



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 _____

New Member Renewing Member

Information Change/Update

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
- \$15.00 Donation to Schocker Music Commissioning

\$ _____ 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 _____

Membership is effective
January 1, 2008 - December 31, 2008

Winter 2008
Letter from the President



Dear Flutists,

Happy New Year!!! I hope that all of you had a wonderful holiday and feel refreshed and renewed as we prepare for all the things TFS has planned for 2008. You will find the information about upcoming events in the following pages of this newsletter. We also invite you to check out our website: www.texasflutesociety.org for the most current information.

We are very fortunate, here in Texas, to have strong music programs in our schools and communities. We have an amazing number of very fine players and teachers that attest to this. As several of you have mentioned to me, this is not the case in many places.

Recent scientific research suggests that learning to play a musical instrument is of value to us throughout the life span. It has been shown to increase the spatial-reasoning skills in preschoolers and to improve cognitive ability in senior citizens. Musical training has also been shown to improve students' math and problem solving skills. (To read more about the benefits of music education, see the article, "Making the Case for Music Education" on page 7 in this newsletter.) So keep making music for the joy of it. It's good for us.

In acknowledgement of the inspiration, creativity, knowledge, talent, and fun our flute teachers have shared with us over the course of our 'flute lives,' the Texas Flute Society has designated February as TFS Flute Teachers' Appreciation Month. Please honor your teachers by sending a note, making a phone call, or any other way you would like. We will also celebrate with a reception for flute teachers in February. (See Page 4 of this newsletter for details.)

Happy fluting,

Marilyn Arey

Time to Renew Your Membership

Dues for the January 1 through December 3, 2008 membership year are due in January. To renew, please complete the membership form included in this newsletter and mail it with your payment to the address shown on the



form. Note that you also have the opportunity to contribute to the Gary Schocker Music Commissioning Fund using this same form. For those of you who received Outstanding Solo recognition at the 2007 Flute Festival, your dues will be waived since your free membership will be active until the end of 2008.

Larry Bailey, Membership Chairman

Upcoming Events...



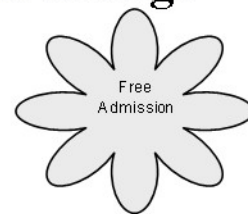
Winter 2007-08

Texas Flute Society **FLUTE SPA** with Patricia George

Saturday, January 26, 2008

Indian Springs Middle School

305 Bursey Rd. Keller, Texas 76248



Flute Spa for Kids (and those who teach them!)

9:00 am- 10:00 am

Headjoint activities - straws, plastic bags, post-it strips, pinwheels, vibrato and forward tonguing

Ringing D with movement

Run the G

Four Great Melodies (phrasing tips: contour, repeated notes, sigh figure and sequence)

Mini Flute Spa for Advanced High School – Adult

10:00 am - 12:30 pm

Octave Variations

Short Scales

Super Scale Routine with movement

Taffanel & Gaubert Routine with practice tips and ideas about movement and chunking

Some Ideas on Phrasing 2007 with a melody to dissect

Participants should bring: flute, music stand, Taffanel & Gaubert (if they have it), and a pencil for note taking

This program has been made possible through a grant from

Conn-Selmer, Inc.

Music & Arts Center is the participating

Conn-Selmer dealer.

A special thank you to David Puckett
for making this event possible.



Private Lessons with Patricia George will be available in the afternoon for a limited number of students. Contact Tara Richter (msclvr_10@hotmail.com) or (817) 605-0871 for more information about private lessons.

Patricia George is the Flute Professor at Brigham Young University - Idaho, the Sewanee Summer Music Festival and the American Band College. She is a Contributing Editor of Flute Talk magazine and writes the monthly column "The Teacher's Studio." She has served as Secretary and Secretary - Elect of the National Flute Association and is now Moderator of the NFA FORUM and a member of the Advisory Board of Directors and the Editorial Review Board. She travels across the US presenting her FLUTE SPA masterclasses for universities and flute clubs. She is a graduate of the Eastman School of Music (BM, MM, Performer's Certificate in Flute) and has studied with Frances Blaisdell, Joseph Mariano, William Kincaid and Julius Baker.

