

Dear Flutists,

I can't believe how quickly time is passing. As I write this, only 97 days, 18 hours, 7 minutes and 46 seconds until the start of the **31st Annual Texas Flute Festival** which begins with the semi-final round of the Myrna W. Brown Artist Competition, Thursday, May 15 at 2:00 PM Recital Hall of the College of Music – University of North Texas. **Once again, you will be able to register online March 1 – April 1, 2008.**

What a stellar list of guest artists we have this year.

Renee Siebert, distinguished member of the New York Philharmonic for over 25 years, is well known throughout the world, not only as an orchestra member, but also as a soloist, chamber musician, and teacher. Renee is a highly sought after interpreter and coach of orchestral repertoire and collaborated with Jean Baxtresser, former principal of New York Philharmonic, on the widely acclaimed, "Great Flute Duos from the Orchestral Repertoire." She will present a masterclass Friday evening and perform throughout the day on Saturday.

Although many of us had not heard of **Greg Pattillo** until recently, he is hugely popular with the junior high and high school students, largely because of his video clips on **YouTube**. He will present a workshop on how to beatbox, a masterclass on extended techniques, and will perform in recitals with PROJECT bass player, Peter Seymour, a Dallas native, and Erich Stephenson, cellist. Bringing a new sound to flute playing, Greg's beat-boxing style is a mixture of genres stemming from his classical training at the Cleveland Institute of Music where he studied with Joshua Smith. Greg will be autographing free posters and selling his new CD at the festival.

Those who heard Italian flutist, **Andrea Oliva** perform at the 2006 National Flute Association Convention in Pittsburgh were overwhelmingly impressed with his refinement and musicality. He has been praised by James Galway as "one of the best flutists of his generation and a rising star in the world of flute." Winner of several international competitions, Andrea performs and gives masterclasses around the world. He will be featured in the High School Solo Masterclass as well as recitals on Saturday. Andrea also has a new CD that will be on sale at the festival.

If you have seen the movie, "Spy Kids 2," you have heard the remarkable playing of **Rebecca Powell Garfield**, winner of the 2007 Myrna W. Brown Competition. She has also been featured on NPR's Performance Today and the Houston Grand Opera's premiere recording of "Of Mice and Men." Rebecca has found that practicing Pilates has had a beneficial effect on her abilities and will share some tips in a Pilates Workshop, Friday night at 5:00 PM. She will teach the junior high school masterclass and present recitals that will include works by Marais, Feld, Kennedy, Mower and Ganne throughout the day on Saturday.

We are so fortunate to have these world-class flutists coming to our festival. Even if your students prefer not to play for a specialist, I hope that you encourage them to come, bring their friends and parents, and spend the whole day, or part of the day, in order to take full advantage of this enrichment opportunity.

Happy Fluting!

Marilyn

Online Registration Open

Online registration for the Texas Flute Festival is open **from March 1 – April 1, 2008**. You will be able to sign up for solos, ensembles, and auditing as well as order T-shirts and patches. To access TFS Festival Registration, log onto www.texasflutesociety.org and follow the registration link. A **User's Guide** will walk you through the procedures to make the registration very easy. Thanks to Larry Bailey and Bob McIntire, for their help in making online registration a reality!

Texas Flute Festival Guest Artists
May 15 through 17, 2008
University of North Texas – Denton



Renée Siebert, member of the New York Philharmonic for over 25 years, has performed with the Chamber Music Society of Lincoln Center, the Barge Chamber Music Series, the Orpheus Chamber Orchestra, and with André Previn and Renée Fleming in the Great Performers series at Lincoln Center. Most recently she has traveled with the orchestra to China and North Korea. In addition, Ms. Siebert has played recitals and taught masterclasses in both Japan and Germany and performed at many summer festivals. Each year Ms. Siebert travels the country, giving masterclasses and recitals at various universities. She also teaches orchestral repertory classes at the Manhattan School of Music. (See interview in this issue.)



