

TEXAS FLUTE SOCIETY NEWSLETTER SPRING 2013

*Texas Flute Society
Individual Membership Application
January 1, 2013- December 31, 2013*

Name _____

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Choose One:

- _____ New Member
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Mail with appropriate payment to:

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

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- _____ \$10.00 Student – Grades K-12
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(Sustaining members will receive special recognition in the festival program book)
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- _____ Elementary _____ Grades 7-9
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Date: _____

President: Meg Griffith- meggriffith777@gmail.com

Editor: Allison Wellons - a.wellons@yahoo.com

Letter from the President

Hello everyone!

March has arrived, and TFS has been busy! I'd like to first welcome Izzy Hance to the board as our new Clinicians Coordinator. She is taking over for Laura Salfen, who will be sorely missed! I'd also like to send many thanks towards our Membership Coordinator and Webmaster, Larry Bailey, who became a Life Member. TFS is very lucky to work with so many wonderful people! If you are interested in becoming involved, please let us know. We're a fun group!

I am very excited about a new event we are sponsoring this spring. Saturday, March 23rd, is the official date of our first-ever Members' Recital! Held at Messiah Lutheran Church at 2:00 PM, the recital will feature teachers, professional performers, and adult amateurs, chosen from the first responders to our request for players. We hope to make this a yearly event in support and appreciation for our hard-working flutists in the metroplex. Come support your colleagues! Bring your students!



March gets even better with a visit from the esteemed composer and performer Mike Mower! We are very lucky to have him here all the way from England! He will be performing and teaching at UNT in Denton March 29-30. Details will follow via email and Facebook. His offerings speak to everyone, from those who love his music and wish to hear about performance techniques from the source to those wishing to learn more about the compositional process as a whole.

Of course, who could forget the festival! Our next newsletter will have more detail regarding the offerings for this year. But to whet your appetite... We have flute choirs galore, Thomas Robertello's fun and fascinating expertise in a pedagogy workshop, Holly Hofmann's easy and accessible approaches to jazz, Conor Nelson's awe-inspiring musicality, and the piccolo expertise of Valerie Estes.

We would love to have you involved in the festival! Please volunteer! Our phenomenal Volunteer Coordinator Pamela Riley is waiting to hear from you and has lots of fun ways to get you involved in the inner workings of the festival. We can't do it without you!

I hope you have a very restful Spring Break!

Until the Pre-Festival Newsletter,

Meg

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A New Life Member!

Larry Bailey is a longstanding contributing member of the Texas Flute Society, having served on its board since 2001. An amateur flutist, he has performed with the Plano Community Band for over 25 years and served as principal flute with the New Life Symphony Orchestra from 2003-2012. Larry holds an undergraduate degree in mathematics from Mississippi State University and a master's degree in computer science from Southern Methodist University. His flute teachers include Debbie Ragsdale, Claire Johnson, and Helen Blackburn.

Attention all TFS Members!

If you would like to be a part of the Flute Festival as a volunteer, we could use your help! Many opportunities are available throughout the weekend including aiding in Registration, Hospitality, setting up before Festival and packing up afterwards, and monitoring doors at the different events to name a few. Please, contact [Dr. Pamela Riley](#) with your information and how you would like to help or any questions about volunteer opportunities. We cannot run the Festival smoothly without our volunteers!

Cell: 732-213-0704 (text or call)

Home: 817-685-8444

In Memoriam



Mortimer "Morty" Rapfogel, a founding member and the 2nd president of TFS, died peacefully Thursday morning, Jan. 31, 2013, nearing his 101st year. Born in New York City, he played flute in the New York Philharmonic under Arturo Toscanini as well as all original Rogers and Hammerstein Broadway productions. He also performed with George Gershwin, Igor Stravinsky and Sergie Rachmaninoff. In 1957, seeking a "better quality of life" for his family, he moved to Fort Worth, joining the Fort Worth Symphony and Casa Manana. In 1958, he started developing land and building homes during the day while playing music in the evening over the next 40 years.

Guest Artist Interview: Conor Nelson

Canadian flutist Conor Nelson gave his New York recital debut at Weill Recital Hall at Carnegie Hall and has since appeared frequently as soloist and recitalist throughout the United States and abroad. Recent solo engagements include performances with the Minnesota Orchestra, the Toronto Symphony Orchestra, the Flint Symphony, and numerous other orchestras. He is only wind player to win the Grand Prize at the WAMSO Young Artist Competition, and won first prize at the William C. Byrd Young Artist Competition. As a chamber musician, he performs regularly internationally with marimbist/percussionist, Ayano Kataoka as part of the Conor and Ayano Duo. Conor is currently the Assistant Professor of Flute at Bowling Green State University and often gives masterclasses throughout the United States.



