

From the President



Pre-Festival 2004

Dear TFS Members,

The Galway class was a success! What an overwhelming turn-out! It was great to see so many flutists gathered together for such an exciting event! Thanks again to our sponsors Muramatsu Flutes, Carolyn Nussbaum Music Company and TCU School of Music. Many thanks to our masterclass coordinators Marilyn Arey, Leslie Collins, Karen Adrian and Erich Tucker. You are all appreciated for volunteering so much of your time and energy! Spending time with Sir James Galway was extra special for me as he was the first flutist I was exposed to as a young child. I still have that tape of James Galway playing Khachaturian, although it's a bit worn now. I remember being awed and inspired by his incredible technique and musicality! I listened to that tape day and night! I am happy to say that Galway continues to awe and inspire me!

The 2004 Flute Festival is just around the corner! Don't forget to bring your piccolos to the festival. Jan Gippo will be giving an introduction to piccolo class on Saturday May 22nd. Friday May 21st is the piccolo masterclass followed by the finals of the Myrna Brown competition. On Saturday learn about orchestral excerpts from Aralee Dorough. Lorna McGhee and Yuki Otsuka will be giving masterclasses on solo repertoire. For those of you who can't spend the whole day, the Artist Showcase concert (at 12:30pm) is a great way to "sample" the many talents of all of our guest artists along with their fabulous accompanists!

Finally, this is my last letter to you as President. After the festival I am passing the torch to Erich Tucker. I have enjoyed working with all of the artists and officers over the past two years. It has been a wonderful experience which I will never forget! I would like to leave you with a few of my thoughts about life and music. In this competitive world that we live in sometimes it may seem that there is only room for those at the top. I truly believe that we all have our own special gifts to bring to music and the flute. It is our differences that make us special and unique. Whether it is the technical skill, elegance, musicality, fire, passion, intelligence or simplicity that we display, there is room for us all! We can all learn and grow from the talents and skills of those around us and therefore should be supportive of everyone! No matter how big or small, our lives are enriched just by being exposed to music!

I hope to see everyone in May for my last festival as President!

Sincerely,
Christine Cleary, President

Inside This Issue:

Flute Notes	Pg.2
Festival Information	Pg.3
FAQs	Pg.4
Aralee Dorough Bio	Pg.6
Jan Gippo Bio	Pg.7
Galway Masterclass Recap	Pg.8
Flute Pages	Pg.9-10



FLUTE NOTES



Now Presenting: FluteShop 2004
A Classically Creative Flute Camp
June 9-11, Fort Worth
For Information, contact Erich Tucker at
817-907-8155 or TheFluteGuy@yahoo.com

Floot Fire Workshops
June 20-25, Dallas and
June 27-July 1, Arlington
For Information, visit www.flootfire.com

Looking for a Private Lesson Teacher?
Visit our website for a list of
flute teachers in the area.
www.texasflutesociety.org

Texas Flute Society
27th Annual Flute
Festival

May 20th - 22nd
University of North
Texas in Denton

For More Information visit:
www.texasflutesociety.org

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 Summer Newsletter is:

July 1st

Walter Ringleb

Woodwind Repair

by appointment only
4328 Crabapple St.
Fort Worth, TX 76137

(817) 847-5882
repair@ringlebwoodwinds.com
www.ringlebwoodwinds.com



FESTIVAL 2004- BRIEF OVERVIEW



The Texas Flute Society will hold its 27th Annual Flute Festival on May 20th - 22nd on the campus of the University of North Texas in Denton. The Festival includes opportunities for flutists of all ages and abilities to perform. Recitals, seminars, masterclasses, and flute choirs will take place Friday evening, May 21, and throughout the day on Saturday, May 22. Exhibits will be open all day Saturday.

Each festival participant will have the opportunity to play for a recognized flute specialist who will provide constructive commentary on his/her performance. Both the performance and the comments will be recorded. The Flute Festival is not a contest; no ratings are given.

The Annual Myrna W. Brown Artist Competition will be held in Denton on the campus of the University of North Texas with semi-finals on Thursday, May 20th, and finals on Friday, May 21st. The competition is open to the public.

For more information, please visit our website at www.texasflutesociety.org

Talking About Breathing

Many people, particularly beginners, perceive the flute to be easier to play than other instruments because it does not require great amounts of forced air. The very fact that it does not require force may make the flute one of the most difficult to play. Why? Because of the amount of air required.