Greg Pattillo with PROJECT. **Greg Pattillo, Beatboxing flutist sensation seen on YouTube**, has been recognized throughout the world for his redefinition of flute sound. His groundbreaking performance videos on **YouTube**, showcasing "beatbox flute," have been viewed more than 20 million times. As an internationally acclaimed performer, educator, and clinician, Greg can be found both on the concert stage and on the streets, subways, and parks, sharing and preaching his sound. After earning his masters degree from the Cleveland Institute of Music where he studied with Joshua Smith, Greg found work as the acting principal flute of Guangzhou Symphony Orchestra, became a founding member of the Collaborative Arts Insurgency and the 16th and Mission Thursday night Gathering for performers in San Francisco, and champions his style of music with **PROJECT**, an ensemble of genre bending performers emerging from classical music roots. (www.whatisproject.org)



Andrea Oliva, Italian flautist, received a diploma in flute at the Istituto Musicale Pereggiato “O. Vecchi” in Modena, studying with Gabriele Betti. He has participated in masterclasses with Michele Marasco, Claudio Montafia, and James Galway and has won several national and international honors including the International Flute Competition “A. Ponchielli” CR-2000, Third Prize at the ARD International Music Competition in Munich, and First Prize in the prestigious Kobe-Japan International Flute Competition. Mr. Oliva is principal flute with Teatro dell’Opera-Rome, the Symphony Orchestra of Santa Cecilia-Rome, and is a member of the Nuovo Quintetto. Andrea performs and gives masterclasses all over the world. (www.andreaoliva.com)

Rebecca Powell Garfield, winner of the 2007 Myrna W. Brown Artist Competition, is Principal Flutist of the Austin Symphony. She has also played with the Houston Symphony, Houston Grand Opera Orchestra, Houston Ballet Orchestra, Napa Valley Symphony, and California Symphony. Her performances have been heard on NPR’s *Performance Today*, the soundtrack for *Spy Kids 2*, and Houston Grand Opera’s world premiere recording of *Of Mice and Men*. She has won First Prize in the National Flute Association Orchestral Audition Competition, Mid-South Flute Society Young Artist Competition, and the San Francisco Conservatory Concerto Competition. Rebecca holds degrees from Indiana University and the San Francisco Conservatory of Music. Her teachers have included Jacques Zoon, Thomas Robertello, Timothy Day, and Ruth Ann McClain.



Rhonda's Brief Philosophy of Flute Practice

- Be Teach-able. Through everyone and everything you encounter.
- Question everything. Be curious, so that your own unique way and methods will evolve.
- Practice viewing the world through learning the flute. (View the "Bigger Picture"). It is a perfect analogy and insight into your own being, in all the complexities of soul, personality tendencies, and intellect, with positive goals.
- Your most essential work in practicing the flute is to become a better (happier) human being, not just to become a better flute player.
- Practicing is an ACTIVE process, and it is largely based upon REPETITION. Be happy to work hard with your mind alert to all details. Repeat, repeat, repeat. (That is, your phrases you are practicing to learn, as well as this sentence).
- Be unique and authentic, not just an imitator. Breakthroughs and discoveries will sprout from within all that you alone have been given. (That is why some will call you "Gifted").
- Be kind to yourself. You are a Life Student, not just a once-for-all-time learner. Dis-empower the self-critic by learning to diagnose a problem and simply work the solution with compassion toward yourself.
- If you want to save yourself time, practice SLOWLY. One thing at a time, all the time it needs. Repeat, repeat, repeat.
- Blow your Soul wide open. Blow the flute from your soul, not just your lungs.
- Be bold. Create a purpose for yourself: Think about what you want your music to be for YOU, and what you would like it to be for your LISTENERS.

ENJOY!

