



TEXAS FLUTE SOCIETY NEWSLETTER Summer 2012

*Texas Flute Society Membership Application
January 1, 2012 - December 31, 2012*

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President – Meg Griffith
meggriffith777@gmail.com
Editor – Amanda Chavis
amandalchavis@gmail.com



Summer 2012

Letter from the President



Happy August to you all!

It is with great excitement that I accept the title of President of TFS. I am honored to be able to serve the membership in such a capacity. But I am certainly not alone! Dr. Lisa Phillips, Vice President, will be lending me her support and inspiration. And with the help of the phenomenal TFS board, this coming year will be a wonderful experience. As my first action, I extend a huge thank you to Heidi Kay Begay, the outgoing president. Her leadership and beautiful personality has made this past year a hard one to follow. Heidi, we salute your efforts and accomplishments (and thank your husband, Eric, for his support as well)!

All TFS events are made possible through the dedication of our board, our volunteer base, and you. We welcome new additions at any time. There is always something to do! New people, new ideas, new approaches – we are open to it all! Please attend a meeting or contact one of us to become involved! Our next meeting is scheduled for Saturday, August 18, at 10:30 AM at the La Madeline off 114 in Grapevine. As musicians, artists, and, of course, flutists, we need and love our growing community. Please feel free to forward this newsletter on to anyone you feel might be interested.

Thanking everyone properly for his or her efforts in making this past festival a success would be impossible. There wouldn't have been a festival without our TFS Executive and Festival Committees. Year round, they tirelessly discuss the best ways to provide the community with the most enjoyable and educational experiences possible. Just as importantly, the volunteers who dedicate their time to do anything and everything at the festival, from hosting events to bringing water to a thirsty clinician, greatly deserve our gratitude. Last but certainly not least, I want to thank our area teachers. Besides their phenomenal pedagogical talents, their support of their students and their efforts within the organization are what make our events so exciting and worthwhile.

We have hit the ground running in planning this year's events. The Fall Event on September 29th will feature Dorothea Seel on Boehm flutes in an interactive session involving early model flutes. Our All-Region Clinics are currently being planned and promise to be as helpful and enjoyable as ever. And of course, the 36th Annual Flute Festival will be held at the University of North Texas from May 16-18, 2013 with guest artists Thomas Robertello, Holly Hofmann, Conor Nelson, and Valerie Estes!

Please visit our website, texasflutesociety.org, and watch for email and Facebook announcements regarding our guest artists and events, including application information for the Myrna Brown Artist Competition, the Donna Marie Haire Competition, and masterclass opportunities.

Perhaps I will see some of you at NFA in Las Vegas, August 9-12! Here's to a wonderful year ahead of us all!

My very best,
Meg Griffith

2012 Festival Wrap up

The Texas Flute Society hosted the 35th Annual Texas Flute Festival in May at Texas Woman's University and the University of North Texas in Denton. Approximately 1,500 students, teachers, professionals, amateurs and auditors participated by performing solos and ensembles for flute specialists, attending concerts, workshops, and masterclasses. Masterclasses were presented by guest artists: **Carol Wincenc**, faculty member at both the Juilliard School of Music and Artist in Residence at Stony Brook University; **David G. Weiss**, New York City-based performer and recording artist of ethnic woodwinds; **Mark Sparks**, principal flutist of the St. Louis Symphony Orchestra; **Shauna Kay Thompson**, winner of the **2011 Myrna Brown Artist Competition** and consortium instructor of flute at the University of Evansville.

Flute Choirs

The Texas Flute Society hosted performances by many flute choirs throughout the day on Saturday, May 19th. Choirs performing showcase concerts included *Flutasia*, Melissa Arthur, director; *University of Texas - Brownsville Flute Choir*, Dr. Cristina Ballatori, director; *Shimmer Flute Ensemble*, Donna Pattison, director; *Flutes Unlimited*, Ellen Kaner, director; *Flutopia*, Phil Jackson, director; and *Tarleton State University Flute Choir*, Ronda Winter-Eldridge, director.

