

From the President



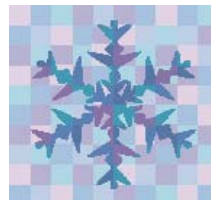
Winter 2005

Stop everything. Listen for a moment to these words. Imagine the sound you will soon create with your flute. The room is dark. The earth is silent. You breathe in, then out into your flute. Perhaps a melody or just one note? Perhaps a familiar tune? It's magic I tell you, pure magic. The sound of the flute beginning in the very depths of your soul, which journeys toward the very ends of all creation. From the beginnings of time, the flute has captivated mankind and the history-long patterns of enchantment with the flute may last forever. For a brief moment, we are a part of this incredible process. How wonderful. How peaceful.

We chose *flute* because we love the flute. Our privilege to play. Our joy to teach. Our time well spent in practice and performance. We will never be completely alone or completely sad. *Flute* will guide us. *Flute* will fill our days with endless happiness and challenge.

Texas Flutists, I send you my warmest greetings this Christmas. May your holidays be spent with family, friends and *flute!* I hope to see many of you at Velma Bogart's house at 3pm on January 21st for our next TFS meeting! Everyone is welcome! This winter the Texas Flute Society will also present a January 24th recital featuring Lisa Garner Santa and of course in the spring our annual Texas Flute Festival at UNT, May 19th-20th. There is still plenty of time to enter our masterclasses and the Myrna Brown competition! Check out our website www.TexasFluteSociety.org for details! Do keep me posted if I can be of help with your journey! Your thoughts and ideas are always welcome.

Erich Tucker
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FLUTE NOTES

If you would like to see your recital or other flute event listed in *Flute Notes*, please contact Jennifer Hunter at flautenmusik@hotmail.com.



The Texas Flute Society Presents:
Flutist Lisa Garner Santa in Recital

Tuesday January 24th at 7:30pm

Tarrant County College South Campus Recital Hall
5301 Campus Drive, Fort Worth, TX

This recital is free and open to the public.

For more information contact Erich Tucker at TheFluteGuy@yahoo.com.



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Do you have submissions for the next TFS newsletter?

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

Jennifer Hunter

flautenmusik@hotmail.com

(Please place "TFS Newsletter" in subject line)

Submission Deadline for the Next Newsletter is:

FEBRUARY 1ST



TFS Member Spotlight Interview with Larry Bailey



Why did you choose to play the flute? I have just always liked the sound of the flute and in most cases the people who played them.

Tell us about any musical influence in your family. When I was growing up, the only music that I remember hearing was the popular music played on the radio. I guess I'm not really sure where my interest in instrumental music came from.

What brand of flute/piccolo do you play? I play a Brannen Millennium that I purchased at the NFA Convention in Nashville in August 2004 and I own a Hammig piccolo, though I rarely play it. I also have a Pearl alto flute that stays in the case even more than my piccolo does, but even unused they keep me company.

Tell us about your first flute. My first flute was a hand-me-down from my brother. It's a closed hole silver Gemeinhardt. I still play it occasionally when I'm doing an outdoor concert with the Plano Community Band. It has a small but sweet sound.

Tell us about where you studied flute and the teachers you studied under. I actually didn't study flute until I started taking lessons about 5 or 6 years ago. I played French horn until I graduated from high school and just learned to play flute by listening and watching my brother as he learned. After many years, I began playing in a woodwind quintet with players that were far better musicians than I was, so I decided that I should try to learn to play flute in a proper way. That's when I began my flute study with my current teacher Debbie Ragsdale.

Where are you currently playing or teaching? Why? I currently play with the Plano Community Band, the orchestra of the First Baptist Church in Plano, and with the New Life Symphony Orchestra, which was organized to raise scholarship funds for students at Dallas Baptist University. I play because I enjoy it. The flute gives me a chance to remove myself from the stress of my professional life and to enjoy singing without having to use my "you don't want to hear it" singing voice.

What are your plans/goals for the future? Just to keep playing for the fun of it. I hope that I can continue to make progress and become a better player even if it is at a slow pace.

What is the best advice you have to offer the rest of our Texas flute community? Share your music. Participate in ensemble playing when you can. Attend flute-related events. If you're like me, hearing fine players can only inspire you and make you better.

Who is your favorite composer? Hmm. That's a tough one. Of course, there's Mozart and Telemann; but there are many, many more that I enjoy from all periods.