Rhonda Larson,

Texas Flute Festival Guest Artist, May 2002

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Festival Highlight
Junior High School and High School students who received Outstanding and Honors classifications at the 2007 Texas Flute Festival will present an **Ensemble Recital** Saturday at noon in the Concert Hall.

Williams Headjoint Raffle

A Williams Headjoint (valued at \$1375) will be raffled at the Texas Flute Festival. The winner will be able to choose from many headjoints in this price range and can "trade up" or "trade in" for a headjoint of greater value. Tickets can be purchased at the festival in The Commons and the Exhibit Hall. \$5.00 each – 5 tickets for \$20. The drawing will be at the Artist Showcase Concert, Saturday May 17, 5:00 PM. You must be present to win. For more information: contact Marilyn at mmarey987@gmail.com or 214-348-5047.

Excerpt from an Interview with Renee Siebert by Don Bailey

I visited Renee in her apartment overlooking Central Park near Lincoln Center. We spent a relaxed afternoon having coffee and talking about her life as a flutist.

When and why did you start playing flute? I started playing the flute when I was about 12 or 13, because we had moved around a lot and were never settled until then. My sister was already doing wonderfully on piano, my parents were asking if there was an instrument I would like to learn. And, I had seen a flute case on the playground and I thought it was very pretty. "The flute case is pretty. Look at the nice velvet inside and the flute looks like a jewel in there." I went home and said, "Ok, get the flute. That's what I'll take." I put that flute together and took it apart probably 50 times that first day. I had never heard a flute in my life.

Are you from a musical family? My parents loved classical music, but participated only in high school - my father played trombone, my mother sang in the church choir. They were very supportive of us. My sister, Cynthia, was very influential. She was into classical music and modern dance. I looked up to her. She still plays, but is now a presenter and runs a very successful chamber music series in Kansas City. In fact, she accompanied me at the Kansas City flute convention. I was fortunate growing up in a family where I had access to a pianist who could practice and perform with me constantly.

Did you stay with your original teacher through high school? About three years after I started the flute, I began traveling to Washington, DC to take lessons with Mark Thomas, who at that time was principal in the National Symphony. Yes, really! Oh, and Geoffrey Gilbert was down there teaching, too. I attended NCSA for the 11th and 12th grades. I was always the oldest in my classes because I was a September baby. I must have been 17 when I enrolled. I lived on campus with my sister. The school focused exclusively on music, dance and drama. This was a great time for us. In Richmond not so many people understood what we loved. Suddenly we're in this kind of paradise. The focus for me was music and flute only. My teacher was Philip Dunigan, who is still there. He had just come down from NY with his woodwind quintet. He was a very good teacher, very good in rudiments - etudes, scales, etc. It was an "Everyday - you must do this..." kind of thing - Andersen, Jeanjean, etc. depending on the level of the student. His other emphasis was sound - quality of sound. He had a really sweet beautiful, beautiful sound. He had me doing long tones, starting ppp, metronome on 60, and crescendoing for 5 or 6 beats to as loud as you could, and then back again, on every note of every octave.

What series of events led you to Juilliard for college? I had always wanted to come to NY. I had been here twice on brief trips with the family. I loved the city; it was so exciting. There weren't many playing opportunities in Richmond. My sister and I had pretty much exhausted the possibilities there. NY had so much more to choose from.

What was it like? I had fun at Juilliard. I'm probably singular in saying that, but when I got there, there were all these terrific

players that I could ask to play with me. I loved that. My first year, I was playing in three different woodwind quintets. That was just the way I grew up - always wanting to play. My father had taught me that if there was something you wanted to do, you should just ask. The worst they could say was no. It just seemed simple to ask others to play. My teacher was Julius Baker and I had a lesson every week.

You joined the Philharmonic in 1974. Did Mr. Baker encourage you to audition?

