

As I write this afternoon, October begins with a welcomed breeze of cold air. Christmas music piles on the music stand in preparation for the days ahead. Time has flown by since the journey to NFA at the end of summer. Lessons and classes began with a fountain of fresh ideas and now the October wind spurs me forward. As my calendar pages turn faster and faster, I am reminded of the brevity of life. With the recent passing of a dear friend and the awesome danger of the two hurricanes my family survived in Florida, I am aware that there is no guarantee of a tomorrow. Just a few breaths, that is all the time we have to give our best to the world around us.

So this October I challenge us to step outside of our music boxes for just a bit. Let's play really great flute music. Let's pull out the pieces that we have always dreamed of playing. Let's say the things to our families, friends, students and teachers that we always meant to say. Let's travel to the places we have wanted to experience and dare to live every moment to its full potential. Making the most of our time, we can practice with a purpose and perform with newfound energy and strength.

Godspeed to you with this challenge. If I can be helpful in your journey this winter let me know! Special thanks this fall to my many students who share their energy and pursuit of excellence with me...

Erich Tucker
President, Texas Flute Society

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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.



Turn of the Century French Music Recital followed by Flute Etude Masterclass

Dr. Kimberly Clark, flute, with Wesley Beal, pianist

Sunday, November 14 3:00 PM - 6:00 PM
Plymouth Park United Methodist Church
1615 W. Airport Freeway (HWY 183)
Irving, TX

All events are free and open to the public.
For additional information contact Erich Tucker at 817-907-8155 or
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

(Please place "TFS Newsletter" in subject line)

Submission Deadline for the Winter Newsletter is:

December 1

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The Texas Flute Society
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the following
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Plano West Senior High School**

Sunday, October 24 2:30 - 4:30 PM
5601 West Parker Road
Plano, TX

For more information, contact Lee
Lattimore at leelatt@gte.net

**High School All-Region Clinic
Carroll High School**

Sunday, November 7, 2:00 - 4:00 PM
On White Chapel between 1709
(Southlake Blvd) and Highway 114
Southlake, TX

For more information, contact Christine
Cleary at 817-421-6663

*Please encourage your students to
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2004 NFA Convention Reflections
a letter by Don Bailey

Hello Friends,

I was asked to write a few words about this year's convention, so here we go. This one was my favorite in years. I attended with my brother Larry and enjoyed catching up with fellow TFSers Erich Tucker, Christine Cleary, Pam Youngblood, Helen Shanley, Marilyn Arey, Lee Lattimore, Mary Karen Clardy, Terri Sundberg, Debbie Ragsdale, and Carolyn Nussbaum. As one of your former presidents, I invested a lot of energy in the Texas Flute Society, and I couldn't be more impressed with its current leadership. Everyone has so much energy, enthusiasm, and vision. After moving to New York City twelve years ago, I joined the board of the New York Flute Club, the oldest one in the country, and I forever sang your praises during the planning of our festivals and concerts. You were often our role model.

Each convention has its own personality, but ask ten people to describe it and you'll get ten different descriptions. For me, it depends on basically two things – my personal involvement as a performer or not, and my personal “global position” in life (Think in philosophical terms.). I had no agenda this year, except for helping my brother select a new flute, so my goals were to relax, enjoy the hotel, hear great music, and hang out with friends. I also harbored a secret wish to be re-inspired. I am happy to report I met all my goals, especially the latter.

The Hotel:

I love being outdoors, especially when the outdoors is indoors, under a glass roof with perfect weather. Such was the environment at the Opryland Hotel. Larry and I booked an inside room with a terrace. Coming from Manhattan where garden views exist only in one's imagination, I wanted a room with a view of the lush gardens I had seen online. It took us three tries to find what we wanted, however, but persevere we did. After exploring a bit, we ended up very happy campers overlooking the Garden Conservatory. I emailed friends that the place looked like Jurassic Park, only without the dinosaurs – just old flute players.

Some complained that the hotel was too big, too confusing, that it took too long to get from event to event. But I liked the fact that I could be immersed in flute-related chaos one minute and completely removed from it the next. It was also fun meeting other people who were lost and needed directions, which we all needed at first.