Teacher Appreciation – Flutists Reaching Out Reception

In recognition of the important role flute teachers play in our lives and community,
the Texas Flute Society will host a reception in their honor:

Date: Sunday, February 24, 2008

Time: 4:00 PM to 6:00 PM

Location: at the home of

Marilyn Arey

8050 Moss Meadows Dr.

Dallas, TX 75231

Please RSVP by Wednesday, February 20, 2008. All are invited.

214-769-0644

m.arey@sbcglobal.net

Please bring a used or new musical item... sheet music, metronome, tuner, instrument... to share with the music outreach of Emily Klophaus, who works diligently in taking instruments and music education supplies to the underprivileged in hard to reach places such as Cuba and Mexico.

There will be a drawing for a fabulous door prize.

Well Done!

Congratulations to flutist Sara Scramberg, student of Terri Sundberg (University of North Texas), who won the MTNA State Young Artist Woodwind Performance Competition at Sam Houston State College in November. Flutists winning Honorable Mention Awards were Kristin Carr, student of Mary Karen Clardy (University of North Texas), Shauna Hodgson, student of Lisa Garner Santa (Texas Tech University), and Carolyn Keyes, student of Elizabeth McNutt / Terri Sundberg (University of North Texas). In the Senior category, Gloria An was the winner, Jae Eun Yoon was the Alternate, and Sarah Cho received an Honorable Mention. All three are students of Monica Song.

Texas Flute Society Business Meeting

Dear TFS Members,

The next TFS business meeting is Saturday, February 2, 2008, 3:00 PM, at the home of Marilyn Arey, 8050 Moss Meadows Drive, Dallas, TX.

We have an open door policy and welcome anyone who would like to attend and/or become involved in a leadership role. 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.

Do you have submissions for the next TFS newsletter?

Please send any congratulatory notes, flute events, and other newsworthy information to:

Dolores August
solored_august@yahoo.com
(please place "TFS Newsletter" in the subject line)

Submission deadline for the next newsletter is:
February 15

First Presbyterian Church Concert Series features several flute events this Spring

Sunday, January 27, 5:00 p.m.

The Baltimore Consort featuring early European music, with an emphasis on Scottish music. With flutist, Mindy Rosenfeld.



1000 Penn Street

Fort Worth, TX 76102

Monday, February 18, 7:30 p.m.

Academy of Ancient Music featuring works of Bach, Händel and Telemann. With flutist, Rachel Brown.



Academy of Ancient Music

photo credit Richard Hughes

Sunday, February 24, 10:50 a.m. Worship Service

J.S. Bach Cantata "Komm, du susses Todesstunde" for choir, soloists, flutes, strings and continuo on period instruments. With flutists Lee Lattimore and Dolores August. Directed by Robert August.



Sunday, March 9, 4:30 p.m.

Recital by Dolores and Robert August featuring works for modern flute, traverso, organ, piano and harpsichord.



For bios, directions, and other information, please visit the church's website: www.fpcf.org.

Please note that, except for the concert by the Academy of Ancient Music (February 18), all concerts are free and open to the public.

2008 Texas Flute Festival Guest Artists and Dates Announced

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. (For more information visit <http://nyphil.org/meet/orchestra>)

Andrea Oliva, first solo-flute at the Symphony Orchestra of Santa Cecilia in Rome and member of the Nuovo Quintetto Italian Wind Quintet. (For more information visit <http://www.andreaoliva.com>)

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

Greg Pattillo, New York beat-boxing flutist seen on YouTube, will appear with **PROJECT** a dynamic group of flute, cello, and bass whose innovative style is described as a fusion of jazz, hip-hop, and world music balanced out by a sincere allegiance to their classical roots. (For more information visit <http://www.whatisproject.org>)

Myrna W. Brown Competition

Deadline for entries: February 15, 2008

For information or application form contact

Pam Adams

817-236-5687

padamsflute@yahoo.com

or visit www.texasflutesociety.org

Festival Masterclass Competition

Deadline for entries: March 1, 2008

For information or application contact

Pam Youngblood

940-898-2495

pyoungblood@twu.edu

or visit www.texasflutesociety.org

Online Registration

Online registration for the Texas Flute Festival will be available March 1 through April 1, 2008.