2012 Competitions

Congratulations to the **winner of the 27th Annual Myrna W. Brown Artist Competition:**

- 1st place – **Valerie Estes** of Boulder, CO
- 2nd place – **Joanna Martin** of Austin, TX
- 3rd place – **François Minaux** of Austin, TX

Congratulations to the **winner of the 1st Annual Donna Marie Haire Competition:**

- 1st – **Shilpa Kudva** of Flower Mound, TX
- 2nd - **Veronica Zheng** of Plano, TX

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~Join us in 2013!~

2013 Festival

The 36th Annual Texas Flute Festival will be held on the campus of the University of North Texas, May 16-18, 2013. Guest artists are Thomas Robertello, Associate Professor of Flute at the Jacobs School of Music at Indiana University; Holly Hofmann, jazz performer and recording artist; Conor Nelson, Assistant Professor of Flute at the College of Musical Arts, Bowling Green State University; and Valerie Estes, the winner of the 2011 Myrna W. Brown Competition. For application forms and information about competitions, masterclasses, and exhibits visit www.texasflutesociety.org or contact Meg Griffith, president, at 214-727-5508 or meggriffith777@gmail.com.

2013 Competitions

The 28th Annual Myrna W. Brown Artist Competition is held in conjunction with the Texas Flute Festival May 16-17, 2013. This competition is open to anyone, and there is no age limit. Prizes are as follows: First Prize - \$1,200; Second - \$500; Third - \$250. Applications and requirements are available on the TFS website (www.texasflutesociety.org) or by contacting the Myrna Brown Coordinators Pam Adams, padamsflute@yahoo.com, 817-236-5687, or Debbie Ragsdale, debrags@hotmail.com, 972-540-2717.

The 2nd Annual Donna Marie Haire Young Artist Competition for high school flutists will be held in conjunction with the Texas Flute Festival on May 18, 2013. This competition is open to all high school flutists, grades 9 through 12, or equivalent, who are between the ages of 14 and 19 during the 2011-2012 school year. Prizes are as follows: First - \$1,000 and Second - \$500. Applications and requirements are available on the TFS website (www.texasflutesociety.org) or by contacting Ann Vinod, the competition coordinator, at asvinod@tx.rr.com or [817-416-8648](tel:817-416-8648).

Congratulations to our newest Life Member, Janice Spooner!

Janice Spooner performs with the Fort Worth Civic Orchestra, New Philharmonic Orchestra of Irving, and Northeast Orchestra. She is the founder and Artistic Director of Flutissimo! Flute Choir. She also performs with the Gold 'n Ivory Duo, the Philharmonic Winds Woodwind Quintet, and the Texas Old Guard Fife & Drum Corps. Her teachers include her mother, Dean Corey, Dr. George Morey, Jeanne Larson and she currently studies with Jan Crisanti. Janice is a graduate of the University of North Texas with majors in Spanish and English. She is a retired Spanish teacher where she was the sponsor and choreographer of the Richland HS Fiesta Dancers. Her daughter also performs with Flutissimo!.

Exploring the Joys and Challenges of the *Festival de Flauta Honduras* with Jessie Godoy de Pineda

Interview and translation by Meg Griffith



How did you choose to play the flute? How did you start?

It feels as though the flute has always been part of me. My first childhood studies were in special music school devoted to the philosophy of Emile Jaques-Dalcroze, where I learned recorder. My passion was to play all music, and I listened to everything, thanks to my father Luis Enrique Godoy, who also a Honduran musician and composer. I was always very happy at my father's side. He took me to a band performance conducted by the director of a secondary school. I asked the director about the names of the instruments and said that I liked the instrument played horizontally because the sound was profoundly connected to my spirit and my heart. She told me it was a transverse flute, and that day I decided I wanted to learn to play that instrument. At the age of 12 in high school, I started flute classes with a saxophone teacher, Marco, who also taught transverse flute on the side.