Well, maybe a little bit, but I always thought, "I don't want to play in an orchestra," so I never practiced any of the orchestral excerpts. He assumed, I think, that I was doing that. I wouldn't want to talk much about it. I had my own agenda. It wasn't until my last year at Juilliard when Bobby Morris, who used to play second flute in the Philharmonic for a number of years, retired. Suddenly there was an opening in the Philharmonic. All the students got busy preparing. I thought, "I'm not going to take that audition. I don't want to be in an orchestra, and who in their right mind is going to take a student to be in that orchestra anyway?" Then, in February my flute (a Powell) got stolen on the subway. Julie said he would loan me one of his. I immediately forgot about my flute, because I loved this one so - it was an older 1400 series Powell. I asked if he'd ever sell it. He said, "You get a job in an orchestra, and I'll sell you that flute." Well.....

So, you were bought!! (laughing) Yeah, he bribed me. I was playing all borrowed instruments in the audition.

Would you like to comment on the state of flute playing today? Do you think levels/styles have changed since 1974 when you joined the orchestra? I think the flute players in 1974 were great players. There are many more players now. I think teaching has changed. It's gotten so much better, and has made it so that more people have more information about how to play this instrument, and to play it well. There are also younger people starting the instrument who can be already somewhat accomplished by say 14 or 15.

I read somewhere long ago that the role of a good teacher is to make him/herself unnecessary in the shortest time possible. Any advice you'd give someone aged 13, the age you were back when you decided to be a professional flutist, considering the opportunities available today? My advice would be to WORK. There is no substitute. Just work and practice hard. Go through as much repertoire as you possibly can.

What kind of flute do you play? I have a Powell flute that was made in 1959 with a Jorg LaFin 14K gold headjoint.

Is your flute the one Mr. Baker promised to sell you for winning the Philharmonic audition? No, he never sold me that instrument (laughs).

© 1998 Don Bailey, New York Flutist, former TFS president, and brother of Larry Bailey. *All rights reserved. Reprinted with permission.* For the interview in its entirety, visit <http://donbailey.net>.

Gary Schocker Flute Ensemble Music Commissioning

The Texas Flute Society is pleased to announce that Gary Schocker has completed a new work for Flute Ensemble which will be premiered at the Texas Flute Festival on Saturday May 17, at the 12:00 PM Ensemble Concert, University of North Texas – Denton College of Music Concert Hall.

Flutum Mysterium is a medieval style work in two movements, the first monastic; the second lively and pagan. It is written for the following parts: Piccolo I, II, III, Flute I, II, III, Alto and Bass.

A Special “Thank You” to all the organizations that participated in this commissioning: Texas Flute Society, Austin Flute Club, Coastal Bend Flute Club, Froot Fire, Flutasia Flute Choir, Flutes Unlimited Flute Choir (First United Methodist Church Coppell & Walnut Hill United Methodist Church), Houston Flute Club, University of Texas San Antonio Flute Choir, with generous grants from Altus Flutes and the Wm. S. Haynes Company.

Festival Highlight

Renee Siebert, flutist with the New York Philharmonic will perform a recital Saturday at 10 AM in the Recital Hall.



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Special Thanks

Bob McIntire, a non-flutist volunteer, has spent countless hours getting our website ready for registration on March 1, 2008. Thanks, Bob, for all your help from everyone in the Texas Flute Society!

31st Annual Texas Flute Festival
Schedule of Events

All events take place at the University of North Texas - College of Music, Denton, TX
 RH=**Recital Hall** (Room 301), CH=**Concert Hall** (Room 254), MEIT=**Intermedia Theater** (Room 1001)
 Flute Choirs will perform throughout the festival, time and location to be announced.

Thursday, May 15, 2008

2:00 PM - 5:00 PM RH **Myrna W. Brown Artist Competition - Semi-Final Round**

Friday, May 16, 2008

5:00 PM - 9:00 PM Various **Solos / Ensembles** - Undergraduates, graduate students, adult amateurs, professionals, and teachers perform for specialists.