Access is available through our website: www.texasflutesociety.org

A big thank you to Larry Bailey who has played a major role in making online registration a reality!

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

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Making the Case for Music Education In Front of the Class (Excerpt)

by Gary Hopkins, *Education World*®

The highly publicized results of several recent studies are one factor in the push to reinstate music education:

- Early this decade, Gordon Shaw (University of California-Irvine) and Frances Rauscher (University of Wisconsin-Oshkosh) incited discussion of the connection between music and learning when they revealed the results of their work with college students. The researchers found that listening to 10 minutes of a Mozart piano sonata improved students' abilities to perform some spatial-reasoning tasks (for example, to see patterns in objects or numbers). While the benefits faded quickly after the music was stopped, that research opened the door to a follow-up study with preschool children.
- In the follow-up study, 78 preschoolers were given tests designed to measure spatial abilities. Then a fourth of those students then were given a 12-15 minute private piano lesson each week for six months. At the end of that period, the tests were administered again. The results confirmed the impact of music instruction on students' spatial-reasoning skills. On one test that required students to assemble a puzzle of a camel, the students who received piano instruction show significantly more improvement than the other children did.
- In another study, published by Martin Gardiner (currently at Brown University's Center for the Study of Human Development) in the May 1996 issue of the journal *Nature*, groups of first graders were given music instruction that emphasized sequential skill development and musical games involving rhythm and pitch. After six months, the students scored significantly better in math than students in groups that received traditional music instruction. (Reading scores for the two groups didn't show marked differences.) Follow-up studies with different groups of students showed similar results.
- Music training conditions the brain to do tasks similar to those it has to do when working on math problems, Gardiner told *Teacher* magazine last May. "In the case of singing on pitch, pitch has a pitch line of its own," he explained. "'Do' is less than 're.' And 're' is less than 'mi.'" Developing skills such as those can help students understand mathematical concepts such as number lines.

Additional studies with adults highlight the benefits to music instruction. For example, researchers using magnetic brain imaging technology at the University of Munster in Germany found that the auditory cortex of the brain (the area where sound is processed) can be as much as 25 percent larger in musicians than in those who have no musical training.

At a meeting of the Society for Neuroscience, Dr. Lawrence Parsons (University of Texas-San Antonio) shared results of his research which employed magnetic imaging technology to examine the brains of expert musicians. The research showed more clearly than ever that significantly more of the brain is used during music making than previously thought. "Music is represented in mechanisms widely distributed throughout the brain rather than localized in a single region as are other kinds of information, such as visual or movement information," Parsons reported.

The National Association for Music Education offers support to music educators and concerned community members on its Web page, including the organization's Advocacy Information page. Among the tools offered are articles about the latest research and a practical guide and form letters for building support for music education. "Even if your music program is in great shape, you must build and maintain a base of support," MENC advises. "Do this by offering your students the broadest and best music education possible, and by letting the public, parents, and administration know about it."

- Try to develop a program that involves as many students as possible -- performers and non-performers.
- Be sure your students and parents understand the importance of music education and the lifelong knowledge and skills your students are gaining. Use a variety of means to do this, including providing information at performances, at meetings of parents, and through the media.

(continued...)

Be sure that your school and district administrators and your school board members understand the value of your program. Invite them to attend your programs, to visit classes, to open concerts, and to present student awards.

- Also, provide them with reports at least once a year on the needs, goals, and values of the music program.
- Write thank you notes to decision-makers for their support. Ask students and parents to do the same.
- Make sure that the purpose of music instruction in your schools is expressed in terms of its value to the students. Support for music suffers if the program is seen as ego gratification for the teachers.