I became very interested and began studying with each teacher who came into the country. I studied so hard that by 14 I had the opportunity to join the National Symphony Orchestra of Honduras as the principal piccolo player. That was my introduction to this wonderful world within which I feel very satisfied. If reborn, I would do the same today.

Do you only play the Classical flute?

I also am inclined toward the ethnic flute, made of bamboo, for its natural sound, which I play in the ethnic group Acrópolis Percusión, led by my husband.

With the Bamboo Flute, one can appreciate the sounds of nature like singing birds in the jungle, the singing of Mayan gods, and their lifestyle, reflected in their beautiful pyramids and staircases, located west of the country, such as the Copan Ruins, Santa Rosa de Copan.

What have you learned from music that has helped you in other areas of life?

Music has served as a decisive path for my life. Through it, I have learned to share and pass on my dreams, discover new excitement in my students with every note they play, and in particular to persevere and fight not just for me but for those who come seeking a higher horizon, opening doors and opportunities for other flutists and helping them achieve much more than what I have achieved. The music has taught us discipline, love, harmony, humility and to live as flutists, working as a tireless group toward musical excellence and the development of a new level in our country.

In other areas of my life, music helps my family through the activities we do together. My husband and my three children are involved in the musical world, and we collaborate and engage each other as artists.

The music helps me meditate better over my thoughts and decision-making and helps me think as a leader for the benefit of all within the community through my roles as symphony flutist or in the youth camps I have coordinated. It has helped me to keep my mind open, to listen, to advise, and in guiding my students toward finding opportunities. It has taught me to follow my dreams, to fight for my aspirations with force and love, and especially to love God who is my guide in my life and the one who opens doors and blesses my family's musical projects and the development of my students.

What musician has had the greatest influence on you?

Dr. Susan Berdahl fed my spirit and revived my inspiration. Through a Fulbright scholarship granted by the U.S. Embassy, she came to Honduras for three years and extended her hand to help and continued the growth of our flute world. I was delighted and had longed to have a new teacher. She gave me passion and inspiration which I in turn used to support my own students at the National School of Music and the country I love so strongly. The legacy she left me is to selflessly share what I learned from her and help my students accomplish more as they follow their own dreams towards a better flute world.

However, there have been many other influences, such as as Jean Pierre Rampal, Emmanuel Pahud, Jacques Zoon, James Galway, Robert Dick, Dave Valentin, Ian Clarke, and Rhonda Larson, among others, all of whom have inspired my life as a flutist.

What is the Festival de Flauta Honduras, and how did it start?

The festival began because of my love of studying with Dr. Susan Berdahl. She had already completed her residency in Honduras, and I meditated on how to bring her back to Honduras. I spent two years planning a national meeting of flute players which gained the approval and support from the U. S. Embassy to bring Dr. Berdahl back in 2002. It was exciting getting confirmation that my teacher was ready to return to Honduras and prepare a festival. The first festival was attended by 30 flutists from around the country - children, youth, adults, teachers, and amateurs. The flute orchestra sounded beautiful in concert, and I saw everyone enjoying new knowledge. From that day, I promised to give more than



I had received, and I was so happy and satisfied knowing that I was helping to beautify the spirit of music in each of them and in myself. Thus began the festivals, which have increased with participants from throughout Central America, Mexico, and the United States. We began to plan the festival for once every 2 years, and after the success of the first years, we grew to a Latin-American Flute Festival and now an International Flute Festival in its sixth year.



At each festival we have been blessed by internationally renowned masters such as Susan Berdahl, Mary Karen Clardy, Debora Harris, Martha Councill Vargas, Helen Spielman (U.S.), Lucy Cartledge (Scotland), Katharina Boehm (Germany), Tadeu Coelho (Brazil), Yvan Bertet (France), Eduardo Gómez (Venezuela), Felipe Acevedo, Juan Carlos Herrera (Chile), Rodrigo Corral (Mexico), Manuel Guerrero (Spain), Geza Farkas (Canada), and Denissa Rivas and myself representing Honduras.