5:00 PM - 5:45 PM MEIT **Workshop – Pilates for Flutists** - Rebecca Powell Garfield.
 Bring your yoga mat or a towel and wear comfortable clothing.

6:00 PM - 8:00 PM MU 230
 MU 232 **Exhibits Open**

6:00 PM - 7:00 PM RH **Masterclass - Orchestral Excerpts** – Renée Siebert

7:30 PM - 10:15 PM RH **Myrna W. Brown Artist Competition - Final Round**

10:15 PM - Commons **Artist Reception** after Myrna Brown Finals – Meet the Artists

Saturday, May 17, 2008

9:00 AM - 5:00 PM MU 230
 MU 232

Exhibits Open
****Exhibits will be open during the lunch hour.****

9:00 AM - 6:00 PM Various **Solos/Ensembles** – Elementary, Junior High School, and High School students perform for specialists.

9:00 AM - 9:45 AM CH **Workshop - Techniques for Beatboxing** - Greg Pattillo

10:00 AM - 10:45 AM RH **Recital** – Renée Siebert

10:00 AM - 11:00 AM MEIT **Masterclass - Junior High School** – Rebecca Powell Garfield

11:00 AM - 11:45 AM CH **Recital** - Greg Pattillo and PROJECT

12:00 PM - 1:00 PM CH **Concert** - Gary Schocker Music Premiere and Outstanding Ensembles Perform

1:15 PM - 2:15 PM RH **Recital** - Rebecca Powell Garfield

1:15 PM - 2:15 PM MEIT **Masterclass – High School** – Andrea Oliva

1:30 PM - 2:45 PM CH **Flute Choir – Beginner** - Rehearsal (1:30) Concert (2:30)

2:15 PM - 3:15 PM RH **Masterclass – Extended Technique** – Greg Pattillo

2:30 PM - 3:45 PM MEIT **Flute Choir – Advanced** – Rehearsal (2:30) Concert (3:30)

3:15 PM - 4:30 PM CH **Flute Choir – Intermediate** – Rehearsal (3:15) and Concert (4:15)

3:30 PM - 4:15 PM RH **Recital** – Andrea Oliva

4:00 PM - 4:45 PM MEIT **Workshop – Yoga for Flutists** - Bring your yoga mat or a towel and wear comfortable clothing.

5:00 PM - 6:00 PM CH **Concert - Artist Showcase** – Renée Siebert, Andrea Oliva, Greg Pattillo and Project, Rebecca Powell Garfield



Festival Volunteers Needed

It takes the support, time and assistance of many to make our yearly Flute Festival a success. The Texas Flute Society is currently looking for volunteers. Opportunities include: Information Desk/Registration; Set up; Tear down; Room Monitors; Hospitality; Local Transportation of Guest Artist.

Attention Music Educators

The parents of your students would make great volunteers at the Flute Festival. Many parents will be traveling to the festival and can donate time while their child is enjoying all the fun activities we have to offer. If you have any questions or would like to send a list of volunteers, feel free to contact our TFS Volunteer Coordinators (see below).

If you would like to help, please contact Mary Reyes or Jennifer McElroy, TFS Volunteer Coordinators at:

Mary Reyes	915-497-2421 972-956-8553 mtr613_@hotmail.com
Jennifer McElroy	214-693-9956 maci@tx.rr.com




