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Individual Membership Application

January 1 - December 31, 2007

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Choose One:

- New Member
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Member Category:

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Teaching Locale

If you are a teacher, please check the categories you instruct:

- Elementary Grades 7-9 Grades 10-12
- College/University Adults

Please select one of the following categories:

- \$10.00 Student
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- \$35.00 Sustaining Member
- \$30.00 Additional contribution in honor of
the Texas Flute Festival 30th Anniversary

Mail with appropriate payment to:
Larry Bailey
Texas Flute Society Membership
2553 Primrose Lane
Richardson, TX 75082

_____ TOTAL ENCLOSED

Upcoming Events...



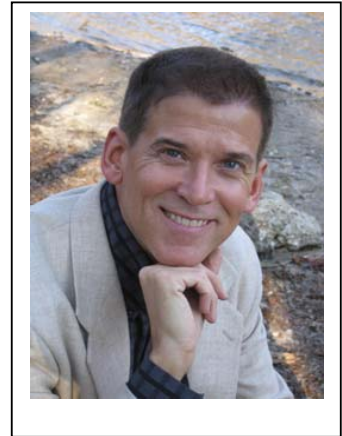
Flute Recital

**Don Bailey, Flutist
&
Donald Sulzen, piano**

**Featuring the Premiere of
Tom Herman's Sonata**

**Friday November 3, 2006
7:30 PM**

**O'Donnell Hall
Meadows School of the Arts
Southern Methodist
University
Dallas, Texas**



Free and Open to the Public

www.texasflutesociety.org

For more information call 817-467-0158

Parking is available in Moody Garage
SMU Blvd and Airline Road

<http://www.smu.edu/parking/visitorparkingmap.asp>

Hosted by
The Texas Flute Society
& Southern Methodist University

New York flutist and recording artist **Don Bailey** has been praised for his brilliant technique, bristling sense of excitement and artful colors. Former president of the Texas and Louisiana Flute Societies and board member of the New York Flute Club, he enjoys an international performing and teaching career. **Donald Sulzen** is one of the most requested pianists for accompanying and chamber music at the international level. Chairman of the accompanying department at the Richard Strauss Conservatory and pianist with the Munich Piano Trio, he has also taught at the Mozarteum in Salzburg. This is a performance you will not want to miss!

Inside This Issue:

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P HC'Gzr gtlpegu (Ri "6/8
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Cm'Tgi kqp'Erlpeu (Ri "
Ngwt "q'O wulekcpu (Ri "32
Qh egtu (Ri "33



The Myrna W. Brown Artist Competition is open to all flutists.

NO AGE LIMIT!

The winner of the competition will receive a \$1,200 cash prize and will be invited to appear as a guest artist at the Texas Flute Festival in May, 2008.

***** New *****

Second and third place winners will be awarded \$500 and \$250, respectively.

For information on additional flute masterclass opportunities with Leone Buyse, Fenwick Smith, Mimi Stillman, and Elena Yarritu for the May 17-19, 2007 Flute Festival,

please consult our website:
www.texasflutesociety.org.

Repertoire:

Preliminary (recorded) Round:

Please record in stated order.

- Sigfrid Karg-Elert - Caprice #19 (Vivacissimo, scintillante) from 30 Caprices for Flute, Op. 107.
- Georg Philipp Telemann - Fantasia in A Minor (Grave, Vivace, Adagio, and Allegro). No repeats.

Applicants must submit an **unedited recording** of the selections on CD or mini-disc. There must be NO identification on the recording or box.

Recordings will be coded and sent to a judging committee.

Recording deadline:
postmarked by February 15, 2007

Semi-final and Final Rounds (REQUIRED PIECE for both rounds):

J.S. Bach - Sonata in E Major, Mvts. 1 and 2 (Adagio ma non tanto and Allegro). No repeats.

Flutists selected from the preliminary round will prepare a 25-minute program of their own choosing (including the Bach) which reflects a wide variety of styles and periods. This may include single movements of works, sonatas, concerti, and unaccompanied pieces. It is not necessary to perform all movements of a single work but any individual movement of a work must be performed in its entirety. Cuts may be made in accompaniment and repeats may be deleted.

The Semi-final Round will be 15 minutes of the performer's choosing, excerpted from the 25-minute program, and must include the Bach.

The Final Round will be the 25-minute program including the Bach.

