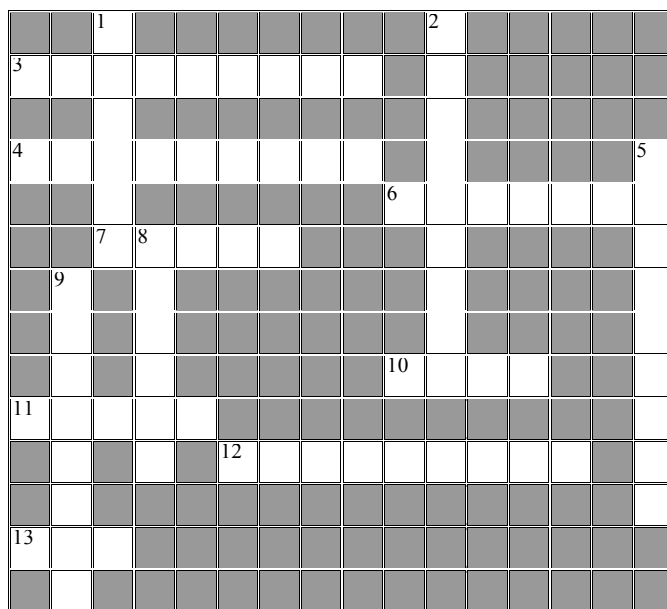
After high school, Hubert enrolled in the Music Department at Texas Southern University. After two years there he left with the Crusaders for Los Angeles. This soon became a point of departure to the Juilliard School of Music in New York. Winning a scholarship that would cover the cost of tuition in 1960, Hubert left for New York in a 1950 Plymouth Sedan with \$600.00 in his pocket. Fondly remembering the moment he realized his savings would not cover the necessities of life in New York, Hubert recalled, "It was the fall of 1960. I was down to my last fifty bucks and wondering what to do when the phone rang and it was a call offering me my first job at Sugar Ray's Lounge in Harlem. Times were tough then, but, I haven't looked back since."

Studying all day every day in class or with master flautist Julius Baker, evenings were devoted to gigging for support. Soon Hubert was playing with the likes of Mongo Santamaria, Lloyd Price Big Band, John Lewis of the Modern Jazz Quartet, the Orchestra USA, and the Berkshire Festival Orchestra at Tanglewood -- summer home of the Boston Symphony Orchestra.

Recording session work became a staple of Hubert's schedule and included Quincy Jones, Paul McCartney, Paul Simon, Aretha Franklin, Lena Horne, James Moody, Sergio Mendes, Bob James, Carly Simon, George Benson, Clark Terry, and J.J. Johnson. During those tough times, the ability to play R&B and jazz enabled him not only to survive, but to thrive. Hubert believes musicians would do well to learn how to play in a variety of musical idioms.

Biography and photo courtesy of Hubert Laws' website, <http://www.hubertlaws.com>

Flutastic Finds



ACROSS

3. The part of the flute with at least three keys, utilizes the right pinky
4. The part of the flute in which you blow into to create sound
6. Wavering in pitch, generally used for musical effect
7. Rapid alternation between a principal note and the note above
10. The parts of the flute that are depressed to change pitch
11. The material of which the flute is composed.
Example: gold, silver, nickel belong to this family
12. Ornamentation, more commonly called a "turn"
13. Current president of the Texas Flute Society, first name

DOWN

1. Wrote two concerti for flute, in G and D Maj
2. A famous female composer, known for her Concerto
5. Principal flutist of the Metropolitan Opera
8. Famous French flutist and pedagogue, performed on the Muppets with Miss Piggy
9. Composed "Danse de la Chevre" for solo flute

MIX AND MATCH

MATCH THE ORNAMENT TO ITS DEFINITION

- | | |
|---|-----------------|
| 1. A rapid alternation between an indicated note and the one above, also known as the <i>shake</i> _____ | a. nachschlag |
| 2. A slide from one note to another, signified by a wavy line connecting the two notes _____ | b. appoggiatura |
| 3. A short figure consisting of the note above the one indicated, the note itself, the note below the one indicated, and the note itself again _____ | c. mordent |
| 4. Comes from the Italian verb meaning, "to lean upon." It is written as a grace note prefixed to a principal note and printed in small character, usually without the oblique stroke _____ | d. trill |
| 5. A musical technique where notes in a chord are played or sung in sequence, one after the other, rather than ringing out simultaneously. _____ | e. gruppetto |
| 6. A rapid alternation between an indicated note, the note above or below, and the indicated note again _____ | f. glissando |
| 7. The auxiliary closing note or notes usually played at the end of a trill _____ | g. arpeggio |

Puzzle Keys

Crossword: 1. Mozart 2. Chaminade 3. footjoint 4. headjoint 5. Bouriakov 6. vibrato 7. trill 8. Rampal

9. Honegger 10. keys 11. metal 12. gruppetto 13. Meg

Mix and Match: 1-d 2-f 3-e 4-b 5-g 6-c 7-a