



2553 Primrose Drive
Richardson, TX 75082

Individual Membership Application

January 1, 2008 - December 31, 2008

Membership Application

Name _____

Address _____

City _____

State _____

ZIP Code _____

Home Phone _____

Alt. Phone _____

E-Mail _____

Mail with appropriate payment to:

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

Please select from the following:

- \$ 10.00 Student/Undergraduate
 \$ 25.00 Adult/Graduate Student/Teacher/Professional
 \$ 35.00 Sustaining Member
 \$500.00 Life Member

\$ _____ Total Enclosed

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

- Elementary Grades 7-9
 Grades 10-12 College/University
 Adult

Teaching Locale _____

Choose One:

- New member
 Renewing Member
 Information Change/Update

Fall 2007

Letter from the President

Dear Flutists,

I hope all of you have had a great summer.

Certainly one of the highlights of my summer was attending the National Flute Association Convention in Albuquerque, New Mexico, where I had the opportunity to hear outstanding recitals, workshops, panel discussions, and masterclasses and visit with many old and new 'flute friends.' I was very impressed with the performances of Mary Kay Fink (Bruce Broughton's Concerto for Piccolo and Chamber Music), Gaspar Hoyos (Deviennes Concerto No. 7), Sylvia Careddu, Dennis Bouriakov, and Hye Sung Cho, winner of the Young Artist Competition. Many Texas Flute Society members participated in flute choirs, masterclasses, recitals, and competitions. I especially enjoyed the tribute to Katherine Hoover in honor of her birthday performed by TFS friends -- Leone Buyse, Mimi Stillman, Chris Potter, and Don Bailey.

Even though school has started and people's schedules are quite busy, I hope you take the time to enjoy the events that Texas Flute Society will be offering.

Cami Jerez, area representative coordinator, has taken the lead in bringing area representatives together to plan All Region Clinics. Several will be held throughout the metroplex over the next couple of months. These clinics are free and offer an incredible learning opportunity for those who attend.

Jean Ferrandis, Professor of flute at the Ecole Normale Supérieure de Paris and the Conservatoire Royal de Liège in Belgium will present a masterclass at Southern Methodist University – on **Saturday, November 17, 2007 at 9:30 AM**. (Note the new time, please.) Many who heard him perform at the 2006 NFA Convention – Pittsburgh were awed and inspired by his astonishing musicality and flawless technique. We are honored to have him visit the Dallas - Fort Worth area on his U.S. tour which includes visits to the Juilliard School of Music, Indiana University, University of Houston, and Rice University. (Please see the announcement in this newsletter for important parking information.)

More to come in 2008!!

Details for attending and participating in these opportunities appear in this issue of the newsletter and on our website: www.texasflutesociety.org.

All the best,

Marilyn Arey

Upcoming Events...



TCU FluteFest, with Alexa Still, featured flutist November 6 - 9, 2007 Texas Christian University School of Music



The event will be open to flutists and the public with masterclasses, short recitals, panel discussions, and a final casual concert with audience participation for John Corigliano's *The Pied Piper Fantasy*, featuring Alexa Still, solo flute, (with audience flutes and drums). If you are interested in having your students perform in *The Pied Piper* or for more information, contact. e.gossett@tcu.edu. Miss Still will be available for individually arranged lessons.

Schedule of Events

Monday, November 5, 6:15-7:15p.m. Audience Flutes for *The Pied Piper*.

Location TBA. Dr. German Gutierrez, conductor; assisted by Karen Adrian.

Tuesday, November 6, 3:30-5:30 p.m. Open rehearsal with Miss Still, Ed Landreth Auditorium.

Wednesday, November 7, 3:00 – 4:00 p.m. Masterclass with TCU Students. Choir Room. *Open to the public.*

Wednesday, November 7, 4:30 – 7:00 p.m. PepsiCo Recital Hall, Alexa Still Masterclass. *Open to the public.* (\$25 fee for performers only).

Thursday, November 8, 4:00 p.m. Audience flutes rehearsal, Choir Room.

Thursday, November 8, 4:45 - 5:30 p.m. Audience flutes with TCU Orchestra, Ed Landreth Auditorium. After rehearsal, flutists are invited to a short class with Miss Still. *Parents are welcome.*

Thursday, November 8, 7:00 p.m. Round Table 'dinner' Flute Discussions with Miss Still. *Open to the public.* Catered event, by reservation only. School of Music Reception Room Ed Landreth, Contact: Erin Gossett e.gossett@tcu.edu. 817-257- 6527.

Friday, November 9, 11:30 a.m.– 1:00 p.m. "Lunch with Alexa Still" at Blue Mesa Grill, S. University Dr., Fort Worth. Sponsored by Texas Flute Society [Dutch treat]. Call for reservations: Marilyn Arey 214-769-0644; e-mail: m.arey@sbcglobal.net. *Open to Flutists and Friends.*

Friday, November 9, 7:30 p.m. Preview Concert including Corigliano: *The Pied Piper Fantasy*, Alexa Still, flute with Audience Flute and Drums; TCU Orchestra, Dr. German Gutierrez, conductor, Ed Landreth Auditorium. *Free and open to the public.*

For more information about TCU Flute Fest events with Alexa: <http://www.music.tcu.edu/> or Erin Gossett, e.gossett@tcu.edu, 817-257-6527.

Jean Ferrandis Masterclass

Professor of Flute at
Ecole Normale Superieure de Musique - Paris
& International Soloist

Saturday, November 17, 2007

9:30 AM

(Please note time change.)

**O'Donnell Hall (Upstairs)
Meadows School of the Arts
Owens Arts Center**

**Hillcrest Entrance to Parking Lot
Southern Methodist University
Dallas, TX**



photo : Cyril Bailleul
e-mail

******Important******

*******Parking Information*******

Parking for this event will be available in the lot just south of the Meadows School of the Arts – Owens Arts Center Building.

Access to this lot is from the Hillcrest Avenue gate which will be open from 9:00 AM until 10:30 AM. Because of a football game later in the day, other parking facilities on campus are restricted. Parking will be easy if you come early.

There will be a \$5.00 auditor fee payable at the door.

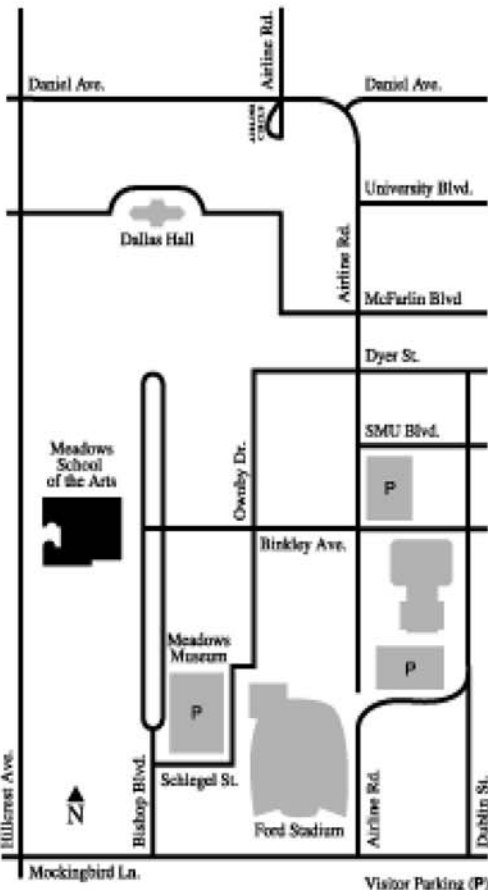
Hosted by

The Texas Flute Society & Southern Methodist University

Universities Participating:

Southern Methodist University
Texas A & M Commerce
Texas Christian University

Texas Woman's University
University of Texas Arlington
University of North Texas



Meet the Artists:

Alexa Still

Alexa is known internationally for her many recordings on the Koch International Classics label. She has been described as: *"impeccable in technique and taste, seductive in phrasing"* (Stephensen Classical C D Guide). *"Still plays... so convincingly I cannot separate her from the music"* (American Record Guide), *"whatever she plays sounds musical in every turn of the phrase"* (Gramophone), *"a stunning showcase for the astonishing Alexa Still"* (Fanfare).