The Concerts:

Like every conventioneer, I selected the events I wanted to attend as soon as I got my program book. Each year there are complaints that the scheduling is bad because two popular events are slated at the same time. I agree it's unfortunate to have these overlaps, yet I don't see how we can have it both ways. Imagine not having options at all. I believe it's always good to revisit the issue, but I think conflicts are unavoidable.

The Baker Tribute:

The Thursday night gala concert was a tribute to the late Julius Baker. Mr. Baker was my teacher in the Dallas summer classes and in New York. His legacy is so far reaching that it might be easier to ask who did not study with him than to ask who did. I didn't play on the concert, but I enjoyed hearing a stage full of his students perform in his honor.

Everyone was terrific, and the spoken tributes moving. One of my favorite performances was Bizet's *Entr'acte from Carmen* played by Renee Siebert and Sandy Church from the NY Philharmonic. It was sumptuous, but considering the players' history of performing side by side for years, how could it have been anything but.

At the end of the concert, the audience was surprised with a special gift by an anonymous donor. "Julius Baker, *A Tribute*" is a professionally designed 171-page book filled with photographs and articles of Mr. Baker's life and career. For those who missed out on this freebie, the book is available for purchase at Flute World.

My favorite performances:

There were far more events than I could attend, but I will share with you my short list of favorite performers. I say short list because there were many great performances. Interestingly, my list is topped by players from outside the United States - Scotland's (now England's) Lorna McGhee, Welsh (now Amsterdam's) Emily Beynon, and London's Paul Edmund Davies. Other favorites included Pat Spencer, Terri Sundberg, and Laurel Zucker.

Lorna and Paul shared an afternoon chamber concert called *Opposites Attract*. I would be curious to know why they titled the concert in this way. I thought their programming was distinctively different, but I'm not sure that would be their reasoning. Regardless, I was smitten with Lorna's lyricism, emotion, perfect intonation, colors, and finesse. Her playing is refreshingly criticism-free, not that I always listen critically, but it was so clean that the thought came to mind. She was completely in the moment and made exquisite, sensuous, delicious, delightful music. Later, Lorna reappeared with harpist Heidi Krutzen for the *Mozart Concerto in C for Flute and Harp* on the Gala Concerto Concert. From where I was sitting, slightly stage left and not too far from the front, she projected nicely and shaped this piece in ways I'd not heard before. It was spotless. I did my usual tearing up in the slow movement when she announced the theme with "those three As." That Mozart kid, he sure said a lot with a little.

Paul Edmund-Davies, former principal flutist with the London Symphony Orchestra, was also superb. He has great charm and charisma and began his performance on the afternoon chamber music concert with a monologue of sorts. He's quite glib and entertaining, and he has lots of hair. I'm thinking about getting a micrograft.... When we spoke later on, Paul confessed that talking to the audience before he plays is his way of dealing with nerves. It obviously works, because his performance showed not an ounce of anxiety. On the concerto concert, again shared with Lorna McGhee, Paul played a stunning performance of John Harbison's *Concerto*.

Now on to Emily Beynon – I'd never heard of this flutist, but earlier in the convention Helen Shanley came from Emily's orchestral master class raving about her refreshing approach to coaching the literature. After hearing Emily play Jonathan Dove's *Magic Flute Dances* with the orchestra, I regretted missing her class. She played as cleanly as anyone could possibly play, always in the moment of the music and with dead-on intonation – a flawless and interesting performance.

Not to be slighted was the performance by my colleague and friend here in New York, Pat Spencer. Pat is always unflappable with her presentations of "contemporary/new" music. She played Joan Tower's *Concerto*, a different genre from the others, and I was amazed by her performance. The work was technically and musically challenging, yet she pulled it off without a hitch – and from memory! Bravo Pat.

Often, the pick-up orchestras at the conventions fall short of stellar, but this year they shined. I had the comfortable feeling that flutist/conductor Ransom Wilson was holding all of us – the listeners, the orchestra, and especially the soloists in his capable hands.