Each festival includes masterclasses focused on various activities, assemblies, a choir of flutes, a national competition, approaches to body relaxation, yoga, video conferencing, and group experiences, among other events.

What are the main challenges you face in making this festival happen?

The main challenge is the economic side, because we have no sponsorship help from institutions for these activities. In addition, trained pianists are scarce here in Honduras and are urgently needed for accompanying the demanding repertoire for our instrument. Another challenge at our school is the lack of interest in teachers of other studies who do not share the same vision of discovery in their own disciplines. Thanks to the number of flutists who have graduated from our institution, the national university has been forced to open undergraduate degree in flute. But the country needs all areas within music to have degrees available at the university level.

But just as there are difficulties, there are achievements made every day by my staff in the planning, coordinating, and developing of the festival. All of my students are active in committees, each with great responsibility, commitment, and dedication. I am very proud of them, and if God permits me once again, I am inspired to surpass a new goal for the next festival. I know many of them will continue this legacy to wherever God decides to take us, and I am excited to see and enjoy great changes with our students as they succeed in different countries such as Costa Rica, Puerto Rico, France, Belgium and the United States.



What are the main challenges in music as a whole?

The main challenges in music involve a complete change in the support of culture in our country. Government agencies must realize that the development of people is through education, culture, and music. We need to bring culture to the country in its entirety. Another challenge is the purchase of musical instruments for our youth and the access to music from all corners of the country and the means to open music education programs and more and more youth orchestras in the country. This aids in the rescue of our children and young people from drugs through the introduction to society through youth orchestras. A method is needed to inaugurate degree programs and master's and doctorates in music and the arts in general, linked with the support of an international university, to prepare our students at a high, professional level. Along these lines, we must improve our process to obtain grants, scholarships and new opportunities at universities abroad that can help us transcend to musical excellence as teachers; and in turn enable the National School of Music to improve the musical level within the country through cultural exchanges between the institutions concerned and ours. Our efforts and the exportation of our music will help maintain a more positive view within the international world of our poor country, which is often vilified by the media

What needs do you have as flutists in general?

Like any developing country with frequent changes in the overall educational system, the main need in Honduras is to obtain more instruments, because not all students can acquire their own flute. I would like to pass on the word to our colleagues in the flute world that if people anywhere in the world no longer use their flutes – either in C, piccolo, alto, bass, or contrabass – they can be given to our flute students with limited resources. This would greatly help us to have more access within the repertoire of the flute choir and allow us to use every member of the flute family in their own solos. Of course, any other donation – be it CDs, DVDs, sheet music, etc – would be very welcome as all tools are useful for us.



What influence do you feel music and your festival have on the music community and Honduras in general?

I think the influence we have had in the area is quite positive. We have become a model for the various festivals held in the country including those for percussion, strings, brass, and symphonic youth camps. These kinds of activities are already developing in the country, and I can advise on travel, organization and help with the scheduling of each of them. I am very happy that everyone wants to wake up and know there is something new every second, every minute, everywhere in the world, and have that thirst, that hunger, to learn and be better today more than yesterday.

Honduras is a small country but full of great, talented people who just need an opportunity to be heard by the world.



In what ways can flute players from other countries participate?

Flutists of the world can participate as teachers in workshops, masterclasses, private lessons, and by performing in recitals. You can also participate as a maker or repairer of wind instruments through demonstrations and exhibits of flutes and accessories (music, kits, maintenance kits, cleaning cloths, etc.).

In terms of participation within other musical areas, we have offered yoga workshops, workshops on Scottish music, presentations of our culture through folk dance, Garífuna dance, and all other activities that enrich the lives of each student and music teacher by offering an international cultural exchange within our Honduras.