A native of New Zealand, Alexa's first visit to the US was for graduate study at the State University of New York at Stony Brook studying with Samuel Baron and also independently with Thomas Nyfenger, gaining Masters and Doctorate degrees and numerous competition successes including the New York Flute Club Young Artist Competition, and East and West Artists Competition for a New York Debut. Alexa then won principal flute of the New Zealand Symphony Orchestra at the age of 23, and returned home for 11 years. Described as "a National Treasure" (Daily News) in New Zealand, she was heard as a soloist throughout New Zealand both in person and as a recording artist for Radio New Zealand, and she made regular tours to the US for solo engagements and, in 1996, a Fulbright Award. Alexa left the NZSO to return to a US base as Associate Professor of Flute at University of Colorado at Boulder in 1998. From that time she has presented recitals, concertos and master classes in England, Germany, Slovenia, Turkey, Mexico, Canada, Korea, Australia, New Zealand, and of course across the United States. She toured China for most of April, 2005, performing and teaching in Tianjin, Beijing, Nanjing, Shanghai and Guangzhou, and was invited to return there as a guest artist for the Second Chinese Flute Convention in Beijing. Alexa moved to Sydney at beginning of 2006 to take up the position of Senior Lecturer in Flute at the Sydney Conservatorium, and performed recitals at the National Flute Convention in Pittsburgh, USA and also at the British Flute Society Convention in Manchester, UK. This year, her touring includes performances in New Zealand, Thailand and Puerto Rico.

When her flute is in its case, Alexa is an avid motorcyclist, and she shares a daughter and two dogs with her husband. You can read much more about Alexa on her website: <http://www.alexastill.com/>.

Jean Ferrandis

Chance had it that he became a flutist, but any instrument would have been suitable. Born a musician as some are born blond or brown-haired, Jean Ferrandis simply needed a tool to express himself. Why the flute? And why not.... Though the flute in itself did not interest him – the violin or the piano would probably not have done any better! Jean Ferrandis nevertheless soon became one of the infallible virtuosos, whose supreme elegance exists in rendering the technique invisible, so as to lend free hand to expression. And, in fine, it is the flute that one rediscovers through him, an instrument used as a voice and freed of its impulsive image. Jean Ferrandis' flute goes to the core that is music. It matters little, then, to know for whom or for what music is meant, when it is so well served.

After receiving a first prize at the Conservatoire National Supérieur de Musique in Lyon, in Maxence Larrieu's class, Jean became laureate of the Maria Canals competition in Barcelona, the Munich Competition, the Prague Spring Festival Competition, and finalist of the Young Concert Artists in New York. The flute decidedly tries to charm him, but he still does not take her seriously.

"It is Pan himself." This sublime compliment, from the mouth of Leonard Bernstein as Jean Ferrandis played under his direction, as well as cadenza composed by the master for him, would not alter this.

With no other career plan than to let himself be carried by life, friendship, and his desire for music, Jean Ferrandis travels a lot. In Russia, the United States, Japan, or Korea, he gives concerts and masterclasses and takes advantage of these travels to meet fellow citizens of our planet Earth. He plays in prestigious concert halls such as Wigmore Hall – London, La Fenice – Venice, Hamariky Hall – Tokyo, and Theatre des Champs Elysees in Paris.

He chooses his chamber music partners according to human and musical affinities: Jean Philippe Collard, Henri Demarquette, Ivry Gitlis, Jean Marc Luisada, Emile Naoumoff, Marielle Nordmann, Gerard Poulet, Caroline Sageman, Dominique de Williencourt, and Michel Michalakakos.

At the Ecole Normale Supérieure de Musique, he teaches the art of living through music as much as he does the subtleties of the flute.

The Texas Flute Society Announces a

Special Guest Appearance by Beat Boxing Flutist,

Greg Pattillo

At the

Texas Flute Festival

Saturday May 17, 2008

University of North Texas - Denton



Greg Pattillo is recognized throughout the world for his redefinition of flute sound. Greg's ground-breaking performance videos can be seen on Youtube, showcasing his "beatbox" flute.



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Greg Pattillo plays a Brio flute by Gemstone

2008 Texas Flute Festival

Guest Artists and Dates Announced

**Mark your calendars now for the next Texas Flute Festival:
May 15 – 17, 2008 – University of North Texas – Denton**

Renee Siebert, member of the New York Philharmonic for over 25 years, concert soloist, and instructor of orchestral repertory classes at the Manhattan School of Music.

Andrea Oliva, first solo-flute at the Symphony Orchestra of Santa Cecilia in Rome and member of the Nuovo Quintetto Italian Wind Quintet.

Elizabeth McNutt, expert interpreter of the masterpieces of the last century and lecturer in contemporary performance practice, flute technique, performing with technology, and collaboration.

Rebecca Powell Garfield, winner of the 2007 Myrna W. Brown Artist Competition and principal flutist of the Austin Symphony.

Greg Pattillo, from New York, beatboxing flutist seen on YouTube.

For information about the TX Flute Festival

contact:

Marilyn Arey, President
m.arey@sbcglobal.net
214-348-5047

Tara Richter, Vice President
msclvr10_@hotmail.com
817-605-0871

Clara Loy, Festival Co-Chair
clara_loy@hotmail.com

Mary Reyes, Festival Co-Chair
mtr613_@hotmail.com

WILLIAMS

Hand-crafted in the Boston Tradition

1165 Massachusetts Avenue Suite 201

Arlington MA 02476-4331

781 643 8839

A Williams Headjoint (value \$1375) will be raffled at the Texas Flute Festival May 17, 5:00 PM. Tickets can be purchased at upcoming TFS events.

\$5.00 each * 5 tickets for \$20. Must be present to win.

For more information:
m.arey@sbcglobal.net

23rd Annual Myrna W. Brown Artist Competition, May 15-16, 2008; Denton, TX



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

The winner of the competition will receive a \$1,200 cash prize and will be invited to appear as a guest artist at the Texas Flute Festival in May 2009.

Second and Third Place Winners will be awarded \$500 and \$250 respectively.

For information on additional flute masterclass opportunities with Renee Siebert, Andrea Oliva, Elizabeth McNutt, and Rebecca Powell Garfield for the May 15-17, 2008 Flute Festival, please consult our website: www.texasflutesociety.org

Repertoire:

Preliminary (recorded) Round:

Please record in stated order.

- Sigfrid Karg-Elert - Caprice #14 Op. 107
- C.P.E. Bach - Poco Adagio movement from Sonata in A Minor for Solo Flute

Applicants must submit an unedited recording of the selections on a CD. There must be NO identification on the recording or box.

Recordings will be coded and sent to a judging committee.

Recording deadline: Postmarked by February 15, 2008.

Semi-final and Final Rounds (REQUIRED PIECE for both rounds):

Paul Taffanel - Andante Pastorale et Scherzettino.

Flutists selected from the preliminary round will prepare a 25-minute program of their own choosing (including the Taffanel) which reflects a wide variety of styles and periods. This may include single movements of works, sonatas, concerti, and unaccompanied pieces. It is not necessary to perform all movements of a single work but any individual movement of a work must be performed in its entirety. Cuts may be made in accompaniment and repeats may be deleted.

The Semi-final Round will be 15 minutes of the performer's choosing, excerpted from the 25-minute program, and must include the Taffanel.

The Final Round will be the 25-minute program including the Taffanel.

Contest Regulations

Application fee is \$40.00. This fee is non-refundable.

Preliminary round recordings must be unedited.