In two daytime concerts, Laurel Zucker and TFS's Terri Sundberg were also standouts. Laurel was her usual impressive self (Is there anything she has NOT recorded?), demonstrating yet another side of her versatility. She played a concert of world crossover music with the phenomenal guitarist Christopher Caliendo. They were showcasing the music from their new CD, "Caliente!" and it was hot, hot, HOT! On a different concert, Terri Sundberg and Gabriel Sanchez (what a knockout pianist!) nailed Robert Beaser's *Variations for Flute and Piano* before a packed audience. I had not heard of this piece, even though Robert lives only a few blocks from my apartment. I was impressed by their convincing performance.

And finally, I must mention the new piccolo work by my friend and frequent duet partner Katherine Hoover. Katherine's *Three Sketches for Piccolo and Piano* was commissioned by the NFA and was debuted on the Friday night Gala Concert by Wally Kujala. It's a great addition to the repertoire and was well received.

The Exhibits:

I'm usually hot or cold when it comes to visiting the exhibits. This year I was warm. I found myself returning throughout the day just to mingle with friends on both sides of the booths. It's definitely loud in there, and I noticed more earplugs this year than usual.

I wish I could remember more clearly what Carolyn Nussbaum told me. She said the exhibitors talk amongst themselves each year to decide what flute piece is blasted out the most by the flute testers. It's usually the Mozart G and D concertos, or the Chaminade Concertino. Forgive me, Carolyn, if I get this all wrong, but I think she said she entered the hall early one morning while it was still quiet and played the Mozart G in the wrong key, just to wake everybody up. At least she SAYS she played it in the wrong key. I think maybe she just messed up all the notes and made up this story to hide her shame.... Next time you visit her store, ask her to play it for you. See you all next year in San Diego.

Cheers!

Don Bailey

<http://donbailey.net>



CONGRATUATIONS!

Congratulations to the following current and former UNT students who placed in the 2004 National Flute Association Competitions in Nashville, TN:

Orchestral Excerpts Competition (students of Terri Sundberg)

1st Place - Amy Taylor

3rd Place - Margaret Shin

Piccolo Artist Competition (student of Terri Sundberg)

3rd Place - Sarah Wimmer

Congratulations also to Andrea Fegley-Pavlak and Tamara Meredith, who were semi-finalists in the Baroque Flute Artist Competition (students of Lee Lattimore); and to Sarah Gill and Rachel Lopez, who were semifinalist and alternate in the Young Artist Competition (students of Mary Karen Clardy and Terri Sundberg).



left to right: Sarah Gill, Sarah Wimmer, Terri Sundberg, Amy Taylor, and Margaret Shin

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TFS Member Spotlight

Interview with Janice Spooner

Date: June 20, 2004

So why did you choose to play the flute? My mother played and it was just assumed that I would.

Tell us about any musical influence in your family? My dad played trumpet, my mother played flute, violin and piano. One of her sisters played clarinet, violin, and piano, the other played violin and piano, and her brother played trombone and piano. My grandmother played piano, and my grandfather played mandolin. On the other side, my dad's mother played piano and her father played trumpet. One of my dad's sisters played bassoon and one of the others played clarinet. My brother began on trumpet, switched to bass in high school, then to fiddle for blue grass and Irish music. My older daughter plays flute, and my younger daughter plays trumpet. My dog doesn't play anything.

What brand of flute/piccolo do you play? I have played on a Haynes since I began on my mother's flute which she purchased in 1940. I am on my 4th Haynes, a gold one, with a Drellinger mouthpiece. I don't play piccolo unless I absolutely cannot get out of it.

Tell us about your first flute. My first one was my mother's Haynes, a silver plateau model purchased in 1940. In an argument with my brother when I was 11, he slammed a door in my face; unfortunately the flute was in the way and he smashed the headjoint. It had to be sent to Boston to be repaired. As a senior in high school, still using my mother's flute, I ran over it with a car. Back to Boston. Because of these incidents, my daughter never played on my flute.