If you're looking for additional ammunition for stating your case, Music Education Online Web site offers The Value of Music Education. Among the reasons you'll find there are:

- Music contributes to the school and community quality of life.
- Music promotes use of higher-order thinking skills.
- Music is a way to understand our cultural heritage as well as other past and present cultures.
- Music contributes to sensitivity ("feeling intelligence").
- Music education promotes motor development.
- Music encourages teamwork and cohesiveness.
- Music fosters creativity and individuality.
- Music education fosters discipline and commitment.
- Music is a therapeutic outlet for human beings.
- Music is a predictor of success in life.

A fair amount of recent research supports the value of music as part of a well-rounded education. But the studies are admittedly few. Much remains to be learned about the connection between music and learning. But will music education survive, and thrive? The signs are good -- if the results of a Gallup Poll of American attitudes toward music (published on the American Music Conference <http://www.amc-music.com/> Web site) are any indication. In that poll:

- nine out of ten Americans agreed that music is part of a well-rounded education;
- 95 percent said music should be part of a well-rounded education; and,
- 93 percent agreed that schools should offer instrumental music instruction as part of the regular curriculum and 78 percent felt music education should be mandated.

It's "opening night" in a great new debate. Will music education get the standing ovation it deserves?

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Hopkins, Gary (2002) The Case For Music Education. Retrieved August 6, 2007 from <http://www.educationworld.com>.




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Spotlight Interview Angela Favazza, TFS Accompanist Coordinator

You play both piano and flute. How did you choose these instruments?

As a child, I remember hearing my mom and aunt play the piano occasionally. This helped spark my interest, so when my grandmother asked me if I wanted to start piano lessons (age 9), I said yes.

As for the flute, the story is more dramatic. When I was in 5th grade the school band director asked me if I wanted to play the bells. I had no idea what band or bells were, but said yes anyway. Each day I stood in the percussion section, however, I longed to play the flute. I really loved the sound. The following year (after a lot of begging) my parents finally bought me a flute from a pawn shop. There was a problem, though, as I wasn't able to get a sound out of the instrument they purchased. The 6th grade band director (different man) told me that my lips were the wrong shape and that I could never play the flute! I went home crushed! After I stopped crying and regained some sense, I thought to myself, "This can't possibly be true that my lips are the problem. I know I got a sound out of my friend's flute." So with great determination, I went back to the band director and played my friend's flute for him. He was surprised, and then took a closer look at my own flute and adjusted one of the keys. And voila, I got a sound out of my pawn-shop flute! I played flute pretty seriously from that time on and was in All-State band (1st chair) in high school. Once I went to college, however, I made the choice to focus on the piano. I still play my flute occasionally for weddings, church services, and other opportunities that arise.

Tell us about any musical influence in your family.

My mom had piano lessons as a child and enjoys singing. I am the only trained musician in my family, though.

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

As a child, I was only able to take piano lessons. I am grateful to the many band directors in those years that invested extra time here and there to help me with my flute solo and ensemble pieces and audition try-outs. I was finally able to take flute lessons when I was a junior at the Louisiana School for Math, Science and Arts in Natchitoches, LA where I studied with Donna Rose. I also took a few flute lessons one summer with a wonderful flutist and teacher at TCU-Karen Adrian. As a pianist, I have had several teachers in the course of my career, but the most inspiring and influential have been Betty Sue Shepherd at Samford University (Birmingham, AL), John Owings at TCU, and Abbey Simon at the University of Houston. I have also had a few private lessons with Barry Douglas, an artist whose musicianship and career I greatly admire.

What is the best advice you can offer the rest of our Texas Flute Community?

Flutists, even at the earlier levels, should think of their pianist as a partner rather than accompanist. The term "Collaborative Pianist", coined by Samuel Sanders, is more appropriate since much of the flute repertoire (i.e. Franck Sonata) requires tremendous virtuosity. Look for a pianist who is able not only to handle your repertoire, but is also an artist in his or her own right. Someone who is not only sensitive to your nuances and interpretation but also has some ideas of their own. And give them the music well in advance of your performance!!