Entrants are advised that the recording quality may effect results of the preliminary round. No recordings will be returned. Semi-finalists will be notified by April 1, 2008.

Semi-finalists & finalists are responsible for the accompanist's fee.

Semi-finalists & finalists are responsible for their own travel arrangements and expenses.

All performances are open to the public.

All judges' decisions are final.

Flutists selected from the preliminary round must be prepared to submit their entire 25-minute program for the Semi-final/Final Rounds by April 15, 2008.

For more information, contact Pam Adams by email at padamsflute@yahoo.com or by phone at 817-236-5687.

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

This competition is generously sponsored by

Brio Flutes by Gemstone.

Application Form

Name _____

Address _____

City _____

State _____ ZIP _____

Email _____

Phone _____

Alt. Phone _____

Please mail application form, CD recording, and \$40 application fee to:

The Myrna W. Brown Artist Competition

c/o Pam Adams

7816 Fairwood Ct.

Fort Worth, TX 76179

padamsflute@yahoo.com

Make checks payable to the Texas Flute Society.

Entries must be postmarked by February 15, 2008.

Texas Flute society 31st annual Texas Flute Festival

Masterclass Competitions May 15-17, 2008 Denton, TX

Procedures and Deadlines

*****Recording Deadline*****
Postmarked by March 1, 2008

- Applicants will submit a recording on a CD.
 - There must be NO personal identification on the recording or box. Recordings will be coded and sent to a judging committee.
 - Label the recording with included repertoire.
 - If applying for more than one class, please send separate recordings.
 - Please do not send recordings by certified mail.
 - No recordings will be returned.
 - Works written for flute and accompaniment must be recorded using both instruments.
 - Performers who wish to play for a specialist on Friday or Saturday at the Festival must apply separately.
 - All performers must be members of the Texas Flute Society. Please enclose a statement that the applicant has paid his/her dues or include dues payment.
 Dues:
 - Pre-college & Undergraduate: \$10
 - Adult & Graduate students: \$25
 - Sustaining Member: \$35
 - Life Members: \$500
- Application fee of \$25 may be combined with dues in one check and enclosed with the recording.
- Selected performers will be notified by late April.

Masterclass Competitions

Orchestral Repertoire
 Renee Siebert

Extended Technique Solo Repertoire
 Elizabeth McNutt

High School Solo
 Andrea Oliva

Junior High School Solo
 Rebecca Powell Garfield

The Masterclasses will be held on Friday or Saturday,
 May 16-17, 2008.
 University of North Texas
 Denton, TX

Repertoire required:

Junior High & Senior High School
 Any flute solo of your choice

Extended Technique Masterclass
 One solo of your choice

Orchestral Repertoire Masterclass
 Any three excerpts of your choice

Masterclass Application Form

Name _____
 Address _____
 City _____
 State _____ ZIP _____
 Phone _____
 E-mail _____
 Name and composer of piece:

 Teacher _____

I am applying for:

- Junior High School (Grade 8 & below)
- Senior High School (Grades 9-12)
- Extended Technique Repertoire (no age limit)
- Orchestral Repertoire (no age limit)

Mail application form, CD, and
 \$25 application fee for each class to:
 2008 TFS Masterclass Competition
 C/O Dr. Pamela Youngblood
 2416 Green Oaks
 Denton, TX 76209

*Please make checks payable to Texas Flute Society

**Entries must be postmarked by March 1, 2008

The Texas Flute Society Presents a Lifetime Achievement Award to Claire Johnson

Claire Gruneis Johnson was born on August 7, 1930 in New Haven, Connecticut. The New York Times headline read “Depression Deepens, 2 Million People Unemployed.” But worse than that, Claire was the third daughter born to German immigrants, Emma und Emil Gruneis. However, Claire was not aware of the great depression or that she was a girl.

Claire’s early music studies, along with her sisters', were at the Neighborhood House Music School. She started flute when she was eleven years old. (At this time she knew she was a girl.) She and her sisters were known as the Gruneis Trio and were mentioned in the book, *They who Speak in Music*, a history of the Neighborhood House Music School.

After completing high school, where she won all the usual music awards, Claire entered the Julliard School of Music where she studied with Arthur Lora, then principle of the New York Philharmonic Orchestra. Claire met and married a young tenor, who upon graduation joined the Navy.

Claire reaffirmed her femininity and creativity by producing four children. Life eventually took the family to Texas where she gave birth to her fifth child. Not the stay-at-home type mom and needing to escape back into her profession, she resumed her pedagogical career. Mrs. Johnson contacted Eddie Green, re-remembered all her musical information and resumed her career at Lake Highlands.

Eugene Bonelli, Dean of Fine Arts at SMU invited her to teach and she taught at SMU for thirty-two years. She also taught at East Texas State University. Active in the flute community, Mrs. Johnson lectured at NFA, TBA and TMEA. She founded the Texas Flute Festival, the Myrna Brown Competition and Froot Fire, a weeklong flute camp for Jr. High and High School students.

At the age of sixty-five, Mrs. Johnson joined the faculty at the University of Houston. She finally retired from university teaching in 2000 and maintains a private studio in Richardson. Mrs. Johnson also retains connections with the Richardson Independent School District.

Thank you, Claire, for the hours of compassionate listening and counsel, laying the foundation for my entire professional musical life, helping me find a safe place for emotional expression and health through the flute and demonstrating personal resilience in adversity yet always sharing affirmation of others in abundance. ~ Pam Holland Adams

I am so thankful for the inspiration and guidance that she provides to me daily and I am so excited that she is being honored today by those who have meant so much to her and helped to build the “Claire Johnson=amazing flute student” legacy. Thank you, Claire, and I love you very much! ~ Kristin Barker Hames

Thank you for being such a wonderful teacher, mentor and friend, and may God richly bless you! ~ With much love, Janet Houston van Graas

In my experience, you, Claire, brought out the best in every student, regardless of their inherent or acquired skill levels. You treated us all with respect and kindness. ~ Paula Holland Rieker

You, your lessons, our many long conversations and the so-many things I’ve learned from you were a big part of what made playing the flute have such a great impact on my life. ~ Saar

You truly bring something indescribable and unique to the entire learning experience. You are a role model and an inspiration. ~ Tamara Drury

Thank you for all the confidence you instilled in me. ~ Jay Pendley

Ms. Johnson has inspired me in many ways. She not only challenges me musically, but she challenges me to become a better person. ~ Caitlin Miller

For one evening a month, Claire provides the venue for us to sit and listen to wonderful music... one of the small pleasures in life that really mean so very much. ~ Bill Gross

She has always been dedicated to improving the level of flute playing and flute teaching and I think anyone who knows her would agree that her efforts have reaped a huge leap forward for all players and teachers in north Texas. ~ Jenifer McKenzie

You have given so much to the flute community. While Texas has benefited the most from your teaching, your students have spread all over the country bringing your influence with them. ~ Shari Howard

Claire, you are a fairy-godmother to us all, waving your magic wand and showing us the beauty we can see with our eyes, understand with our mind, hear with our ears and feel in our hearts. ~ Terri Austin

Claire is a wonderful teacher and an incredible person. The world is a more beautiful place because of her. ~ Gabriel Sanchez

You have integrity, intelligence and passion. You have passion to support your students and your beliefs. You are an amazing person. ~ Sophia Tsai

I cannot imagine there is anyone more deserving of this inaugural award! ~ Bob Brandenberger

Thanks for making me feel like no matter what else happened, I was somehow different AND special. YOU are special indeed. ~ Karen Schoffstoll Cadis

Claire is one of the most loving and open-minded people I have ever met. She has a big heart and is one of my favorite people! I feel very lucky to call her a mentor and a friend! ~ Christine Cleary

Claire is a wonderful and talented flute teacher, a friend to many, a good listener, a kind lady, a talented flutist, a good facilitator with grand ideas, a motivator, an open-minded person, a spiritual person, a mentor to many, a mom and grandmother, a place to stay and a hostess with the mostest! ~ Deana