Tell us about where you studied flute and the teachers you studied under. My mother was my first teacher. As a junior in high school I began "for real" lessons with Dean Corey in Arlington. In college I studied with Dr. George Morey. I have studied with Rampal, Julius Baker, and Karl Kraber, but just for one or two lessons each. I studied for about 5 years with Jeanne Larson, and I study now with Jan Crisanti.

Where are you currently playing or teaching? Why?

I teach a few adult students, which is all I want. I play principal in 3 community orchestras: New Philharmonic Orchestra of Irving, Fort Worth Civic Orchestra, and Northeast Orchestra. I play with the Philharmonic Winds Woodwind Quintet, Flutissimo! Flute Choir, and I play fife in the Texas Old Guard Fife and Drum Corps. I occasionally play Irish with my brother's group.

What are your plans/goals for the future? To play as long as I can as well as I can, and hopefully see my granddaughter as the 4th generation of flutists.

What is the best advice you have to offer the rest of the flute community? Play as long as you can as well as you can!

Who is your favorite composer? Depends on my mood. Usually more contemporary ones. Also depends on whether we're talking orchestral or solo.

Tell us what is in your CD player right now? Mostly classical and lots of flute, to my husband's chagrin. He plays horn.

What is your favorite piece to play from the flute repertoire? Again, depends on my mood. I detest the Chaminade because I played it without private instruction as a high school sophomore and every time I try to play it, I'm immediately 15 again. Yuck.

Interview with Janice Spooner con't

What is your favorite recording? **And again, depends on my mood.**

What time did you go to bed last night? **About 10:30. What's that got to do with flute playing?**

Which musicians have most influenced your playing? **Obviously my mom. Dr. Morey probably got me really addicted. Yves L'Helgoual'ch, my first orchestra conductor (since I wasn't a music major I couldn't play in the university orchestra) with the Irving Symphony and New Philharmonic, probably taught me more about music in general than anyone else.**

To date, what has been the highlight of your flute career? **I guess that might be the Mozart flute/harp concerto I did with NPOI last fall.**

What qualities do you think are most essential to flutistic excellence? **Perserverence.**

Through the years, what is the most valuable lesson that the flute has taught you? **Perserverence, a love of music in general and the flute in particular.**

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

What is your dream vacation? **Back to Mexico City, or perhaps Philadelphia.**

What was the last book you read? **The Fourth Hand.**

What is the first thing you think of when you wake up in the morning? **Do I have anything I have to do or anywhere I have to be 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? **For my mother to get well, all three wishes.**



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The Texas Flute Society would like to welcome the following new officer appointments:

**Festival Exhibit Coordinator:
Thelma Bogart**

**Festival Registration & Volunteer Coordinator:
Jennifer Trimble**

**TFS & Festival Publicity Coordinator:
Cami Hawkins**

We would like to thank these ladies for their willingness and enthusiasm in donating their time and efforts for the Texas Flute Society.

**Please Join Us at the Next
Texas Flute Society Meeting!**

Sun Oct 31st, 2pm
at Christine Cleary's house:
2022 Wedgewood Drive, Grapevine, TX.
Wear a costume, or bring a covered dish
for after the meeting if you like!
Email Christine at stinejay@yahoo.com for
directions or more info.

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TFS Mission Statement

The Texas Flute Society is organized for the purpose and objectives as follows:

to further the activities and education of flutists in North Central Texas

to sponsor concerts, workshops, clinics, masterclasses, and festivals at which members and guest artists can perform and disseminate information, and

to direct our efforts toward cultural and educational values in and for the general community, striving for activities with a public interest wider than that of members and contributors.

The Texas Flute Society is organized exclusively for charitable, educational purposes.

The Texas Flute Society invites you to attend the 2005 Flute Festival at the University of North Texas, May 19th-21st, 2005. Guest artists will include Christine Potter, Paul Edmund Davies, Laurel Ann Maurer and Clint Foreman!
For additional information please consult our website!
www.texasflutesociety.org



Visit Texas Flute Society on the web at www.texasflutesociety.org for up-to-date concert, event, and festival information!