PowerLung makes a difference to flute players because it can increase the maximum amount of air that can be exhaled while retaining the relaxation of the breathing muscles so they do not stress or tire as quickly or easily.

Getting enough air is a concern of Flute players. They are constantly seeking a way to have more air yet have the respiratory muscles remain relaxed and flexible for playing.

PowerLung is the only product available in the music industry supported by evidence from independent studies to prove its effectiveness in training breathing muscles.

Training your breathing muscles will not make them tight or tense. When muscles are tired, they contract and then become tight or tense. The more strength a muscle has, the easier it is for it to perform to the maximum and give you the flexible and relaxed breathing you seek.

PowerLung specifically tones and conditions your breathing muscles for increased volume of air and exhale flow.

Unlike Breath Builder and other breath control or technique training devices, studies show PowerLung increases the amount of air per breath by 25% in four weeks. You always need more air – don't you?

Most people hear the difference in their playing after just a few breaths on PowerLung.

It is easy to use. It can be used for warm up any time especially before auditions or performance or even to relax during a long practice. Try PowerLung at Room MU232 during Texas Flute Society Annual Flute Festival in May 2004. Visit www.powerlung.com or call 800-903-3087 for information.

Flute Festival Questions & Answers

by Ellen Kaner

What about parking?

Although there are numerous parking areas near the music building, please allow extra time to get situated.

Do I need to register?

Yes, but you may play your solo or ensemble for your assigned specialist before you wait in the registration line, if that is more convenient for you. If you notice that the line is so long that it will prevent you from warming up, return to the registration area later to get your festival program and get your hand stamped for admission to the concerts.

What should I bring to the festival?

1. Your flute (the festival won't be as much fun without it!)
2. The information about the time and room where you perform (received from your own teacher).
3. An extra copy of the pieces of music to be performed. Number the measures on both the participant's copy and the specialist's copy.
4. A separate cassette tape for each performance (these will be sold for \$2 at the registration desk if you need to buy them there).
5. A folding music stand if you are in a festival flute choir or a large flute ensemble (stands will be provided in the solo room).
6. Festival flute choir music, which will be received in advance and practiced if a participant has signed up for one of the flute choirs.

What if I forget my performance time, miss my time, have a need to reschedule, or was accidentally left off the schedule?

The entire master schedule will be available at the registration table. There will be adult volunteers to help with problems, changes, or emergencies.

What if my instrument breaks during the festival?

There will be an emergency repair station set up to help with those situations.

Will lunch be available nearby?

Yes, there are numerous reasonable restaurants and fast food places in the area, but very few are within walking distance. A sack lunch is a good idea for those on a tight schedule.

Is it too late to volunteer for this year's festival?

No, it certainly is not. Please call Leslie Collins at 817-715-7370 or Melissa Mullins at 817-800-4166 if you can lend a hand before, during, or after the festival. Leslie can also be reached at email at lesliep11@yahoo.com, or try Melissa at melrenee@aol.com.



LOOKING FOR A FEW GOOD MEN....AND WOMEN

The 2004 Flute Festival is only weeks away! As always, it will be a weekend full of fantastic concerts, insightful masterclasses, wonderful exhibits, and a great chance for flutists of all ages to share their love of music.

We still have spots available for reliable people who would like to donate their time and energy to making this the best festival ever! If you are interested in volunteering at the 2004 Texas Flute Society Festival, please contact either:

Leslie Collins
817-715-7370
lesliep11@yahoo.com

Melissa Mullins
817-800-4166
melreeneek@aol.com



WORLD'S OLDEST FLUTE COMPANY UNDER NEW OWNERSHIP

Representatives of the William S. Haynes Company of Boston, Massachusetts officially announce the sale of the world's oldest manufacturer of artist quality handmade flutes. Haynes, established in 1888, is now a subsidiary of Eastman Strings, Inc. based in Clarksburg, Maryland. Founder and owner of Eastman Strings, Qian Ni, brings to Haynes many years of experience as a concert flutist, business owner, and musical instrument innovator. Mr. Ni is committed to keeping the friendly family atmosphere which Haynes has nurtured for the past century. Haynes remains the only major flute manufacturer still making flutes in the city boundaries of Boston, and will proudly maintain its historic downtown Boston location.