Tell us what is in your CD player right now? Clare Southworth's "Sonatas" and a recording of Beethoven's Fifth Symphony (which I will be playing with the NLSO at our next concert).

What is your favorite piece to play from the flute repertoire? Though I've never actually played it for anyone other than my teacher, I enjoy playing (well, attempting to play) the Griffes "Poem". I also enjoy playing the first movement of the Gieseking "Sonatine", the slow pretty movements of Rutter's "Suite Antique" and the songs from the "Frosoblomster" by Peterson-Berger.

Interview with Larry Bailey con't

What is your favorite recording? Well, that's an easy question... This would have to be my brother Don's "Voyage" and "Tribute" CDs. I like all tracks on both CDs, but if I had to pick one from each, I think I would chose the title track of "Voyage" for its pure beauty and the Muczynski "Sonata" from his Tribute" CD because it's just a great performance with an amazing pianist.

What time did you go to bed last night? 10:30.

Which musicians have most influenced your playing? Well, you've probably already guessed. One, of course, is my brother Don. Another is my teacher Debbie Ragsdale who is just a wonderful person, a great flutist, and someone who has taught me so much about playing more musically.

To date, what has been the highlight of your flute career? Playing principal flute with the New Life Symphony Orchestra during our performance of Bizet's "L'Arlesienne Suite No. 2". Since I'm an amateur player, this was an awesome experience.

What qualities do you think are most essential to musical excellence? Playing with heart and soul. Fingers help, but it's the shared inner feeling that makes the listening special.

Through the years, what is the most valuable lesson that the flute has taught you? This is another tough one to answer. It's not so much what the flute has taught me but more what the flute has given me. Because of the flute, I have made friendships that have become very important to me; I have traveled to many different cities to attend NFA conventions; I've heard and enjoyed wonderful performances by many extremely talented individuals; and I've learned that you can really enjoy making music at whatever level you can play.

What color is your toothbrush? Red and White

What is your dream vacation? My dream vacation would be to go anywhere where I could do absolutely nothing. Lying in a hammock on a Caribbean beach sounds pretty good to me.

What was the last book you read? Harry Potter and the Goblet of Fire.

What is the first thing you think of when you wake up in the morning? Why does that alarm clock keep going off so early?

If you were to discover a truly magic flute and when polishing it a genie appeared to grant you three wishes, what would you wish for? I would wish that everyone could be happy and worry free, that there would be no more crime and no more war, and that everyone could live without hunger in a comfortable home.



A Menotti Experience

an article by Don Bailey

Happy holidays, everyone.

At the suggestion of my brother Larry, I am sharing a little tale with you. This past summer, I spent considerable time with renowned opera composer Gian Carlo Menotti at his home in Scotland and later in Spoleto, Italy at the Festival of Two Worlds. Larry thought my performing experiences in Spoleto would be of interest, but I thought it would mean so much more if I could include how it all came about. It's a fascinating story.

It all began in April when I received a phone call from my good friend Bärli Nugent, flutist with the Aspen Wind Quintet, Director of Chamber Music and Assistant Dean at Juilliard. Bärli and I have collaborated on numerous projects over the years, and she knows my playing and work ethics better than anyone. In 2003 and 2004, she accompanied the Juilliard Orchestra to the Spoleto Music Festival to coordinate their rehearsals and performances and to organize the chamber music concerts.

Bärli had been contacted by Francis Menotti, President and Artistic Director of the festival and adopted son of Gian Carlo. He was looking for someone to work with his father to assemble and revise his manuscripts for republication, to create an archive and a chronology of his works, and to help him write his memoirs. Gian Carlo turned 94 this past July. On Bärli's recommendation, Francis called me from Italy on a Friday, and I was flying to Scotland three days later for a week's visit in Gifford, near Edinburgh.

Gian Carlo Menotti is the quintessential gentleman, possessing old world charm and elegance. He is formal and social, yet humble about his fame and accomplishments. John Ardoin wrote in his *Stages of Menotti*, "Somewhere in the world, virtually every day of the year, music by Gian Carlo Menotti is performed. It could be on the stage of the Hamburg or Vienna Opera, in a hall in Johannesburg, in a high school auditorium in Texas or on a television screen. In this century, Puccini is the only operatic composer to rival him in number of performances."