What got you involved in music? Did you listen to it as a child? Was there a specific influence along those lines?

I quit piano lessons on several occasions before starting the flute. I owe a great deal to my elementary school band program, as I never would have had an introduction to the instrument otherwise.

Why did you choose to play the flute?

At some point before choosing instruments in elementary school my class took a trip to see a children's concert with the Toronto Symphony Orchestra. Following the concert, I decided that I simply had to play the bassoon. Upon realizing that my school didn't have bassoons – or oboes for that matter, I decided that the clarinet at least looked closest to the oboe. Luckily, I saw an older student walking to school with her clarinet a couple days before it came time to choose instruments. After witnessing an eighth grader nonchalantly put her clarinet back in her case after dumping all of the pieces on the pavement, I decided to give up and choose the flute, as I certainly didn't want to share the same instrument with her! After all of my "first choices" had been sufficiently thwarted, I gave up, and picked an instrument that would easily fit in my backpack so that I could ride my bike to school. One day in the car my dad said "So, you are starting to really like your piano lessons... would you want flute lessons as well?" I still like putting my flute in a backpack and riding my bike to school!

Who were your teachers?

Our earliest teachers seldom get the credit they deserve, so I will share some of these experiences here.

Donna Sykes was my first flute teacher in Oshawa, Ontario, a GM employed suburb sixty minutes from Toronto. She made playing the flute so much fun and established a strong sense of community within her high school flute studio. After graduating with her degree in music education, she started her own studio and I participated in her flute choir. She encouraged all of us to enter local competitions and very selflessly sought lessons for me with Amy

Hamilton (who is a full professor at Wilfrid Laurier University in Ontario) when she felt that I was ready to move on. She would drive us hundreds of miles to NFA conventions and we would spend entire days at the local amusement park where the flute choir would also play a little bit. She was constantly organizing studio recitals and always showed excitement for music and the flute. She made everything fun – even rhythm and scales! We are always in need of excellent teachers like this for our young high school and middle school students.

My dad drove me over an hour-and-forty-five minutes way for lessons with Dr. Amy Hamilton when I was a sophomore/junior in high school. I would not be the flutist I am today without her. She instilled a systematic approach to learning technique via Altes and Andersen etudes and breaking down sections of the Taffanel and Gaubert for me to isolate each week. She really taught me how to listen to myself early on, not only in every piece that I played for her, in her approach to long tones from De La Sonorite as well. At an early age, she instilled a strong sense of discipline.

I am so fortunate to have continued studies with Susan Hoepfner in High School, Linda Chesis at Manhattan School of Music, Ransom Wilson at Yale and Carol Wincenc at Stony Brook. My chamber music coaches throughout all three degrees were also extremely inspirational. I encourage my students to play as much chamber music as possible.

What is your favorite piece to play from the flute repertoire and why?

If I absolutely had to give an answer, it would probably be the Nielsen Concerto. When all of Nielsen's markings are truly understood and conveyed, I think it can be an extremely powerful piece.

What is the most valuable lesson the flute (or music in general) has taught you?

Music has taught me the value of hard work, setting goals, and patience. Music also gave me a clear direction in life, for which I will always be grateful.

What musician has had the largest influence on your playing?

During our high school years we are all extremely impressionable and although it is impossible to identify just one musician, I would say that Susan Hoepfner, who was one of my teachers in high school, has had a profound influence on my playing. I am certain that her influence will continue to shape my musicianship for the rest of my life. Her huge sound, commanding technique and soloistic approach simply blow me away to this day.

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

Talent, dedication and professionalism would be at the top of my list. You have to be willing to put in long hours almost every day of the year. This includes time for organizing competitions, auditions, recordings, performances, grants, scheduling, etc.

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

I would say that the list of skills that most of us acquire through music are simply too long to list. As musicians, we tend to take for granted the skills that we acquire over the years. Communication, organization, time-management, and leadership skills, as well as entrepreneurial abilities, a relationship with technology and becoming a team player are just a few that come to mind.

If you could identify the moment in your life when you knew that you wanted to be a professional musician, what would that moment be?

I started to get the idea late in the school year of eighth grade. I was certain by the end of ninth grade that music could be a direction.

Do you get nervous before a performance or a competition? What advice would you give to beginners who are nervous?