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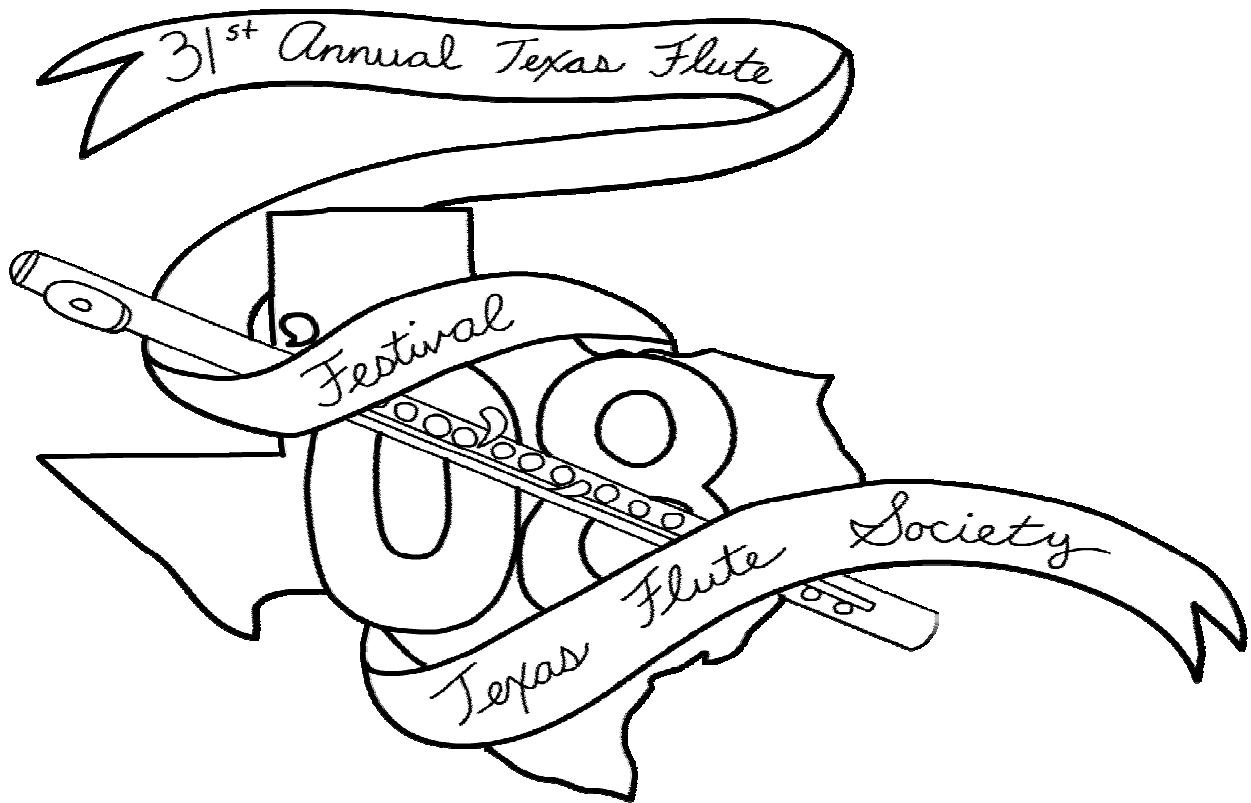
Festival Highlight

Don't miss the yoga and pilates classes (Friday at 5:00 PM and Saturday at 4:00 PM.) Wear comfortable clothing and bring a mat or towel. (Intermedia Theater)



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Cristen Valden, creator of this year's T-shirt design, is a 9th grade student currently performing with the Azle High School Wind Symphony under the direction of Dr. Ross Grant. Her musical achievements include placing in All-District and All-Region bands in addition to a TFS Flute Festival Outstanding Ensemble award in 2007. Cristen's love of music and the flute are only rivaled by her love of art. Her first entry into an art contest won a 1st place ribbon in her 5th grade competition at J. T. Stephens Elementary. Cristen currently studies flute with Erich Tucker.

Festival Highlight
 Don't miss the premiere of Gary Schocker's newly commissioned flute ensemble work, **Flutum Mysterium**, Saturday at noon in the Concert Hall.

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SMALL ENSEMBLE PREPARATION

By Diane Boyd Schultz
Artist/Teacher of Flute, The University Of Alabama

The spring term brings with it many things: daffodils, basketball tournaments, school holidays, and solo and ensemble contests. While the other activities will occur without much effort from you, preparing for solo and ensemble contest requires proper planning and implementation to insure success.