Application Form

CONTEST REGULATIONS

- Application fee is \$40.00. This fee is non-refundable.
- Preliminary round recordings must be unedited.
- Entrants are advised that the recording quality may effect results of the preliminary round.
- No recordings will be returned.
- Semi-finalists will be notified by April 1, 2007.
- Semi-finalists & finalists are responsible for the accompanist's fee.
- Semi-finalists & finalists are responsible for their own travel arrangements and expenses.
- All performances are open to the public.
- All judges' decisions are final.
- Flutists selected from the preliminary round must be prepared to submit their entire 25-minute program for the Semi-final/Final Rounds by April 15, 2007.

For more information, contact Pam Adams by e-mail at padamsflute@yahoo.com or by phone at 817-236-5687.

This competition is generously sponsored by Gemstone Musical Instruments.

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 Phone _____
 Alt. Phone _____

Please mail application form, CD or mini-disc recording, and \$40 application fee to:

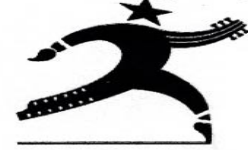
The Myrna W. Brown
Artist Competition
c/o Pam Adams
7816 Fairwood Ct.
Fort Worth, TX 76179
padamsflute@yahoo.com

***Please make checks payable to Texas Flute Society.**

**** Entries must be postmarked by February 15, 2007.**

VELMA'S VOICE

Funded in part by



TEXAS
COMMISSION
ON THE ARTS

Anyone know what happened 32 years ago? You were born? Your child was born?
You graduated from school? You were too busy to notice what was happening?

Well, 32 years ago the Texas Flute Club was formed (1974) (Name changed to Texas Flute Society in 1983.) Twenty of our “flute greats” gathered in Grapevine to begin this 32-year odyssey. Dr. Morey, UNT, was the primary initiator and he invited anyone interested to join him. Joe Tallal was the first President. Founding members were: Karen Adrian, Velma Bogart (yes, I was there), Eddie Burkhalter, J. W. Downs, Kay Hutchins, George Morey, Judy Pierce, Morty Rapfogel, Janice Spooner and Joe Tallal. We had monthly meetings with all kinds of flute playing, recitals, flute choir reading sessions, teaching tips and discussions. I was privileged to serve as Newsletter/Publicity person for 3 or 4 years and sent monthly reminders to everyone on our list (only about 50 at the time). We had 8 meetings a year, 2 in each area of the Metroplex.

So, in 1977, under Claire Johnson and Myrna Brown’s direction, the Texas Flute Festival was started at SMU with 100 students and guest artist, Albert Tipton. That will be 30 years ago at our Festival in 2007. Claire Johnson was Dallas Area Rep at the time and a great help. In honor of Myrna Brown’s great influence on the flute community locally and internationally, Claire Johnson initiated the Myrna Brown Competition in 1985, with Pam Adams, president of TFS at that time, winning the first year. The competition has grown to include participants from all over the United States. Elena Yarritu is the 2006 winner and will join us at the 2007 Festival. It will be our 22nd Myrna Brown Competition.

Many fine flutists have volunteered as officers, clinicians, teachers during these years. Many of our members have volunteered with the National Flute Association as officers and chairmen to connect TFS with the international flute community. We thank them.

So, doesn’t all that activity and accomplishment deserve a 30th Birthday Party for our Texas Flute Festival??? Well, we think it does, and ALL YEAR we will celebrate its 30th Anniversary as an outstanding, helpful, educational, influential, important, and fun Texas Flute Festival!!!

Please join us at all our activities, recitals, masterclasses, area events, and the 2007 Texas Flute Festival. Celebrate, celebrate with all of us these magnificent accomplishments during these 32 years!

Our next big event is a recital by Don Bailey, flutist, and Donald Sulzen, piano, Friday, November 3, 7:30 at the O’Donnell Hall, SMU, Dallas, Tx. A FREE PERFORMANCE.

Velma Bogart, TFS President

vlbogart@flash.net

817-467-0158

If you are reading a copy of the newsletter that was delivered to you via regular mail and you would like to receive an electronic copy instead, please send your current email address to our webmaster at:

Larry-Bailey@comcast.net

and he will add your name to the electronic distribution list.

If you are on the email list, you will receive notices of additional flute events.

A real benefit to e-mail members

Our members attended the National Flute Association convention in Pittsburg, August 10-13, 2006. Some have shared their thoughts about this fabulous experience....