What are your goals/ plans for the future?

At present, I would like to pursue more performance opportunities- solo, concerto, and collaborative- as well as build my repertoire. In the future, I would like to secure a faculty position at a college or university.

Who is your favorite composer?

It's tough to pick only one...Chopin has always been a great love....and also Brahms, Schumann, Debussy, Ravel, Rachmaninoff, and Mozart.

Tell us what is in your CD player right now.

Radu Lupu playing Schumann's Kreisleriana. I'd like to learn this piece some day when I have time.

What is your favorite flute piece to accompany?

I don't really have a favorite flute piece, although, I really enjoy the French repertoire- both solo and chamber music.

(continued...)

What is your favorite recording?

This is very difficult, as I think we go through seasons of what we enjoy the most and are learning and growing from. A few perennial favorites include: Emil Gilels- Chopin e minor concerto, Van Cliburn - Rachmaninoff piano sonata, Martha Argerich- Schumann Fantasie.

What time did you go to bed last night?

I'm not much of a night person...I think about 10:45pm.

What qualities do you think are most essential to musical excellence?

Hungarian pedagogue, Bela Siki once told me that the most important quality one needs is the ability to change. One must be able to constantly assimilate new information about technique and interpretation and make it part of yourself. I would have to agree. The ability to grow from where you are to where you aspire to be is essential to artistry and talent. I would also add perseverance, passion for music, respect for the composer, and good character.

Through the years, what has been the most valuable lesson that music has taught you.

I have a young cousin (with a good Italian name- Luigi!) who is almost completely deaf. My heart is so sad for him, that he will never fully know the joy of listening to music. I think that music can reach our souls to comfort, strengthen, and inspire like nothing else. It is a gift to be treasured and shared for the benefit of those who hear. It takes us beyond ourselves and beyond the physical realm.

What is the color of your toothbrush?

Purple- it came free with the tube of toothpaste!

What is your dream vacation?

White sands, blue skies, warm temperatures, and miles of aquamarine ocean!

What is the last book you read?

I will mention two: The actual last book I read was Integrity by Dr. Henry Cloud. WOW-What an amazing book!! I plan to read it several times again for the wisdom and insight into how our character and wholeness (or lack thereof) affect our lives and careers. I also read The Last Lion (Part I & II) by William Manchester over the summer. This is a 1500+ (not for the faint of heart!) biography of Winston Churchill from his birth through 1940. I was so intrigued and fascinated by his dogged persistence, brilliance, and vision. What encouraged me most was his 9+ years in political exile before WWII and the willingness to stand alone to the detriment of his own political aspirations- in order to speak the truth against the Nazis.

Angela Favazza began piano studies at age nine and later attended high school at the Louisiana School for Math, Science, and Arts. She received her Bachelor of Music from the University of Alabama and Master of Music and Artist Diploma from Texas Christian University. Ms. Favazza has won several prizes including 2nd prize- 1993 Birmingham Music Club Auditions, Special prize- 1998 Nena Wideman Competition, Semifinalist – 1998 Steinway Society Career Development Awards and Semi-finalist-2000 Heida Hermanns Young Artist Competition. She has performed numerous recitals including invitations by Cophah-Lincoln Community College, MS, Lord of Life Lutheran Church of Plano, TX, First Presbyterian Church of Midland, TX, the Fort Worth Contemporary Art Museum and Fort Worth Piano Teachers Forum. In 1999, she was invited to perform at Bass Hall on a special concert honoring Van Cliburn presented by the Sonneck Society for American Music. She has also performed with orchestras in Texas and Arkansas and was a featured artist for the 2001 Northeast Tarrant County Arts Council Masterworks Series. She has given performances at festivals in England, France, and the Netherlands and in March 2002, traveled to San Paulo, Brazil in an exchange program sponsored by Rotary International. She has held appointments at colleges in the DFW metroplex as well as Lake George Opera in New York. Ms. Favazza also plays the flute, speaks French and Italian, and enjoys cooking.