Remember that we are always very eager to learn, from the biggest to the smallest subject. Our country will receive you with open arms. Simply contact jessiegodoy@yahoo.com to open a window to the world of the flute.



Opportunities for Fulbright Teachers

We have open spaces if someone is interested in coming through a Fulbright Scholarship supported by the Embassy of the United States in Honduras. For either three or six months you can live in the country and enjoy educational exchanges as students, teachers who wish to have a new musical experience, or those who come to finish their educational and research Practice Thesis. We would be honored with your teaching.





Flutist **Jessie Godoy de Pineda** was born in Tegucigalpa, Honduras, May 1, 1976 and has a Bachelor of Arts degree with a major in Music. She started playing the flute at the early age of 12, and she has been principal flutist of the Band of the Supreme Powers, piccolo of the National Symphony Orchestra of Honduras, flute and piccolo in the Honduras Philharmonic Orchestra, flutist in the Symphony Orchestra of the Music Foundation of Honduras, and in thirteen different operas including *La Traviata*, *Barber of Seville*, *Madame Butterfly*, and *The Pearl Fishers*. As a soloist, she has won prizes in national competitions and performs classical music, Latin music, in jazz bands, in wind quintets, and in the Quinteto Opera, a string quintet.

In January and February of 2011, Godoy toured the U.S. with the Latin folk group Wahari (meaning “our spirit” in the Garífuna language) and with Acrópolis Percusión, presenting ethnic Mayan music at the Jamboozie festival at TAMU in Laredo, Texas, at New York University, and at the consulate of Honduras in Washington, DC. In August of 2011, she and her husband (Cristóbal Pineda, percussion teacher at the National School of Music in Honduras) were invited to the National Flute Association’s Annual Convention in North Carolina. She was the first flutist to represent Honduras and share her culture at NFA, accompanied by a large panel of teachers who spoke about their experiences at the Honduras flute festivals, including Helen Spielman, Susan Berdahl, Mary Karen Clardy, and Tadeu Coelho.

Godoy currently teaches flute at the National School of Music in Honduras, is director of the flute ensemble, has organized the six meetings of the Honduran Flute Festival, and is Coordinator of the Youth Symphonic Camps (YOA 2012-WMU) for Honduras, Music Transforming Lives. She is preparing a new tour in March 2013 which will include stops at Western Michigan University and the New Orleans NFA convention, among other possibilities.

Newsletter Submission Deadline & Guidelines:

- **Deadline** for submission to the next TFS newsletter is October 15, 2012.
- **Articles** may be submitted for consideration to be published in a future TFS newsletter. Submission does not guarantee publication.
- **Ads** for the sale of instruments/music/books (must be flute-related) may also be submitted - cost is \$25 for an ad the size of a business card (3.5 x 2 inches).
 - Our newsletter advertising sizes have expanded! If you would like a larger ad than what is outlined above, please contact our future newsletter editor, Allison Wellons, to place an ad in an upcoming newsletter or visit <http://www.texasflutesociety.org/> to view our advertising options.
- **Other** submissions may include:
 - Memorials for former/current members important to the flute community.
 - Ads announcing the opening of a new flute studio.

Speeding up Technical Passages

By Megan Lanz

How many times have we all looked at a page of difficult music and felt overwhelmed? So often, I see my students lose focus because they see so much ink on the page and want to give up. The best thing we can do for ourselves when we encounter these feelings is to simplify. We can only play one note at a time! Sure, the piece in question might look crazy – but there is probably no note on that page that you haven't played before. So, simplify. In this article, I've tried to outline the technique I think is most helpful for learning and speeding up a technical passage (or entire piece). This technique is intended to put your mind at ease and keep your practicing comfortable.

Initial Steps: Setting a Solid Foundation

These initial steps will not take long. They are intended to provide a solid foundation (creating no bad habits and allowing no wrong notes) upon which the speeding up may take place.