The Pittsburgh convention was a blast for me! I performed Daniel Dorff's *Nine Walks Down Seventh Avenue* on Saturday morning. My pianist Gabriel Bitá and I had the opportunity to play for Dan for a Friday afternoon rehearsal in addition to the concert itself. *Nine Walks* is an intricate composition with elements of jazz; Dan was really happy with our interpretation, and it's always fun to play for the composer.

On Sunday morning, I conducted a flute choir reading session for more than 100 enthusiastic flutists from all over the country. We had a great time together!

The convention is always a wonderful opportunity to see old friends; it's also a great chance to visit with other members of TFS!! See you in Albuquerque!

*Pam Youngblood,
Flute Professor,
Texas Woman's University*

I always leave the NFA convention feeling inspired and this past one in Pittsburg was no exception! Wow! It was particularly special for me because as my last year as coordinator of the Professional Flute Choir, the group was featured on the Sunday evening NFA Closing Concert performing Martin Kennedy's *Pantry Ballet* with Steven Byess conducting. What a work! It's like playing *Rite of Spring* with flute choir! Congratulations to the Texas flutists that were a part of the group: Lisa Book, Starla Doyal, Valerie Estes, Shauna Hodgson, and Penny Zent. Marianne Gedigian's Saturday night performance of the Khachaturian was also AMAZING!

*Lisa Garner Santa,
Associate Professor of Flute,
Texas Tech University*

After serving as an NFA Board Member during the Nashville and San Diego conventions, I was looking forward to a "spectator's convention" in Pittsburgh, however, **Universal Edition** contacted me early in 2006 with an invitation to present a *Publisher's Showcase* featuring my two newest books, *Classic Duets II* and *Classic Solos*. Late in the spring as I planned for the *Showcase*, I received a call with news that the duet book had been chosen as winner in the NFA's Newly Published Music Competition, with selections to be performed in concert at the convention, so plans to attend NFA as a spectator were quickly revised.

It was also a pleasure to hear my student, Laura Rakel (UNT Graduate, May 2006, and currently a 1st year graduate student of Linda Chesis at the Manhattan School of Music) perform as a Semifinalist in the Piccolo Young Artist Competition at the convention. An outstanding group of six piccolo players from throughout the world, Laura was chosen as a Finalist and named 3rd Place in the overall competition. Congratulations, Laura!

With excellence displayed throughout the four day convention, the quality, consistence, and brilliance of the performances in Pittsburgh reinforces my observation that the level of flute is currently at an all-time high throughout the world. Interest in the flute transcends geography, culture, age, ethnicity, etc., and we are privileged as flutists to share this common bond.

Mary Karen Clardy, Professor of Flute, University of North Texas

I like flute choir. I like to listen to, conduct, write for, and perform with them. Fortunately, many other flutists feel the same way and flute choir exposure has grown at the National Flute Convention. This is the sixth year I have had the privilege to perform with the Professional Flute Choir (PFC), and I am amazed at the caliber of playing, challenging repertoire and wonderful conductors. Under the direction of Steven Byess, this year's group was the best thus far. We were honored to present Martin Kennedy's "A Pantry Ballet in Four Acts" not only on our regular concert, but also on the Closing Concert. Next year, the PFC will give the world premiere of an NFA newly commissioned work for flute choir by Robert Aitken.

Lisa Book, Flute Teacher, Fort Worth

Three and a half years ago I made a commitment to chair the National Flute Association's Cultural Outreach Committee, and I am serving in this capacity for five years. The committee has existed for over ten years and has a three-fold purpose:

We invite some local junior high and high school students to attend the convention for free for the Saturday of each convention weekend. These are either minority students or students from families that would not have been able to afford the one-day fee. We host them and try to educate them and their families about the NFA, in the hopes that some day they will become more active, and that the NFA will become more diversified. Our own Terri Sundberg from UNT is also a member of our committee who assisted me in hosting these students.

We also try to leave behind us one private lesson scholarship in each city that we visit. There is one in Dallas for one student per year at the Booker T. Washington Arts Magnet, and there are about 15 others around the country. Keep in touch with all of these schools throughout the year to make sure that the money is spent properly and that the student is working productively. During the convention, I have to meet with the Board of the NFA and summarize our use of the money.