Heading the new management team as President is Dr. Gerardo Discepolo. He is a renowned flutist and businessman, and comes to Boston from the Conn-Selmer Division of Steinway Musical Instruments, Inc., where he was the Manager of the Flute Division. Dr. Discepolo says, "The William S. Haynes Company makes extremely fine artist instruments which have been known for generations for their beauty of tone. I look forward to developing our contemporary flutes steeped in the rich Haynes tradition."

Director of Manufacturing is Di Zhao. Mr. Zhao is a flutist and craftsman with much experience and vision in making and designing fine quality flutes, most recently with Verne Q. Powell Flutes.

Rounding out the new management team as Director of Sales & Marketing is acclaimed flutist Alan Weiss. An experienced performer and former administrator and professor of flute at Boston University, Mr. Weiss will be readily available to assist flutists and dealers. According to Mr. Weiss, "It is a wonderful privilege to represent the finest flute company in existence. I have been a Haynes artist for many years and have always admired their creations."

The William S. Haynes Company is also pleased to announce the initiation of an annual flute competition open to all flutists age 30 and younger. The John C. Fuggetta Scholarship competition was founded in memory of the flute maker and former owner of Haynes. Three winners will be selected each year by a prestigious panel of adjudicators. First prize will be a gold flute, and second and third prizes will be silver flutes, all to be awarded at a ceremony in Boston.

The William S. Haynes Company is centrally located in the heart of downtown Boston in the Bay Village district. For more information regarding Haynes products or the John C. Fuggetta Scholarship, please contact Alan Weiss at (617) 482-7456.

This Advertisement was paid for by Wm S. Haynes Co.

2004 GUEST ARTIST ARALEE DOROUGH

Aralee Dorough is principal flutist of the Houston Symphony. She began her professional career as the orchestra's second flutist, a position she auditioned for during her first semester of graduate study. In 1991, she was chosen as principal flute by music director Christoph Eschenbach.

She has appeared regularly as a soloist with the orchestra and in 1993 recorded the Mozart Concerto in G Major with Christoph Eschenbach and the Houston Symphony (on the IMP label). She has worked with internationally renowned harpist Marisa Robles and with baroque specialist Nicholas McGegan. She recently performed the world premier of composer Bright Sheng's *Flute Moon* for flute and orchestra, commissioned by the Houston Symphony. The concert was broadcast live on PBS in the first digitally recorded high definition video production of its kind.

As a member of the Houston Symphony, Aralee has toured and recorded extensively. During Eschenbach's eleven year tenure, the orchestra has made over twenty commercially available CDs, including all the orchestral works of Brahms, the Mozart wind concertos, Bruckner's 2nd, 6th, Mahler's 1st and Dvorak's 9th symphonies.

Aralee plays chamber music regularly as a member of the Houston Symphony Chamber Players, often in collaboration with Christoph Eschenbach at the piano. They have performed at Chicago's prestigious Ravinia Festival, and throughout Europe and Japan. The Chamber Players' recordings of the Schoenberg Woodwind Quintet on Koch International has met critical acclaim. Aralee has performed at NFA Conventions in 1992, 1997, and 2001, and selections from her solo recitals in Houston have been broadcast nationally on NPR's *Performance Today*.

Aralee grew up in Pennsylvania in a musical family. Her father is jazz vocalist and pianist Bob Dorough, composer of *Schoolhouse Rock*. A creative and joyous approach to music-making was always central to the household, and was supported by her many teachers along the way. Frequent trips to New York to hear the New York Philharmonic led to an interest in orchestral music and to eventual studies in high school with Nadine Asin. Undergraduate studies were at the Oberlin Conservatory of Music with Robert Willoughby, whose teaching was central in shaping her approach to playing. She continued her studies with Thomas Nyfenger as a scholarship student at the Yale School of Music.

Problems with hand pain in college led to an interest in playing posture, exercise and soul health practices. Knowing that one is wisest to remain always a student, Aralee continues to take lessons with Keith Underwood, whose refreshingly different approach to the challenges of breath control and other aspects of flute technique have been extremely influential. As a result, Aralee likes to incorporate demonstrations of the "breathing bag" and the "breathbuilder" into her teaching as well.