Claire, in my eyes, is the synonym of the word Guru. The definitions in today's dictionaries refer to a guru as a spiritual or gifted teacher. Claire is much more than that. The following definition is the one I refer to when I think of Claire Johnson. *A Guru is an enlightened being, empowered to convey awakening or higher consciousness to others who are worthy.* ~ Tye Ann Payne

Claire's whole-person approach to her teaching always revolved around tone production: color, variety, texture, metaphor and expression. ~ Peggy Romeo

Mrs. Johnson is one of the best teachers I have ever had... in any subject, anywhere. ~ Elaine Landgren Shasteen

Claire has a wonderful way of drawing the best out of her students, enlarging their creativity and musical expression, while refining and molding their natural talents. ~ Wesley Beal

You are very wise and always have answers to my questions. ~ Blake Fletcher

She has a way of feeding every young mind and heart with confidence, love for music and respect for themselves. You cannot possibly give Claire a Lifetime Achievement Award for teaching, or music, you must simply give it for being the best of all possible people in any category she chooses to be in. ~ Gigi Mitchell-Velasco

She is an amazing woman who has spent countless hours developing outstanding musicians' minds, souls and talents. Her creative imagination has been a source of inspiration for so many. ~ Patti Grubbs

You are an inspiration to us all! ~ Chris Potter

Claire Johnson is a wonderful person and a dedicated, fantastic teacher! Congratulations on this well-deserved award. ~ Katherine Kemler

You have inspired me to learn more about music and try to enjoy it as much as you do. I love you and thanks! ~ Kaitlyn Fletcher

Your life's work is making a lovely difference. ~ Kat Huffman

Your contributions to the flute community have been profound, and so many of us have been touched and enriched by you in many, many wonderful ways. Love, Marilyn

What a family... What a legacy you have created, or has been created through your faithful use of your gifts! Because you have been faithful to your gifts and to us your students, we are ALL better for it! Thank you and bless you! ~ Ellen Pendergrass Dittman

You have chosen to sing through life and to surround yourself with beauty and then, to plant it in each of us and watch it grow. ~ Susan Reath Coad

Claire, my dear friend, our students have been so lucky to have been taught music, philosophy, an instrument, and how to be a good person. My sincere congratulations and deepest love are sent to you, my heroine. ~ Eddie Green

I learned from Claire to grow your studio as a garden. Take loving care of each plant and in the end it will provide bounty that will nourish you for years to come. For me and countless others Claire has been an enormous inspiration. She not only teaches her students how to become better musicians but also how to become better people. In a word, Claire is LOVE. ~ Kimberly Clark

Claire teaches the whole person, not just the flute, and I will be eternally grateful for the example she has set for me, the confidence she has in me, her willingness to listen to me no matter what I talked about, her generosity and her strength. ~ Kara Kirkendoll Welch

You focused on strengths and possibilities rather than on limitations and difficulties to push me beyond my perceived capabilities. Thank you for maintaining a positive vision for me, and the countless other students you've had over the years. You're incredible! ~ Susan Kleinhenz

I always looked forward to my lessons because I knew that you would comfort me on the bad days and empower me on the good ones. I can only hope that I might have a fraction of the influence on my students' lives that you have had on mine. Thank you for changing my life! ~ Amy Taylor

You have such a wonderful, generous spirit and have touched us all with your love of music. You always knew everyone needs music in their lives somehow... as performers, as teachers, as listeners, even just as nourishment to the soul. ~ Judy Pierce

Claire
Clear, complete, colorful,
Courageous, compelling, constructive, consoling,
Considerate coach. Contemplates, clarifies, caresses.
Capable, candid, calm, clever, concise, compassionate, committed, comprehensive.
Charitable, comforting companion.
Contagious commitment.
Confident confidant.
Classy classic.
Claire
by Rita Almond

On May 19th, 2007, the Texas Flute Society presented its first ever "Lifetime Achievement Award" to Claire Johnson, a woman loved and cherished by so many of us in the flute community. The comments above were printed in a brochure handed out to the audience at the noon concert. Claire received a book filled with letters of appreciation from her friends, family, students and colleagues. She also received a glass plaque as a souvenir of her award.

- Terri Austin

Why did you choose to play the flute? It was the summer before the 5th grade. We were sitting on the front lawn, and a girl down the street let me hold her flute. It was completely awkward, and I could not do the left hand at all. I can't remember even getting to the blowing stage. When they had the meeting before school to select band members, I picked flute.

Tell us about any musical influence in your family. There were no real musicians in my family, not even my extended family. I was the youngest of five kids, and my brother Larry and I were the only ones to join the band. Larry played French Horn at the time.

What brand of flute/piccolo do you play? I play a 14k gold Brannen-Cooper with silver mechanism and lip plate. The lip plate was replaced soon after with a Jack Moore gold one, but after ten years, changed back to a Brannen silver. Every so often I go to the Brannen factory in Woburn, MA and spend the day playing all of their headjoints in their recital hall. At the end of the day, I always choose mine.

Tell us about your first flute. My first flute was a silver-plated Gemeinhardt, closed hole. After I got serious in or about the ninth grade, my parents bought me a Sterling silver Gemeinhardt, also closed hole. This flute gets the best sound and is in perfect condition, thanks to my brother Larry, who cleverly stole the flute from me and won't give it back!

Tell us about where you studied flute and the teachers you studied under.

Unlike today's young players, I did not have a real flute teacher until I entered college. I took occasional lessons with my band director (saxophone player). When I played at high school regional and all-state conferences, I was often first chair, and my director would take me to the hotel rooms of the conference conductors to take a lesson. My first memorable professional teacher was William T. Gower, a well-known flutist/oboist/conductor from the University of Southern Mississippi. Later teachers included Eugene Steinquist (NE La. Univ.), Sharon Lebsack (Univ. of Southern MS), Jeannie Larson and Harvey Boatright (DSO), George Morey and Judy Mendenhall (graduate work at NTSU/UNT), Albert Tipton (Aspen Music School), Julius Baker (Juilliard, privately), Harold Bennett (privately in NYC), Alain Marion (Nice, France - Academie d'ete), Geoffrey Gilbert (privately), Michel Debost (masterclasses), and Marcel Moysé (masterclasses)

Where are you currently playing or teaching? Why? Most of my playing is now as a freelancer where there is opportunity. During my stay in Dallas this past year, I contracted and played with the principal players of the DSO and Dallas Opera. It was a recording of *The Old Maid and the Thief* by Gian Carlo Menotti. While there, I taught a few adult students (thank you, Debbie Baron), and I teach a few adult students in NYC from time to time. I left college teaching several years ago. It was special after moving to NYC to teach the 9-year old son of Jane Pauley (NBC) and Garry Trudeau (*Doonesbury*). I taught Tom for three full years, in my apartment, and later at their home. Considering his environment, the people he met, his travels, it was no wonder he was an exceptional child with an extraordinary vocabulary. He was also very kind, as are his parents.

What are your plans/goals for the future? Not really sure. To be truthful, I don't think I've ever been sure about my goals. I'll play at the convention in Albuquerque on a Tribute to Katherine Hoover concert. I'll continue to find recital/master class opportunities with friends at universities and such, maybe do a cruise tour again with my pianist from Munich (the Tribute CD). I also hope to record *Voyage II* (or *Return Voyage*) in the near future. There is a plan to continue the Menotti recordings, creating an anthology of his works. This could keep me busy playing and contracting for several years. Most of you know by now that I have a second career as a software curricula developer/e-learning specialist for international law firms, which gives my life an interesting balance. My goal when I moved back to NY in April of this year was/is to simply enjoy life - slow down, smell the roses and such.