But Menotti is not just a composer of operas. He also wrote cantatas, concerti, all sorts of chamber music, ballets, plays, Broadway shows, and a symphony. He is a living legend and winner of two Pulitzer Prizes. Every Christmas you are likely to find someone performing *Amahl and the Night Visitors*, his first opera created expressly for television. I am so thankful not only to have worked with Gian Carlo, but also to count him as a personal friend. When my trial week ended, I returned to the States for a brief concert tour and flew back to Scotland soon after to begin work on the project.

Menotti's home, Yester House, is one of many landmark castles in Scotland. It reminded me of New York's Frick Collection with its grand rooms, elaborate décor, paintings and sculptures. With more bedrooms than I can remember (all with names), it holds memories of noted visitors, including Bill Clinton, Queen Elizabeth, Prince Charles, Jackie Onassis, the Rockefellers and many others. My bedroom, the Oriental Room, is where Prince Charles slept when he visited. There were rumors, substantiated by Gian Carlo himself, that the house was haunted, with infrequent activity in the bedroom across the hall from mine and Malinda Menotti's, which was next door. Malinda is Francis' wife and step-daughter of former New York governor Nelson Rockefeller. In spite of her assurances that she had never seen ghosts, I still felt a chill when I was alone in that part of the house at night.

For the month of May, Malinda, Gian Carlo, and I were the sole residents at Yester, excluding the household staff, two birds, and Francis' sister from Philadelphia, who came for a lengthy stay. We grew to be very close. Sadly and suddenly, Malinda died at age 45 just two weeks before I began this article.

I was able to finish most of the chronology of Menotti's works, but the editing of the manuscripts was put on hold when he became seriously ill for several days. When it was clear he wouldn't have the strength to continue, I went with Francis to Spoleto to help organize the festival's chamber music concerts. Gian Carlo soon rebounded and joined us with renewed energy.

The Festival dei Due Mondi (Festival of Two Worlds) was Menotti's vision 48 years ago. The name reflects his desire to bring American artists to Italian soil, as he believed Italy needed the influx of talent to raise their cultural standards. He later established Spoleto USA in Charleston, South Carolina, but this organization is no longer affiliated with Italy or Menotti. The Italian festival has helped launch the careers of today's most famous artists. Yo Yo Ma, Placido Domingo, Renee Fleming, Joshua Bell, Jean-Yves Thibaudet, Paula Robison, Luciano Pavarotti, and countless others have performed there over the years.

A month before the opening, the festival staff traveled to Rome for the big press conference. This year it was held at the Galleria Borghese, and it was grand – celebrities, cameras, dignitaries, corporate leaders, and entertainment. We had the entire gallery and grounds to ourselves. The main attraction, of course, was Gian Carlo whose entrance brought cheers and a standing ovation.

Beginning each year around the first of July, the festival lasts for three weeks. By the time I arrived in June, most of the artists had been chosen, but it was my job to organize the two chamber music series – the Mezzogiorno (mid-day) and the Umbria Segreta (secret) concerts. I was also engaged to perform on both.

The daily mezzogiorno concerts were in the Teatro Caio Melisso, a charming, ornate hall in the Piazza del Duomo, refurbished by Gian Carlo many years ago. Flutist Paula Robison and her husband Scott Nikrenz organized these events for many years and performed frequently. My first concert here was with Juilliard's Attacca String Quartet. We played selections from my Voyage CD and other works from the standard repertoire. We shared the hour with pianist Jean-Yves Thibaudet, cellist Gautier Capuçon, and others. It was Menotti's concept to have no single performer play the entire hour. Instead, the program usually presented two ensembles playing for 25 minutes each, and no encores were allowed. This was the first season Menotti didn't introduce the artists and repertoire from the stage, although he was often seen sitting in his private box. All mid-day concerts were followed by private receptions in Gian Carlo's home directly across the piazza.

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The Umbria Segreta concerts were held in landmark churches throughout the countryside and also took place during the noon hour, but less frequent. Ticket holders met at designated locations and were transported to and from the performances by bus. If the location was accessible, the festival provided pianos; if not, I programmed artists not requiring keyboard. On two such occasions, I performed both as a soloist and with the Attacca quartet. Like the mezzogiorno concerts these performances were also followed by elaborate luncheons sponsored by festival patrons such as Urbani Truffles, Monini Olive Oil and numerous others.