1. First, ignoring any tempo indications and rhythmic values, play through the pitches of the phrase/passage very slowly and very evenly to make sure you are not missing any notes. Each note should receive the same duration, regardless of written rhythmic value. Play it lyrically, demanding good tone on each note.
2. After you have verified the correct notes, incorporate accurate rhythmic values and play it again. Use a metronome set at a very slow tempo (often half-tempo or slower). The trick is to play it slowly enough that it is "easy." Set the foundation well, and you will recognize the benefits later.
3. Lastly, add proper dynamic levels (if you haven't already) and double-check articulations, again at the same very slow tempo.

Next: Patience and Diligence!

Your next steps will require diligent metronome work. Patience! Gradually speeding up your tempo, in small increments, will produce better results. You are more likely to avoid creating bad habits if you control speed in this manner. If you find yourself becoming frustrated and tempted to adjust the metronome by larger increments, it is time to move on to something else for a while. Come back when you feel patient and focused enough to really tackle this.

We often associate a particular speed (number on the metronome) with a certain level of panic. Once you have decided where to set the metronome to begin, try covering up the display with a sticky note or piece of masking tape. Do not keep track of how many times you advance the tempo. Sometimes, I actually alternate the "up" and "down" buttons just so I lose track of where I am. Once the number is hidden and we are unable to see the actual tempo, the panic is gone. The results will surprise you!

1. Play through your phrase/passage at the initial slow tempo (from the section above). If you can get through this with zero problems, it is time to move on. If you stumbled at least once, remain at this tempo until the problem no longer persists.
2. Adjust the metronome by the smallest increment possible. Many digital metronomes allow increments of one BPM (beat per minute) - this is ideal. If your metronome goes by larger increments, you may just have to practice on each tempo a bit longer. Smaller increments are the best, because your muscles will likely not notice any difference between tempo changes. The idea behind all this is to increase your tempo so gradually that you are "fooling" yourself into playing it faster. It's better for your muscles, and it's better for your mind. The panic will be gone, as will the muscle strain.

3. Play the passage at each new tempo until it is without mistakes and you feel comfortable. The key here is comfortable. If it's not comfortable, speeding up will only add to the potential panic associated with higher tempi.

Final Thoughts

Using this method, a passage can often be sped up by 20 or 30 BPM in a short amount of time. This is a wonderful achievement! Record the tempo and date on your music, or in your notebook. When you come back to practice next time, you will likely have to start a bit slower than when you left off, but you will likely speed it up past your last stopping place. Happy practicing! Keep it simple, keep it comfortable.

Dr. Megan Lanz is on the faculty at the College of Southern Nevada and maintains a competitive flute studio in Las Vegas. She has performed with the Las Vegas Philharmonic, Phantom: The Las Vegas Spectacular, Disney's The Lion King, and will join the cast of Wicked this fall. Megan received her B.M. from University of North Texas, and her M.M. and D.M.A. degrees from University of Nevada Las Vegas.