Rehearsing and performing chamber music can be a wonderfully creative experience, particularly when the bulk of your performance is large ensemble playing. In chamber music, each part is independent and contributes to the unique whole, thus challenging each individual to take a leading role. Below you will find many useful suggestions to help make your chamber music experience a beneficial one.

Start early. Identify your chamber ensemble players early, keeping in mind the categories approved by the Texas Prescribed Music List. Players of similar abilities will have a more satisfactory overall experience and have a wider range of musical possibilities. In addition, you should consider working with instrumentalists who have similar work ethics and attitudes for high achievement. Students with negative attitudes or lack of enthusiasm make it difficult for others to be excited about the task at hand. If feasible, organize the group for a reading session to select music that appeals to the majority; more productive individual and ensemble practice will occur if the musical selection is engaging.

Plan rehearsals. Many students are very busy and participate in activities that occur after school, at night, and on weekends, so it is very important to think about scheduling as you select performers. Inadequate rehearsal time leads to frustration, stress, and, of course, poor performances. Consider also the availability of your chamber music coach, since they are likely to be busy as well, and the location of the rehearsal, so there is ample room for players to sit/stand with good posture and music stands in proper working order.

Be a good team player. Your first responsibility is to learn your individual part to the best of your abilities. Practice slowly and carefully at first to insure you do not learn notes or rhythms incorrectly. Arrive at rehearsals with your music, necessary instruments, a pencil, and, if charged with responsibility of these items, a metronome, tuner, score, and a recording device. Have a good outlook, be ready to give and receive constructive criticism, and avoid meaningless chatter during rehearsal. Other members of the group will not enjoy hearing you complain about how tired you are, how you left your music at home, or how much homework you have to do after rehearsal. Keep your ears open; listen meticulously to yourself and others to insure that you are playing in tune, blending your sound with others, and balancing the amount of sound you produce. Above all, concentrate!

Begin the process. At the first rehearsal, several things need to be decided. Who is the leader of the group? Which part will each person play? Who is responsible for tuning the group? Who will bring the metronome, tuner, score, and recorder? Will one person's task be to sign up the group for rehearsal space or coaching time? Have each person number the measures of their own part and compare so everyone has the correct numbers in the same location. Arrange for copies of the score for those who have the ability to read and understand them. It is also a good idea to have several copies of each part; marks can be made on copies and copies can be replaced if the originals are kept clean. Start this process four to six weeks before the first performance, establish a realistic rehearsal and coaching schedule, and stick to it. After selecting your piece, read it together very slowly several times, then establish priorities for and time of the next rehearsal. (continued...)



Rehearse effectively. Take time before each session to warm-up your instrument and be ready for the all-important tuning process. While a tuner is useful, it cannot replace the ear. Learn to listen carefully and know how to adjust to play unisons and intervals in tune. Establish who gives cues for starts and releases and practice them until each member of the group feels comfortable reading those signals. Use other non-verbal communication such as eye contact and physical passing of musical lines from one to another to maintain ensemble cohesiveness. The score can give much information about how the parts work together, but again, nothing replaces the ear for listening how the parts fit together and who has the leading line in a passage. A metronome is useful, particularly in the early stages, since it will keep a steady beat and highlight passages that tend to rush or drag. In addition, it helps train the group to play together and quickly establishes firm rhythmic footing. Listening and watching audio/video recordings gives each member a non-biased rendition of the complete piece and points out both individual and ensemble flaws. Do not be afraid to take the piece apart and work slowly in sections before putting it back together. Playing too quickly or inaccurately prevents real progress from being made and only reinforces sloppy, mistake-ridden performances. Work to find creative solutions to the problems.