What is the best advice you have to offer the rest of our Texas flute community? Stay connected. Be friendly to one another, as we're one great big family. Each person's success leads to opportunities for others. I'm finding with the advent of YouTube on the internet, flute playing is becoming fun again, all over the world. I am amazed at some of the 5-8 year-olds who do these amazing things - and LOVE doing it. We should all find this love for playing again.

Who is your favorite composer? Wow... this puts me on the spot, as many of my best friends are composers. Obviously, I love Gian Carlo Menotti's music. Before I worked with him in Scotland and Italy, I'd never heard his music. Now, especially after the recent recording project, I cannot say enough about his style of writing. He uses the orchestra as characters within his operas and he is so clever and witty. Please buy this when it's released this summer. Menotti was said to be the greatest opera composer since Puccini. I can't argue this. I have to say, too, that my all-time favorite piece of music EVER, since I was in college is Samuel Barber's *Adagio for Strings*. For many years I would give recordings of this to my unenlightened friends to introduce them to classical music. This music wraps itself around you like a musical blanket, taking full charge of your emotions. I think it's impossible not to like it. And oddly coincidental is the fact that Barber and Menotti were life partners, since meeting at age 16 at the Curtis Institute of Music, and today I list them here as two favorite composers. I must also mention Mozart, especially his slow movements. He says so much with so little. Listen to the *Flute/Harp Concerto*, second movement and tell me it's not surreal. As you can see, I cannot list a favorite composer, there are too many. Flute-wise, I have always been a fan of Katherine Hoover's music; Kokopeli has sort of become my signature piece, just like we all have our signature interpretation of *Syrinx*. Katherine is my friend, and I often test out her new works with her in her home. I also enjoy all of the French Romantic composers of flute music, and I love the Rachmaninoff piano concertos - his music takes hold of my heart and squeezes it until it actually hurts. And finally, I have always been taken with ethnic and folk music from around the world. My *Voyage CD* has lots of it.

What is in your CD player now? Menotti's *The Old Maid and the Thief*.

What is your favorite piece to play from the flute repertoire? This changes with my mood, it's often *Syrinx* or *Kokopeli*, but currently it's the Poulenc *Sonata*.

What is your favorite recording? Why mine, of course! I am frequently drawn to a CD called *American Adagios* on the Telarc label. Carol Wincenc plays the Anhran from Christopher Rouse's *Concerto like a prayer*. The disc also has the Barber *Adagio for Strings*, the *Andante* from his *Violin Concerto* (which, by the way, was played at John Kennedy Jr.'s burial at sea), Thomas Ganning's *Fantasy on a Hymn* by Justin Morgan, and Alan Hovhaness's *Alleluia and Fugue for String Orchestra*. I don't have a car in NY, but in Texas I will drive with this playing quite loud. It's safer than talking on a cell phone...

What time did you go to bed last night? 11 pm

Which musicians have most influenced your playing? It's funny, because I've had some really great teachers, but I would have to credit Judy Mendenhall for taking the cotton balls out of my ears. Judy taught at UNT (then NTSU) for one year, at a pivotal time in my studies. Through her I worked a bit with Marcel Moysé and my playing took off in a completely new direction. I've never looked back.

To date, what has been the highlight of your flute career? Performing with the *Attaca String Quartet* at the *Festival of Two Worlds* in Spoleto, Italy in 2005, and working alongside the *Festival* founder Gian Carlo Menotti. This was meaningful on many, many levels.

What qualities do you think are most essential to musical excellence? First, passion for music. Jane Fonda was once asked by an audience member what was most essential to being a good actor. Without hesitation, she said acting had to be in your gut, a yearning so natural you almost have no choice but to pursue it. I would give the same advice to a musician. Add talent, intelligence, attention to detail, dedication, perseverance, high standards in character/performance, placing importance more on the music than your ego.

Through the years, what is the most valuable lesson that the flute has taught you? Perfection is only a goal - an unreachable, but honorable, goal.

What color is your toothbrush? A white SonicCare with a blue insert-when clean..

What is your dream vacation? Ocean, sand, trees, timelessness, friends.

What was the last book you read? *A Thousand Splendid Suns* by Khaled Hosseini, the author of another phenomenal book, *Kite Runner*.

What is the first thing you think of when you wake up in the morning? Grabbing my glasses and finding the bathroom.

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 mankind: peace. For me: good health and a sense of certainty that I'm on the right path in all things, and friends. (That's four, oops. My genie was generous.)

Lessons to be learned from All-State try-outs

By Alison Young

As a flute teacher in Houston, I sometimes had students studying with me who played nothing all fall semester but the three All-State try-outs etudes. Of course, if they made the region cut and were hoping to get into All-State, they sometimes continued their work well into the Christmas season, sometimes not giving my ears a break until after we crossed into the new year.

All-State is so important to the band students in Texas that I found it difficult to dissuade them from spending every moment of their flute-face time on these pieces, often times the most difficult music they would ever encounter.

What I must mention, however, is that although I had chosen the études one year myself, given classes and clinics, found numerous tricks and tips to give my young students to improve their playing, I had not served on a judging committee until just a few years ago.

What a shock that was! The sheer numbers of players is astonishing. The only way to be sure each and every student is given a fair hearing is to line them up five at a time and have them essentially play back-to-back. A twenty-second warm-up and one starting note is all offered to help the struggling flutist keep his composure and shore up for the task at hand.

Here are a couple things I have learned from being a judge in this contest-of-wills.

It is nearly impossible for the judges to make a truly accurate ranking of each and every flutist. We operate on instinct – what grabs us – to award higher or lower points. So this means that you must distinguish yourself as much as possible.

1. Exaggerate dynamics and show the musical phrase. This shows the judge that you have some concept of what the piece is saying. Surprisingly, there are very few competitors who make any colorings and shadings at all.
2. Play slightly under tempo. You will be nervous, you will be shaky – even the judges feel the intensity in the room. Playing fast is risky at best, but can also become the sole focus of your energy as opposed to making beautiful music.
3. Take your time. The atmosphere of all-state tryouts might make you feel rushed and anxious. You have a moment to collect yourself right before you play, so take this time – it is yours to take! The judges are writing, scribbling, and adding up points and won't mind a slight pause.
4. Practice before the auditions in the driest room you can find – maybe a carpeted classroom. I have never heard an All-State audition held in a nice, live, concert hall. They always seem to be held in cramped rooms with maps or similar sound-soaking materials on the walls. You may be thrown off the first time you hear your sound and become distracted. Remember, everyone is playing under the same circumstances.
5. Pay no attention to those who play better or worse than you. The judges are desperate to hear someone play beautifully and accurately. Focus on what you have to offer and present it to us. It is a wonderful gift to receive.
6. By-all-means try to keep your perspective. The Texas Music Educators Association provides five judges to listen to you play. These are five judges with totally different backgrounds and prejudices. What is important to one – say, accurate technique – may far outweigh a lovely sound or phrasing. The judges' tallies are averaged with the highest and lowest thrown out. I have seen my firsts moved down to third and my fifths moved up to second, etc. Making the top ten might be an accurate measure of your success, but the difference between up and down a few chairs is usually negligible.

Your all-state audition is a great lesson for life. Public speaking, presentations, and applying for jobs will all feel like a breeze compared with these few moments to “show what you're made of” at all-state. Bring a good book, stay calm, eat some bananas (for the calming nutrients) and try to have a good time!

Ms. Young has performed as Principal Flute with the Atlanta, Memphis, and Toledo Symphonies and as Principal Solo Flutist of the Houston Ballet Orchestra, a position she held for eleven years. Ms. Young maintains a studio of private students in Houston and is a highly sought after master class clinician and private teacher. Please visit her website: <http://www.alisonflute.com>

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TFS Area All-Region Masterclasses

Dallas:

October 20th

12:30pm – 2:30pm

Highland Park High School (band hall)

Denton:

November 11th

4:00pm – 5:30pm

Lewisville High School (band hall)

Fort Worth and Mid-Cities:

No information yet. Please visit

www.texasflutesociety.org for updated dates and times.