Carolyn Nussbaum
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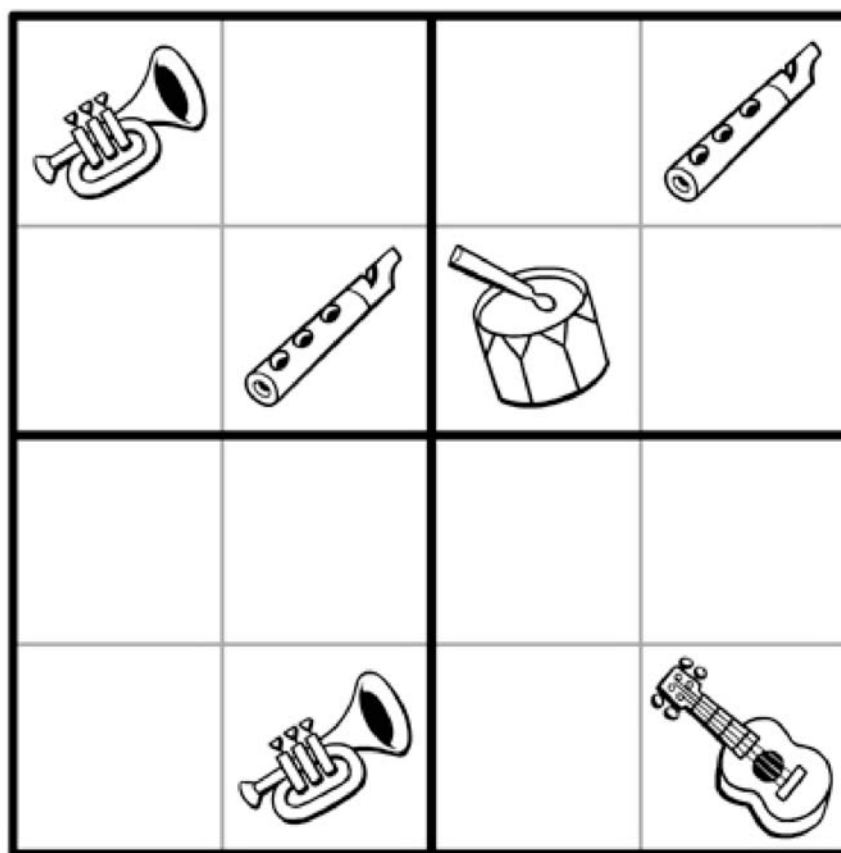
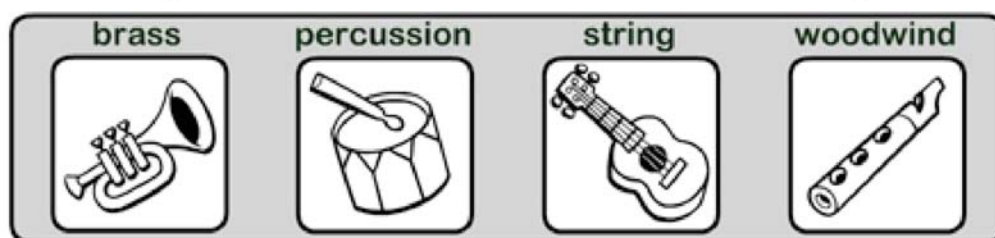




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Musical Sudoku

Fill in the missing musical instruments so that every row, column and quadrant contains one of each of the following...





The 40th Annual National Flute Association Convention welcomes you to
Las Vegas, Nevada!

August 9-12, 2012
Caesars Palace

The following compilation of events includes performances, lectures, judges, moderators, and panelists featuring Texas flutists. We are blessed to have so many talented and active flutists in Texas. Due to space limitation, the only personnel listed for events at NFA are Texas artists. A detailed preliminary schedule of events may be found online at <http://www.nfaonline.org/PDFS/Annual-Convention/Schedule.pdf>. Congratulations to everyone who will be participating in the 40th Annual National Flute Association Convention!

Pam Youngblood: newly elected member to NFA Board of Directors

Wednesday, Aug. 8

5-10pm Milano 8

Young Artist Competition preliminary round

Chao Wang, UNT MM student of Terri Sundberg

Martin Godoy, student of Sarah Frisof

Thursday, Aug. 9

10-11am Augustus 1

Orchestral Piccolo Panel

Deborah Baron, panelist

1-2:10pm Pompeian

Flute Choir Reading Session I: Rubies!

Francesca Arnone, conductor

2-3:20pm Emperor

Reaction $Al_2O_3::Cr^+$ - Ruby Reactions from the New Music Advisory Committee

Lisa Bost-Sandberg, performer and composer

Sarah Brady, performer

Friday, Aug. 10

9-9:50am Augustus 1

Composing a Classical Cadenza

Meg Griffith, presenter

12-1pm Forum Lobby

Flute Choir Lobby Concert II

Meg Griffith, performer with Texas Tech University Flute Choir

Saturday, Aug. 11

10-11am Augustus 1

Technology for Today and Tomorrow

Francesca Arnone, moderator

2-3pm Octavius

Reunion!