Aralee served on the faculty of the Sheperd School of music at Rice University from 1989 to 1995 and has spent four summers on the faculty of the Pacific Music Festival in Sapporo, Japan,. She is on the faculty of the Festival Institute at Round Top and has presented masterclasses in Texas, Oklahoma, New Mexico, New York and Japan. She resides in Houston with her husband Colin Gatwood, second oboist with the Houston Symphony and fellow Oberlin graduate. Together with their new addition, son Corin Charles Gatwood, age 1, they enjoy cooking, gardening, camping and hiking. Aralee welcomes correspondence via email at AraleeMona@aol.com

2004 GUEST ARTIST JAN GIPPO

Jan Gippo has been Piccolo/Flutist of the St. Louis Symphony Orchestra since 1972. Nationally recognized for his work supporting and commissioning compositions featuring the piccolo, Mr. Gippo founded the Piccolo committee of the National Flute Association and has helped raise funds to commission more than 29 new works for the instrument. In addition, he is an author, contributing editor, and editor-at-large of Flute Talk Magazine.

A native of Klamath Falls, Oregon, Mr. Gippo graduated from the New England Conservatory of Music and has studied under Julius Baker, Doriot Anthony Dwyer, John May and Lois Schaefer, and Wilfred Kujala. He has performed with the Springfield Mass. Symphony, the Portland Maine symphony, and has been a soloist with the Talin festival Orchestra, the Alton symphony, the Jacksonville Ill. Symphony and the Webster Symphony Orchestra. Being a champion of the Golden Age of the Piccolo, Gippo has performed with the Compton Heights Band, the Wheaton Concert Band and has appeared with the Army Band, Pershings Own, at the NFA convention held in Washington D, C. in 1991.

Mr. Gippo has distinguished himself as an advocate for the piccolo, an instrument more often associated with marching bands than with orchestras. In addition to commissioning in 1996 the popular Concerto for Piccolo and Orchestra by Lowell Lieberman, which has been performed more than 75 times since its premiere with Mr. Gippo and Members of the New Jersey Symphony Orchestra, he has compiled fingering charts specifically for piccolo – something no one had done before – and is writing the first textbook on the instrument.

Mr. Gippo has taught at Webster University since 1980, been on the faculty of the University of Missouri-St. Louis, and presented recitals and master classes throughout the United States and abroad. As Director of Winds at Webster University, he is a founding member of the Webster Wind Quintet and the Webster Chamber Players. He also has served as principal flute for the Bach Society of St. Louis, and as music director of “From the Garden-LIVE!” a live broadcast radio chamber music program on Classic 99 KFUD-FM.

In August 2002, Mr. Gippo was elected chairman of the International Conference of Symphony and Opera Musicians (ICSOM). This organization’s membership includes more than 5,000 musicians representing 52 major U.S. orchestras.

Mr. Gippo, who lives in Chesterfield, serves on the board of the St. Louis Cathedral Concert Series and as managing director of the Union Avenue Opera Theater.

BRANNEN *B* BROTHERS
Flutemakers, Inc.

tel: 781-935-9522
fax: 781-937-3058

email: brannen@brannenflutes.com
website: www.brannenflutes.com

58 Dragon Court Woburn MA 01801-1014



the key to perfection

GALWAY MASTERCLASS A HUGE SUCCESS!!!

The Texas Flute Society was delighted to co-sponsor the masterclass with Sir James Galway that took place on March 29. The recital hall was completely filled as flutists from all over Texas, as well as out-of-state guests, gathered for this once in a lifetime class. Sir Galway shared his secrets to great flute playing, along with wonderful anecdotes and life stories. We know that everyone who attended left feeling musically charged!

The Texas Flute Society would like to give thanks to the TCU School of Music, Muramatsu Flutes, and Carolyn Nussbaum for sponsoring the class, and kudos to all of our hard-working volunteers who donated their talents. Also, special thanks to Karen Adrian, Erich Tucker, and Marilyn Arey for coordinating the masterclass, and to Ellen Kaner, Christine Cleary, Leslie Collins, Rita Almond, and Larry Baily for their contributions.