Arlington:

November 6th

6:30 - 8:00 pm

Martin High School (band hall)



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A Look at All-Region Music

In the next few pages, Claire Johnson and Cami Jerez have given insight into some of the All-Region pieces.

Caprice in A flat Major

Caprice in A flat Major, composed by Karg-Elert in the very early 20th century, is a charming, lyrical, musically accessible etude. A Caprice, from the word capricious, is funny, tricky, mischievous and delightful. Sooo... I thought I would be capricious, and rather than a serious analysis, I would set words to the fast, funny, floatie piece. See if you can match the words to the music. Measure 6 is pretty tricky.

Funfully and floatfully yours,

Claire Johnson

Measure 1

I am very happy
You are very happy
We are very happy
They are very happy

Measure 2

Running silly climbing
Running silly climbing
Running silly falling
Running silly falling

Measure 3

I am very happy
You are very happy
We are very happy
They are having fun

Measure 4

Funny falling funny falling
Falling funny falling funny
Down the scale
And up again

Measure 5

I am very happy
You are happy too
We are very happy
They are happy too

Measure 6

Major chords all out of order
Mixing meter makes me dizzy
He – mi – o – las
Drive me crazy

Measure 7

I am very happy
You are very happy
We are very happy
They are very happy

Measure 8

Wow – Major chords are fun
Major chords are fun
Major chords are fun
Major chords are

Measure 9

Funny now let's run and
Climb and run and climb and
Funny major run and climb and
Run and climb and

Measure 10

Funny major run and
Climb and run and climb and
Funny major run and
Climb and run and climb and

Measure 11

Nature's Chord is very
Pretty, Nature's Chord is
Very pretty, very pretty
I am happy...

Measure 12

Now.
On to E flat major
Then to G flat major
Now it's fun F major
Back to

Measure 13

Funny fast and crazy
Crazy fast and funny
Funny fast and crazy
Crazy fast and funny

Measure 14

Fingers fast and floaty
Fingers fast and floaty
Fast and floaty fingers
Fast and floaty fingers

Measure 15

Climbing ever higher
Climbing getting dizzy
I am very happy
You are very happy

Measure 16

We are very happy
They are very happy
I am really happy
Really happy cuz I'm

Measure 17

DONE.

“Byte-Size” G minor

Cami Jerez

We live in a wonderful age of technology in which we have all become accustomed to receiving information in “byte-size” portions. Just watch any high school student communicate via text messaging and you will observe a whole new language designed for quick response dialogue. Just as a computer processes many bytes of information to complete advanced tasks, it can be most helpful to learn and perfect Boehm’s G minor etude in “byte-size” portions. Following are nine “bytes” of information to make learning and perfecting the G minor etude an easier process.

#1: The piece opens with a building of the G harmonic minor scale flowing into a short, chromatic passage (m. 5-6) that leads into a series of chord changes. Make note that measures 13-16 are repeats of measures 9-12 so care should be given to make a dynamic contrast between these two phrases.

#2: Beginning with measure 17, Boehm spends a brief moment in the key of Bb major with a rising tonic triad (Bb-D-F) and then a falling Bb scale. Measures 25-28 take the piece away from Bb major with a playful fully diminished chord arpeggio (E-G-Bb-Db).

#3: The next sequence of chord changes (m. 29-37) can be viewed as climbing a mountain. Measures 29-32 of the mountain climb seem uneasy as the etude alternates between major and minor tonalities. Confidence builds quickly, though, as the chord changes rise to the climax at measure 37. Note the pedal tone F throughout measures 29-37 which can be used as a springboard to the constant crescendo that build to measure 37 to contrast the downward falling scale of measures 38-40.

#4: Measures 41-48 somewhat mimic the opening measures of the etude in structure of the notes. Again, notice the descending chromatic scale (m. 43-44) and the exact repetition of measures 41-44 and 45-48.

#5: The next “byte” begins at measure 49. Lean slightly onto the first note of measures 49-52 as it is the most important during this sequence of chord changes. Notice that measures 53-54 and 55-56 only differ in the register played as the piece returns to the familiar sounds of the beginning.

#6: Our sixth “byte” seems completely out of place with its slurred format. The tongue is given a brief respite as the fingers glide up and down a G minor triad (G-Bb-D) and C minor triad (C-Eb-G). Use this opportunity to show flowing changes between registers, taking care not to let the tonguing of each slur interrupt the continuity of the line. A great image is to picture waves rolling in to the beach and back out to sea.

#7: The same fully diminished chord from measures 25-28 (E-G-Bb-Db) returns in measures 77-84---this time using C# instead of Db. This chord is written as a “normal” up and down arpeggio and then as a cascading arpeggio that leads to the key change at measure 85.

#8: It is at the key change (m. 85) that the eyes recognize the note structure found in the opening eight measures. The ear, though, is in slight shock as B-natural and E-natural replace the familiar sound of Bb and Eb from the beginning.

#9: The etude concludes (m. 96-108) with what is expected to be a tumultuous build to the end, all the while flirting with the G major triad (G-B-D). However, the build up to the last note is anti-climatic as the sound dissipates instead of making a crescendo. Slightly emphasize the first three notes of measures 96-100 as the three remaining notes always form the G major triad. Take care to keep the sound full in the low register (m. 101-105) even through the diminuendo to the high G.

#10: Take time to practice all three forms of the G minor scale as well as the Bb major and G major scales. The articulation should be light but full of sound so using the syllables “tooh-cooh” will work well for this etude. Be sure that the fingers and tongue play together while always focusing on making the best possible sound.

“Strawberry Wine, Lemonade, and C# minor”

Cami Jerez

The C# minor etude is a beautiful piece, although, it can prove to be rhythmically treacherous if careful attention is not given to the variations in eighth-notes, triplets, and sixteenth-note beats. However, the act of performing these rhythms can often be difficult. While most players can easily assign “1+” or “1 te” and “1 la li” or “triplet” and “le+a” or “1 ti te ta” to the various beats, playing the rhythms is another story. Consider this, what if every (triplet) represented the word “lemonade” and every (eighth-sixteenth) represented the word “strawberry” and then a story was built around these words---like this: “Please (quarter) bring me (two eighths) strawberry (eighth/two sixteenths) wine (dotted quarter) [measures 1-2]. Suddenly, the rhythm flows naturally instead of labored since fingers and brain are not trying to “count” each beat. The story can be continued in this manner: “And (eighth) bring some (two eighths) lemonade (triplet) for each (two eighths) guest (dotted eighth) with (sixteenth) strawberry (eighth/two sixteenths) wine (dotted quarter) too (eighth) [measures 2-4].

By assigning particular words and phrases to the beats, the rhythms become playable with less thought---giving the player an opportunity for musical expression with rhythmic accuracy. Creating a story can help musical expression as well since the natural inflection of the voice when saying the story words is the same type of musical inflection needed. Here is an example of a story that could be written to the C# minor etude [measures 1-25]:

Please bring me strawberry wine, and bring some lemonade for each guest with strawberry wine, too.

Please bring me strawberry wine, and bring some lemonade, lemonade for each guest.

We can sit and drink our lemonade all night long, ‘til the dawn comes and breaks through the clouds and
darkness

Our lemonade will not completely get drunk and be gone for every guest must drink more lemonade that
night.

Please bring me strawberry wine and bring some lemonade for each guest with strawberry wine, too.

Please help me fill each glass with lemonade, lemonade, lemonade, lemonade for each guest.

Measure 26, “*un poco più mosso*” (a little more motion) picks up some speed as the fingers begin to maneuver through a short, 15-measure passage of sixteenth notes. Imagery can replace words since the rhythm is more stable---almost a continuous sixteenth note pattern. With each dip, twist, and turn of the phrases, the notes paint vivid images of dancing and twirling under the stars while laughing and drinking lemonade. The festivities of this moment come to a close as the rhythms slow and the register is lower to bring the etude to a tranquil, calm (*tranquillo*) return of the opening.