Mary Karen Clardy, performer

5-6pm Pisa-Palermo

A Tale of Two Countries: Austria and France

Francesca Arnone, performer

Sunday, Aug. 12

8:30-9:20am Pisa-Palermo

40 Years of Performing Flute Choirs: The Flute Choir as a Teaching Tool

Dolores August, moderator

Janice Spooner, panelist

Pam Youngblood, panelist

(Sunday, con't)

10-10:50am Pisa-Palermo

Mining for Gems! 40 Years of Clubs and Societies

Dolores August, moderator

10-11am Pompeian

Professional Flute Choir Concert

Performers:

Cassy Hewitt

Cheryl Lamb

Lisa Book, alto flute

Pam Youngblood, coordinator

11-11:50am Octavius 16

Centered in Song: Schubert/Böhm and Āmirov

Francesca Arnone, performer

12-1:30pm Augustus 5-6

Young Artist Competition Final Round

Mary Karen Clardy, judge

2-3pm Pompeian

National High School Flute Choir Concert

K'Deindra Morrison, performer and student of Rebecca Simonfalvi

2-3pm Octavius 22

Piccolo All Stars: Top 40!

Deborah Baron, performer

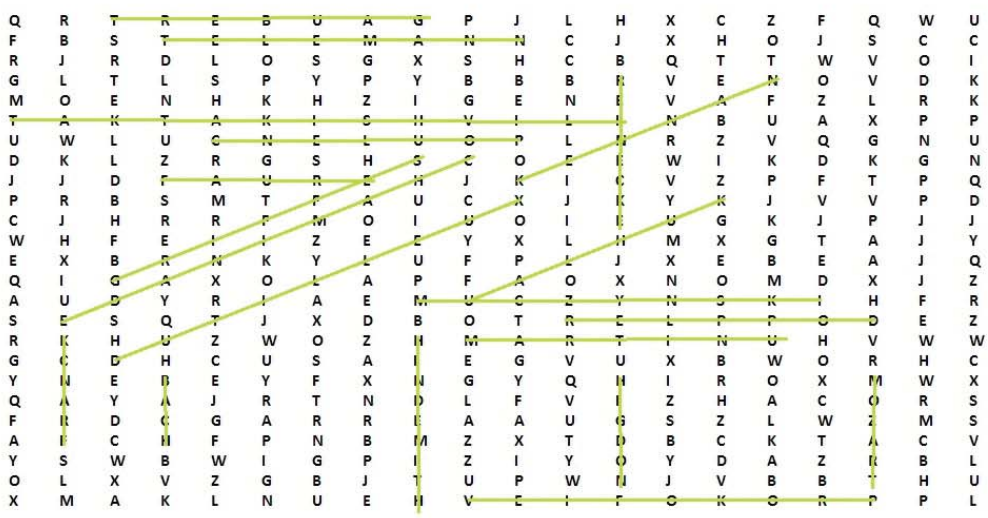


Rubies!
 CELEBRATING 40 YEARS
 OF ARTISTRY AND VISION



August 9-12, 2012
 LAS VEGAS, NEVADA
 CAESARS PALACE

Puzzle Solutions

Famous Flute Composers



















- | | |
|-----------|---------------|
| BACH | KENNAN |
| CHAMINADE | KUHLAU |
| DOPPLER | MARTINU |
| DUTILLEUX | MOZART |
| FAURE | MUCZYNSKI |
| FRANCK | POULENC |
| GAUBERT | PROKOFIEV |
| GRIFFES | REINECKE |
| HIGDON | TAKTAKISHVILI |
| HINDEMITH | TELEMANN |

Musical Sudoku

Fill in the missing musical instruments so that every row, column and quadrant contains one of each of the following...

brass	percussion	string	woodwind
			
			
			
			

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