**Thank you Sir James for sharing your love of music
with all of us!!!**



Carolyn Nussbaum Music Company
Your One Stop Flute Shop!
www.flute4u.com
toll free 1-877-FLUTE4U • (972) 661-0705
13604 Midway Rd. #180 • Dallas, Texas 75244

FLUTE PAGES

Once again we find inspiration and joy from the insights that we gain from our students...Students or teachers interested in writing for Flute Pages may send their submission via e-mail to Erich Tucker at TheFluteGuy@yahoo.com

My Galway Experience

by Kristen Wrick

When I think of Galway, I think of the Best Flute Player in the World. Prior to the masterclass, I had heard so many wonderful things about Mr. Galway from my flute teacher, Erich Tucker and my band instructor, Melissa Danforth. When Mr. Tucker told me there was going to be a masterclass and a concert, I knew I just had to go hear him for myself. When I was in the masterclass, I learned he has 52 cd's out, and I knew someday I would own them all. The day of the masterclass came, and I was so excited all day. Even though the masterclass was very long, I still enjoyed hearing his extraordinary talents and tips. I was amazed to find that he was Irish and had an offbeat sense of humor. The concert was probably my favorite because the piano and flute parts were beautifully played, and it was very exciting. That was my first time at Bass Hall, and we sat in the Mezzanine. I enjoyed my Galway experience, and I hope to have more.



Flute Adjective!

by Lauren Devino

The flute is a great joy to play! Its sound is butterflies in a garden and it's just so beautiful. The flute's tone is warm and delicate sounding, it would never be mean! Anyone can play the flute, even if you're as huge as an elephant or very small like a cherry! The flute is pretty small itself, like an umbrella! It's very thin, not like a guy that eats too much cake! The flute isn't exactly the best smelling thing, but that's okay because not everyone can smell like sweet pea body spray! The technique of flute can get very complicated, kind of like a person who doesn't understand math. But all together, the flute is a lovely, wonderful, beautiful, amazing, and outstanding piece of joy!

FINE HANDMADE FLUTES & HEAD JOINTS



Whether you're a professional... or just want to play like one.™

71266 Indiana Lake Drive Phone: 269-641-7684
Union, Michigan 49130 Fax: 269-641-7303
TomGreen@TomGreenFlutes.com www.TomGreenFlutes.com

FLUTE PAGES (con't)

Galway Masterclass Review

by Linda Cochran

Sir James Galway recently thrilled flute lovers and players as he conducted a Flute Master Class at Texas Christian University on Monday, March 29, 2004 and played at Bass Performance Hall on Tuesday, March 30, in Fort Worth, Texas. He played pieces by Bach, Debussy, Widor and more and also performed with his wife, Lady Jeanne Galway.

Galway, who grew up in Belfast, Ireland, appealed to audiences of all skill levels and interests through his unique teaching methods, he shared the skills of a master. He learned intonation by singing since there were no instruments when he went to school. He said, "Pretend you're Pavorotti or something. Sing something everyday. As you play, sing the music. Give it some good vibrations, some good sense." He recommended The Complete Taffanel Book as the greatest flute book written. "Memorize everything as you go along. Listen to music."

Thank you Sir James Galway for inspiring us and for sharing your unique personality and golden flute. You have helped us be better flute players. This will be an experience many Texas will never forget.



A Complete Range,
Including C Flutes, Alto and
Bass Models and the Elegant
diMEDICI Series

JUPITER
www.jupiterflutes.com

**PENDER'S
MUSICCO.**
PRINT MUSIC SPECIALISTS

Order online:
www.penders.com

Now in three great locations!

Texas		Oklahoma
314 S Elm Denton, TX 76201 (940) 382-7124 (800) 772-5918	3907 S Main Houston, TX 77002 (713) 529-2676 (800) 952-7526	6221 N Meridian OKC, OK 73112 (405) 722-3303 (800) 772-8405

Atelier

KORRI

flute specialists

**New and Used Instruments
Quality Repairs**

www.atelierkorri.com • 513-961-4849

 **PowerLung®**
SCIENCE OF BETTER BREATHING

Hear the difference after a few breaths!

- Tone, condition and strengthen all breathing muscles.
- Increase volume, exhale flow and control
- Enhance breathing performance

www.powerlung.com • (800) 903-3087 • (713) 465-1180
Photo provided courtesy of Conn-Selmer, Incorporated.

*The world's finest
flutes and piccolos.*

Gemeinhardt®

P.O. Box 788, Elkhart, Indiana 46515 (574) 295-5280
www.gemeinhardt.com