Summer Newsletter
Correction

Sandy Keys should have been included in
the list of teachers that had
Outstanding/Honors students.

THE BEGINNING OF THE YEAR By Patricia George

This past week was the first lesson of the fall for many of my students. I am sure that many of you have experienced the same type of week that I have had.

First we have the students who did something else all summer. They meant to practice but time just got away from them and oh my goodness, it is fall already! Then we have the occasional practicers who "played" some now and then, but never got around to truly "practicing." However, my favorite is the student (whom I do not know) who calls up and says that he needs a lesson right away because All-State tryouts are in just two weeks. And finally, we have the one who has been at marching band camp for the past few weeks and currently has the body alignment of a tin soldier.

Luckily for us, the remedy to all these scenarios is to teach a big dose of the basics. Where to start? Check the cork and be sure that it is in the correct place. If the cork is too loose, then in a pinch, a piece of pipe tape wrapped around the cork will keep it in place until it can be replaced. I also check the flute for leaks and make a list of what needs to be fixed.

Have the student play some octaves on the headjoint. I encourage the student to use vibrato when doing the octaves because the vibrato will help the student get more ring in his sound. Play the octaves on both sides of the headjoint: first with the headjoint pointing to the right and then to the left. If you stop the end of the headjoint with the palm of the hand, it is possible to get three pitches.

Slur up and down these pitches. Repeat on the other side of the headjoint. A very inexpensive pinwheel, held in front of the student as he is playing octaves, should be spinning all the time. If the pinwheel is still, then the student needs to be reminded to increase the air speed. If the pinwheel sputters, then even air is the solution. The student's head should balance on his spine. The head should be positioned at the bottom of a small nod.

When the student puts the entire flute together, remind the student that most flutes are designed to be pulled out about one-quarter of an inch. Have a ruler at hand so that student will see exactly where one-quarter of an inch is. Most students do not have an accurate map of the distance of one-quarter of an inch.

Discuss how the flute should be aligned. There are several philosophies about this and it is your decision as a flutist/teacher which you prefer. The most important thing though is for the embouchure hole to be played horizontally to the floor so that the air stream splits (actually a vibrating split) on the opposite edge of the embouchure hole at a 90 degree angle. If the blowing edge is turned in, the sound will not incorporate enough higher partials and the octaves will be flat.

A good review of how to stand is important. For immediate success, say: "stand as if you are going to serve a volley ball." The left foot is in front and the right foot is in back. Have the student move from the back foot to the front foot. This

eurhythmic movement will help the student relax and as they begin to play to remember to play on the exhale. Remind the student that when playing, the jaw and the arms should hang. Hang the jaw, hang the arms---excellent advice.

The first note I have the student play is the D in the second octave. I decided if I begin every lesson with this note, then the student should remember that the first finger needs to be up. I have the student play this note with six vibrato pulsations to a second for four to eight counts because this gets the vibrato flowing right away. This vibrato speed is on the quick side so the student can not get the vibrato cycle too wide.

Next I have the student play the first three harmonic partials starting on low D. Tongue each partial. Some teachers have the students slur harmonics, but I think it is more difficult for most to pick these notes out of the air with a good attack. If you want to read more about this concept, check the Henri Altes Complete Method.

I do not have the student begin the harmonic exercise on low B, C, or C# because this puts the right hand pinkie out of the position of function. Notice that Taffanel in his famous 17 Big Daily Exercises begins No. 1 on a low D, not a low C. Some teachers have the students play more than three partials. I prefer to stop on partial No. 3 because this is the partial where we will set the lips to play with a vibrant tone. Continue on the harmonic exercise, from D1 to C#2. The first note may be called the fundamental or partial No. 1.

"Run the G" is one of the best exercises that Michel Debost and I have ever figured out. First of all, it gets the flute into the flute chin, it spreads the lip fat out evenly across the lip plate, it gets the end of the flute equal to or in front of the nose, and it helps the embouchure remember how to navigate the upper octave notes. To "Run the G", place the right hand on the barrel (the name plate). Do not touch the headjoint because this will dampen the sound. Start in the second octave G2, A2, B2, C3 and then repeat the fingering sequence overblowing the G to a D3, the A to an E3, the B to an F# 3 and the C to a G3. Once the student has mastered this one handed scale; have the student repeat the scale up and down many times in one blow. I sometimes have students play counted vibrato on each note because practicing vibrato on harmonics is a winner.

As I close, I do want you to know that I do have some special students in my studio. Those are the ones that attended music festivals in the summer, practiced many hours a day, and actually improved over the summer. It is for those students that I am thankful.

Patricia George is the Flute Professor at Brigham Young University - Idaho and the Sewanee Summer Music Festival. She is a Consulting Editor of Flute Talk magazine and writes the monthly column "The Teacher's Studio." She especially enjoys teaching her "FLUTE SPAS" around the US for flute clubs and universities. She graduated from Tascosa High School in Amarillo, Texas and received the BM, MM and Performer's Certificate in Flute from the Eastman School of Music. She studied with Frances Blaisdell, Joseph Mariano, William Kincaid and Julius Baker. She is married to American composer Thom Ritter George and is the mother of three musical children. She has served on the board of the National Flute Association as Secretary and is currently a member of the Advisory Board, the Review Board and a Monitor of the new web-based NFA Chat Forum.

James Herschel Fisher 1943-2007



The flute community lost a loyal flute enthusiast, and dear friend on August 14. Services were held on August 24 in Ferris, Texas.

Jim graduated from Adamson High School in 1961 and was an All State flutist. He went to UNT as an English major but continued his study of the flute with George Morey. After graduation, he received a Masters in Education from UT, and another Masters in Deaf Education from Galludet University. Jim was a teacher of the deaf and sign language interpreter for DISD for 20 years.

Jim was a man of many talents and the son of one of the city of Dallas' most famous architects, Herschel Fisher, who designed many of the major buildings in Dallas, including the Callier Learning Center for the Deaf, where Jim taught. Jim was in awe of his father's accomplishments but for those of us who knew him, Jim was an architect of human kindness.

Jim played in the Mesquite Symphony for 20 years and was principal flute for the last 7 years. After lung cancer struck him in 2003, he continued to play until January of 2007. The doctors felt that his flute playing had strengthened his lungs so much that he was able to live longer than most. He also played in Brookhaven Flute Choir, the Wesleyan Pipers Methodist Choir, piccolo in the Civil War Reenactment Band, and piccoloist in Northeast Texas Symphony.

He received his beautiful Altus bass flute in the mid 90s, and became enthralled with the music and timbre of the bass flute. He received an Outstanding Soloist award at the TFS festival in 93 for his bass flute performance.

This unique individual referred to his 1959 Haynes flute as "his other voice". He used his talents to help those who could not hear or experience the mystery of sound with his graceful signing. Jim was always ready to help a fellow flutist with loaning an instrument, music, or filling in for any performance without pay.