Media coverage throughout the festival is intense, and almost every performance drew television journalists and photographers. Since I was friend of the Menotti family, I was interviewed three times, always caught by surprise and never really understanding what the reporter was saying. I have no idea how I came across on TV, but I enjoyed my 15 minutes of fame one evening when a waiter greeted me by name as I entered a restaurant.

The festival opens and closes with formal concerts in the Piazza del Duomo, surrounded by the Duomo cathedral, Gian Carlo's home, a palace, the festival offices, and the Teatro Caio Melisso. This year's opening featured pianist Jean-Yves Thibaudet with the National Orchestra of Belgium. Afterwards, there was a black tie ball with music by Max Raabe and the Palast Orchester. The closing concert featured the Philharmonic Orchestra of Saint Petersburg.

I always knew Spoleto was a music festival, but I was surprised to learn that it also included classical and modern dance groups, a theatre-size marionette show (one of Gian Carlo's childhood hobbies), an art exhibit by Demetrios Psillos, a film festival, a set design exhibit by Bruno Rubeo (Driving Miss Daisy, Platoon, Fourth of July...), drama, opera, and other events. There were even Ora Mistica concerts at midnight.

Spoleto is a charming town with stone streets about an hour and a half northeast of Rome. The landscapes are breathtaking. If you have ever considered an Italian vacation, the Spoleto festival would be worth investigating. I had a wonderful experience and will be returning for years to come.

There are photos of my "Menotti Experience" on my website at <http://donbailey.net>. If you would like to see my complete photo album from Scotland and Italy, including the Rome press conference, I have them on a Kodak site that I can share on request. Please email me at don@donbailey.net for the link.

I hope you enjoyed my story. Now, help me learn Italian!

All best wishes,
Don Bailey





The Texas Flute Society invites you to attend the 2006 Flute Festival at the University of North Texas, May 18th-20th, 2006.

Guest artists will include Liz Goodwin, Christina Jennings, Jean Larson, Nancy Clew, and Leah Arsenault!

For additional information please consult our website!
www.texasflutesociety.org

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Dear Piggolo



Dear Piggolo,

I've always dreamed of becoming a famous flute player since I was a little girl. My heart is completely set on this. I know I would never be happy doing anything else in the world. Do you have any advice on how I can get started?

Melissa, flutist, age 13

Dear Melissa,

I think the best way to become a great musician is to listen to great music. How would one be great without knowing what great is supposed to sound like? Check out the flute CD collections at your local music store! Good luck with your upcoming career!

Dear Piggolo,

I have trouble playing my high F#. For some reason it just doesn't come out the way I want it to. How do I make it sound pretty like the rest of my flute notes?

Angie, flutist, age 15

Dear Angie,

First check your Bb thumb key to make sure it is not depressed. The high F# will not sound correctly if you are using that key. If that doesn't work you may want to sign up for some flute lessons. Check out the www.TexasFluteSociety.org website and click on the link to flute teachers I'm positive you can find one in your area. It is quite difficult to say what is happening without hearing you play. A good teacher will help you figure out what the problem is and then help with discover ways to fix it! It could be the alignment on your flute, throat tension or a variety of other issues! Good luck with that!

If you or your students would like to ask Piggolo a question, please submit your inquiries to DearPiggolo@yahoo.com. Piggolo is an internationally known flute expert who has learned everything there is to know about the flute. A self-proclaimed flute and piccolo virtuoso, he has performed on 12 continents and in all major recital halls. He knows all of his scales and has taught flute lessons for over 3,000 years. Piggolo welcomes your questions.

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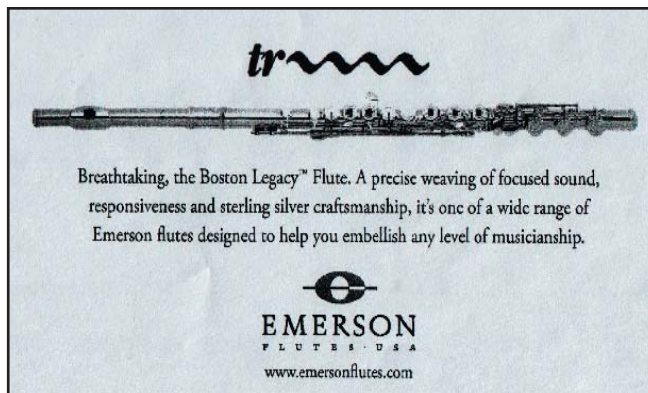
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