Jean Ferrandis Masterclass



Jean Ferrandis, professor of flute at Ecole Normale Superieure de Musique, Paris, France and conductor of the St Petersburg Camerata (Russia) and St. Christopher Chamber Orchestra (Lithuania), presented a masterclass on Saturday, November 17, 2007 in O'Donnell Hall, Meadows School of the Arts, Southern Methodist University.

Participants

Texas Christian University: Taylor Hines - Student of Ms. Helen Blackburn
Texas Woman's University: Wendy Zehner Hebert - Student of Dr. Pamela Youngblood
Texas A & M Commerce: Tiffany Cagle - Student of Ms. Joycelyn Goranson
University of North Texas: Orlando Guererro - Student of Ms. Terri Sundberg
University of North Texas: Su-hyun Choi - Student of Dr. Mary Karen Clardy
University of Texas Arlington: Martin Godoy, Jr. - Student of Ms. Janis Granell
Southern Methodist University: Sophia Lee - Student of Ms. Kara Kirkendoll Welch
Southern Methodist University: Soo-Young Kim - Student of Ms. Jean Larson Garver

Special thanks to Mr. Ferrandis, Kara Kirkendoll-Welch (SMU Room and Parking Arrangements), Jean Larson, Tara Richter (Programs/Raffle), Mary Reyes and Clara Loy (Refreshments), Ellen Kaner, Rita Almond, Angela Favazza, Jocelyn Goranson, and Marilyn Arey (Artist Arrangements).



Robert P. Conaway

District Manager
Band & Orchestral Division

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 the key to perfection

Festival 2007 Videos Needed



The Texas Flute Society is compiling a DVD so that we may include a visual representation of our annual flute festival when we submit our grant proposals. We are hoping that some of you may have made videos or photographs of the activities at our festival last May. If you have something that you would like to share with us for this purpose, please contact our treasurer, Ellen Kaner, at ekaner@aol.com or 817-691-7198.

Festival Volunteers Needed



It takes the support, time, and assistance of many to make the Flute Festival a success. If you would like to help, please contact Mary Reyes, TFS Volunteer Coordinator, at 915-497-2421 or mtr613_@hotmail.com. Volunteer opportunities available: Room Monitors, Hospitality, Information Desk, Registration, Set Up, Tear Down, Local Transportation of Guest Artists.

“A BIG Round of Applause Goes To.....”

I would like to take a quick moment to say a huge “thank you!” to the TFS Area Representatives as well as the many clinicians that participated in this year’s All-Region Area Clinics. Each clinic, designed in a masterclass or rotation-style, was well-organized and well-hosted by our Area Representatives and then expertly taught by the many clinicians who gave their time and knowledge. The clinicians this year brought many aspects of teaching to each all-region clinic. Some clinicians were private teachers and freelance musicians; other clinicians were band directors and flutists; still other clinicians came from a collegiate background. This variety of backgrounds helped to provide the students who attended the clinics with a vast amount of knowledge about each etude as well as different ideas and approaches to improving and perfecting the etudes.

And now for the many people who served as hosts and clinicians:

Dallas Clinic: Mary Shimm, Area Rep.; Debra Youngblood, clinician; Marco Jerez, clinician

Arlington Clinic: Jennifer Hays, Area Rep.; Kelli Bahner, clinician; Marco Jerez, clinician; Cami Jerez, clinician

Denton Clinic: Kristan Blaylock, Area Rep.; Terri Sundberg, clinician

Fort Worth Clinic: Leticia Ledesma, Area Rep. and clinician; Karen Williams, clinician; Katie Winters, clinician

Mid-Cities Clinic: Rita Almond, host and clinician; Ellen Kaner, clinician



A “thank you” must also go to all the students who attended and performed at the all-region clinics. Without you, the clinics would not be possible. I join with the all-region hosts and clinicians in saying “thank you for attending and good luck with each phase of your auditions!”

Cami Hawkins



All Region Clinic-- Crowley High School



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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

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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