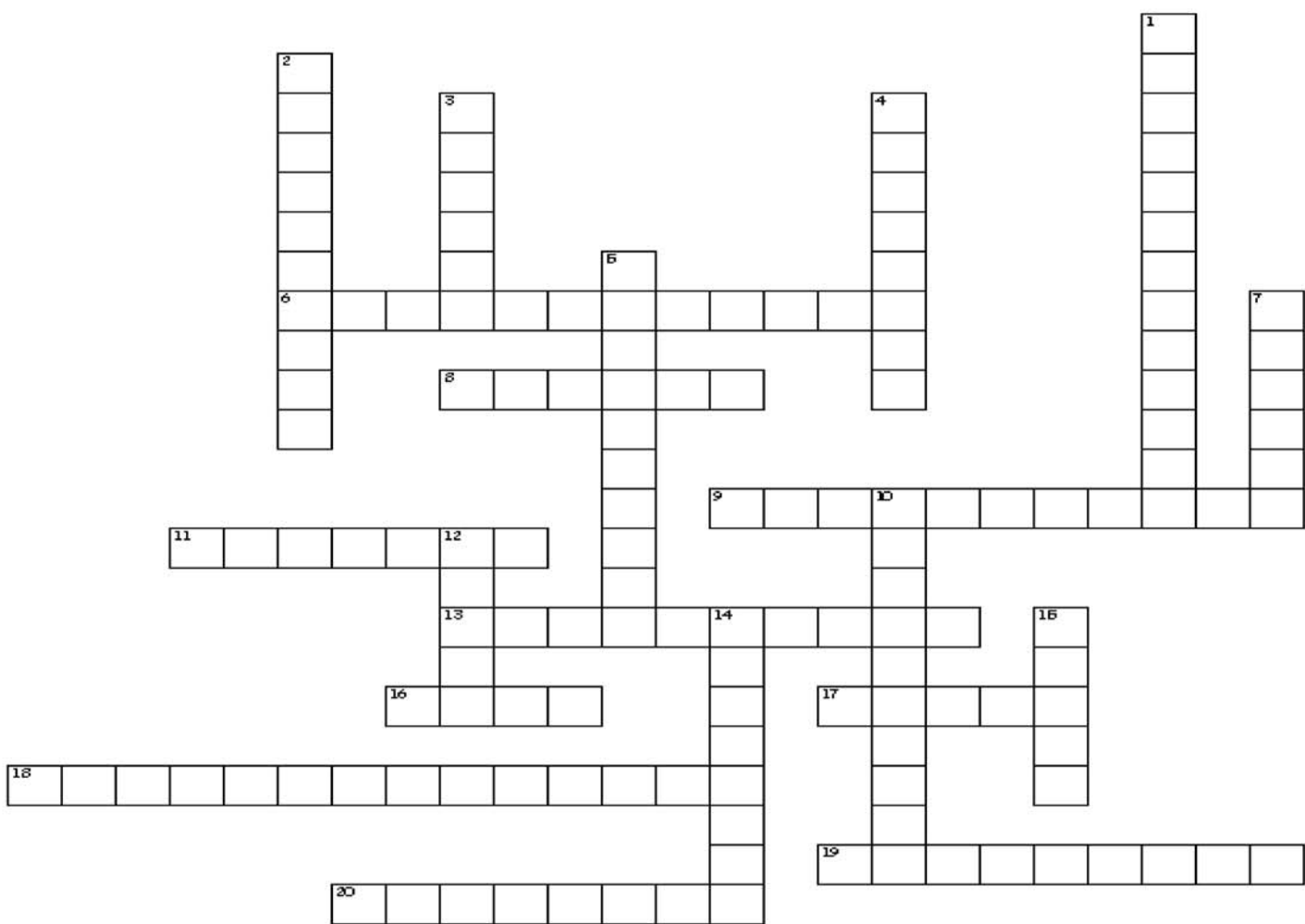
As my close personal friend, and "flute brother," he was my neighbor, fellow Methodist, and staunch supporter. Whenever we played together, it was his goal to make me sound good and to encourage me in every way. While working on my Masters Degree at TWU, he shared my final teaching recital on the Doppler brothers. We researched and translated old German papers and performed three of the major duos on that recital. He should have received part of my degree!

He has generously willed me his Altus bass flute, Haynes flute, and Zentner piccolo and all his music. I will be making these instruments available to TFS members if needed for flute choir work. The Haynes will be available to any serious student who wishes to use it, until he or she is able to purchase a professional flute. These flutes should be available by spring because some work is needed on them.

The memorial service given for Jim was a beautiful one with Woody Rowand, English Horn, playing "Going Home" from "New World" Symphony and a flute choir performing classical and religious works.

As members of our Flute Society age and pass away, it is important to remember those who may not have achieved outward fame, but in their own quiet ways have enriched the lives of so many others with love of the flute.

Mary Shinn



MUSICAL TERMS

Across

6. an ornament consisting of an auxiliary note falling to an adjacent note
8. ancient Greek name for panpipes
9. gradually getting faster
11. a regular rise and fall in the pitch of the note, used for expression
13. tuning
16. curved line grouping notes together
17. a progression of notes upwards and downwards in steps
18. tah kah tah kah tah kah
19. device used for sounding an adjustable number of beats per minute
20. beat boxing flute player on YouTube

Down

1. making up music as you play it
2. becoming slower
3. smooth and connected
4. detached
5. becoming gradually softer
7. note is to be sustained to its full written time value
10. the position of the lips to the mouth piece when playing a wind instrument
12. an ornament consisting of rapid alternation of two notes
14. broken chords
15. modern flute design system

Texas Flute Society Business Meeting

Dear TFS Members,

The next TFS business meeting is Saturday, November 10, 2007, 3:00 PM, at the home of Melissa Arthur, 3121 Woodbridge, Bedford, TX.

Phone: 817-571-1870, email: arthurs_4@sbcglobal.net.

We have an open door policy and welcome anyone who would like to attend. Currently the position of Festival Co-Chair Apprentice is open.

Please call Marilyn Arey 214-348-5047, 214-769-0644 or m.arey@sbcglobal.net if you have questions, would like more information, or need directions.

Thanks, Jennifer

For the last four years Jennifer Hunter has been the Texas Flute Society Newsletter editor, a job that has required meeting deadlines, interfacing with several TFS officers and members, a sense of artistic design, and a proficiency in the use of publishing software. She has done an outstanding job. Jennifer, as you step down from this position, all of us want you to know how much we appreciate your commitment and hard work. All the Best to You!!!



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ANSWER TO PUZZLE

Across

6. appoggiatura
8. Syrinx
9. accelerando
11. vibrato
13. intonation
16. slur
17. scale
18. double tonguing
19. metronome
20. Pattillo

Down

1. improvisation
2. ritardando
3. legato
4. staccato
5. diminuendo
7. tenuto
10. embouchure
12. trill
14. arpeggio
15. Boehm



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Gary Schocker

Flute Choir Music Commissioning

The Texas Flute Society, along with a consortium of other flute groups, is in the process of commissioning a flute choir piece by the widely acclaimed composer, Gary Schocker. Those of you who know his work realize how accessible and fun his music is to play. (See <http://garyschocker.com>)

Although Gary is the most prolific and published composer of flute music at this time, he has only written two pieces for Flute Choir. We believe that commissioning a work from him would expand the flute repertoire and bring something of value to the flute community for many years to come. Some of the other benefits to TFS could include receiving a pre-published original copy, the right to perform the work, and having our flute association name included in the credits under 'commissioned by' upon publication.

If you would like to be part of this exciting venture in a personal way, you may make a tax deductible donation specifically for this project. Just complete the form below. If everyone contributes \$15.00, we can easily reach our goal.

Detach here

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TFS Flute Choir Music Commissioning

_____ \$15.00 Donation

_____ Other Amount

Make checks payable to **Texas Flute Society**. On the memo line of your check include "Flute Choir Music Commissioning." Mail to:

Ellen Kaner, Treasurer
Texas Flute Society
5802 Tinsley Dr.
Arlington TX, 76017



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DVD Review

Karg-Elert 30 Caprices for Flute; A Study Guide with Amy Porter (DVD)

In this DVD, Amy Porter presents 30 instructional sessions on each of Karg-Elert's 30 caprices. The first part of each session is devoted to commentary on the etude. To make it easy to follow, the music being discussed is shown and highlighted on the screen. During the second part of the session, Amy performs the etude. The third section of the DVD is an historical commentary by Dr. Marie Herseth Kenote, associate professor of flute at the University of Michigan. This DVD is a great resource if you are teaching or preparing to perform these Etudes. For more information visit www.amyporter.com.

Reference with permission: Keith Pettway,
Flutist Quarterly Magazine, Winter 2007, pg. 72.