Everyone gets nervous. Although there is a wonderful world full of helpful techniques to help deal with performance anxiety, I think the best way to combat nerves is to perform more often. Setting students up for successful performances via the selection of appropriate repertoire and adequate preparation can keep confidence levels high, as bad experiences can lead to nerves. If performing is a regular aspect of your life, it becomes far more natural and you develop a thick skin. When I was in undergrad, I organized countless recitals with my pianist at seniors' centers in the NYC area before we played our debut at Carnegie. After playing the recital through at least once a week for a couple of months, it felt "second nature" on the stage of Weill Recital Hall.

You are quite involved in chamber music, such as your Conor and Ayano Duo. What makes chamber music such a passion? Do you have a favorite instrumental combination?

I love the feeling of intense collaboration in any and all chamber settings. The opportunity to play in established chamber groups, giving dozens of performances of works, allows for comfort, understanding and a profound sense of communication between performers. It is a growing trend in classical music to rehearse less and less as demands on the productivity of performers increase, so having this connection with the music and colleagues is truly indispensable to me. As far as flute and percussion goes, I love the rewards that come from painstakingly piecing together exceptionally complicated works.

I advise students to take their chamber music groups seriously, as it is going to be an increasingly important genre in the future of classical music.

Through your duo, you are involved in commissioning projects. Do you plan any for solo flute? What are your favorite aspects of commissioning pieces? Do you have advice on how to become involved in new works?

I love to be a part of this process and have made it a point to commission at least one new work every year. Ransom Wilson has the entire studio at Yale commission a piece every year, which is a fantastic idea.

My duo is always thinking about new projects and I have pending commissioning projects for solo works by Marcus Maroney (University of Houston faculty) and Cory Kasprzyk who is one of the talent students in our DMA program in contemporary music at BGSU. Although I will always play a wide-range of repertoire, it is great to be in an environment that fosters appreciation for new music at BGSU. 🎵

Learn about a Flute Phenom: Patrick Gallois!



A famous flutist prodigy, Patrick Gallois was born in Linselles, France in 1956. At the young age of 17, he was admitted into the Conservatoire de Paris, where he studied with Jean-Pierre Rampal, and won First Prize in only his second year at the famous conservatory, a distinction which permits graduation from the conservatory. After graduation, at the age of 21, he won the position of principal flutist in Orchestre National de France, under the direction of Lorin Maazel. As an orchestral flutist, he has worked under legendary conductors, such as Leonard Bernstein, Seiji Ozawa, Pierre Boulez, Karl Boehm, Eugen Jochum, Sergiu Celibidache. Gallois left his orchestral vacancies in 1984 to focus on his solo career.

Today, Gallois continually performs in countless organizations, and conducts internationally, namely for the orchestra he founded, "l'Academie de Paris." Gallois has had an exclusive recording contract with Deutsche Grammophon and, more recently, has recorded with Naxos. His discography currently includes some 75 recordings.

Sources:

<http://www.patrickgallois.com/>

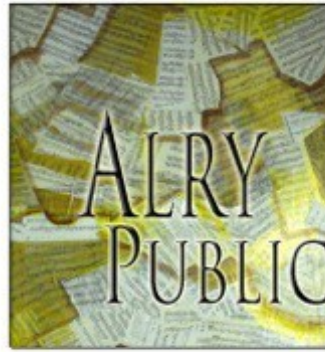
[Naxos](#)

[Wikipedia](#)





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Musical Sudoku

b					w	d	d.	♪
d						b		o
							c	♪
h				d.			w	
		c						
			h			♪	♪	c
w		d	d.		♪			
	d.				h			
		b	o		d	d.		

Key:

- 1: ♪ 2: d 3: d. 4: o 5: ♪ 6: b 7: h 8: w 9: c

Flute Pedagogues

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

AMY PORTER
 CAROL WINCENC
 LEON BUYSE
 ROBERT DICK

BONITA BOYD
 JEFFREY KHANER
 MICHEL DEBOST

BRAD GARNER
 JIM WALKER
 RANSOM WILSON

Solutions

b	c	h	♪	o	♯	♪	♪.	♪
♪	♯	♪	♪	c	♪	b	h	o
♪	o	♪.	♪	h	b	♯	c	♪
h	♪	♪	b	♪.	c	o	♯	♪
o	♪	c	♯	♪	♪	h	b	♪.
♪.	b	♯	h	♪	o	♪	♪	c
♯	h	♪	♪.	♪	♪	c	o	b
♪	♪.	o	c	b	h	♪	♪	♯
c	♪	b	o	♯	♪	♪.	♪	h

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