Take care of the details. As with any musical performance, it is not enough to simply play the correct notes and rhythms. While those factors are an absolute minimum, an effective, mature performance considers other aspects: melody vs. accompaniment, mood or emotion, note lengths, articulation styles, dynamic changes, balance, musical direction to and from high points, and tempo fluctuation. Be willing to discuss these aspects and alter your interpretation to create the most musically satisfying interpretation. Arrange to perform the music in front of your friends and family as many times as possible before the competition.

Follow the rules. Every competition has a different set of rules, and it is imperative that the rules are followed; failure to do so can result in a lowered score or even disqualification. Double-check the requirements, which might include time constraints, that only originals be used, that another set of music be provided for judges, that all measures must be numbered, that performers must bring their own (working!) stands, or that competition paperwork be brought to the judges.

Enjoy performance day. Dress professionally and appropriately for competition day. Tape loose pages together or affix them to sturdy cardboard so they do not fall off the stand. Smile, greet the judges, prepare the stands and chairs, tune carefully, make eye contact with each member of the group, and enjoy the satisfaction that comes from a giving an excellent chamber music performance.

Festival Highlight

All guest artists will perform a Showcase Concert on Saturday at 5:00 PM in the Concert Hall.



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Festival Highlight

Learn how to **Beatbox with Greg Pattillo**, Beatboxing flutist of YouTube. (Saturday at 9:00 AM in the Concert Hall.)

Next Texas Flute Society Business Meeting

The next TFS business meeting is Saturday, April 19, 2008 at 3:00 PM, 2037 Fairmeadow, Richardson, TX 75080. We have an open door policy and welcome anyone who would like to attend. Please call Marilyn Arey 214-348-5047 if you have any questions, would like more information, or need directions.

Angela Favazza, Texas Flute Society Accompanist Coordinator presents A Piano Recital of Haydn, Schumann, and Debussy on Wednesday, March 12, 12:00 - 12:30 PM at the First United Methodist Church – Hurst, 521 West Pipeline Road, Hurst, TX, 817-282-7384, www.fumchurst.org. This concert is free and open to the public.

Past Texas Flute Society Guest Artists Puzzle

There are 22 former guest artists in the puzzle below. See if you can find them without any clues.

L R R Y O W P H Y O I B Y F F G O M N H K S I P O
E T M Y B V D A T F O V F S W W G T O Y E O Y W N
O U Z I A V J F U N R E V I U T L Q S U I D A F C
N K K L J D A K I L D N L K Q P V U R I T A F C U
E C V O S W Y T I X E L O L R B J I A I H N I I H
B Y C H A H A H X W I D Q S R C G O L U U A J Y N
U H F M V B W E T A R D M N R X A C N Z N R N F O
Y R N F O T O O M O G C K U V A I S A L D G H R V
S Y N Y W V L B R U M B U Q N E L N E V E O L C Z
E D D B A L E X A S T I L L Z D G A J W R C J Q W
O P P I G N A J J E U W T G X O D X D O W R E L K
J E A N N E B A X S T R E S S E R A O N O A S N N
N L A E P A U L A R O B I S O N R Q V F O M I A D
X Z T H T U E J C H D G H L D A N L E I D H M L E
S T H D W W R O B K F G A C I K U N L E E L R I B
D E C B Z G F D C Z V U L R C Z W A I B L S X M O
E G R O E G A I C I R T A P Y I G O W I Y Y V C R
L X P B X D D P I P P S R S C S X O T Z P C P N A
H K V U Y T L B D A Z G N K F L C S O C Q E D S H
Z T Q J R O Q N P N T A S O J N I H L D O W U J B
N W Z E M I X I H T M M I L C M J L O D W D D S A
W A B T H M C S O K I I X K I W H P Z C F I F G R
D O S T S F S T V T B F O M W U N F G R K C N H O
R Z X U F S S Z H R E K L A W S E M A J N E F V N
Y B U A S A B J Y P L Y E I K V I M D T P E R N W