And, we try to encourage NFA programs that are related to our other activities. This time, we had a program of many short pieces by African-American composers that was put together by one of our committee members, Caen Thomason-Redus (Flute Professor at the University of Wisconsin-Milwaukee). He invited other performers to join him, and one of them was Ebonee Thomas, who grew up here in Plano and was active during her college years helping the Texas Flute Society. Caen not only presented an excellent program, but he also had a concise and useful handout listing other available pieces.

Besides serving in my capacity as a Committee Chair, I attended a number of quality programs at the NFA Convention, including Robert Dick's talk about his pieces and pedagogical materials and a joint presentation by the Pedagogy and Performance Health Care Committees on common aches and pains from flute-playing.

Ellen Kaner, TFS Treasurer, Flute Teacher Arlington/Mansfield

Largo for Alto Flute* and Piano
By
Ludwig van Beethoven

Trans. By Theobald Boehm

Ed. by Dr. Andrea Redcay Graves

Flutists universally recognize Theobald Boehm (1784-1881) as the creator of the modern concert flute in C, but his favorite flute was actually the modern alto flute in G, which he created in 1850.

***Includes solo parts for both Alto Flute in G, and C Flute**

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My 50,000 Coaches

On December 31, 2005, I told my mom that I was feeling kind of “stuck.” She asked me this amazing question, “Terri, if you could do, have or accomplish anything this year, with no limitations, what would it be?” I replied, “Honestly? I would love to enter and win a big flute competition.” At the time, that felt like a pretty big stretch. After struggling with carpal tunnel syndrome and trying to keep up my practicing on a flute that was less than ideal (the same flute I’ve had since I was 14 years old), even making it into a big competition seemed impossible (much less winning one)! Yet, excitedly, my mom exclaimed, “You can do it!”

So, I decided to enter the NFA Orchestral Excerpt Competition. That February, I found myself in a small wedding chapel in Norman, OK at 10:30pm on a Saturday night desperately trying to get the “perfect take” for each of the 4 excerpts required on the audition CD. My mom sat huddled in the corner in a big winter coat (I wouldn’t let her turn the heat on because it made too much noise), alternately pressing the “record” button on my mini-disc recorder and then “freezing” in position so her coat wouldn’t rustle and disturb the tiny microphone we rigged to hang from a potted plant we found in the chapel. After about 4 hours and 20-30 takes each, we were done!

I was extremely excited at the beginning of April when I got a message on my cell phone, letting me know that I was one of three finalists to perform at the convention! I couldn’t believe all that work had paid off!

Then, it was time for a different sort of preparation. Performing live in front of a large audience and 5 judges behind a screen is a completely different scenario from getting unlimited chances to make the perfect recording. I sought out help from every flutist I could find! After many lessons, tons of practicing and dozens of hours listening to a mixed CD I’d made of my favorite versions of each of the 8 orchestral pieces, the deadline was approaching fast. Once at the NFA convention, I was excited, but quite nervous – I still hadn’t quite mastered Stravinsky’s Firebird and wasn’t sure what to do! Thursday morning, as I listened to the semi-finals of the Young Artist Competition it finally hit me. In two days, I was going to be on that very same stage, performing in front of hundreds of people and I had better get my act together, quick! I practiced my

heart out from that afternoon pretty much straight through until Saturday morning. Then, it was time. It was about 15 minutes until I was to go on stage as the last of the three performers and I still hadn’t solved my Firebird problem. Desperately searching for a solution, I dug around in my purse for a highlighter and proceeded to put bright, yellow dots on about 10 of the notes I usually had trouble “nailing.” I was so excited and nervous, I could feel my heart beating at an alarmingly fast rate. I closed my eyes, said a prayer and thanked God for giving me such a wonderful opportunity and the chance to play such beautiful music. On stage, as I performed each piece, I felt really proud of myself for doing my best and staying “in the moment,” and in the mood of each piece. To top it all off, the highlighter thing worked like a charm! I actually made it through Firebird in one piece!!!

I’d like to thank my mom, my sister (for putting up with 3 straight days of flute music she had to endure during her summer vacation), my step-dad Mike (for letting me use his computer to make my invaluable “mixed CD”), Leticia Ledesma (for teaching me that every note on the flute is like an Oreo Cookie – always go for the cream in the center), Kara Kirkendoll (for inspiring me to use my imagination and my ears to get the perfect sound), Professor Sundberg (for helping me and believing in my ability to “pull it all together”), Claire Johnson (for lending me her fabulous, 1960s Haynes, closed-hole, C-foot flute that played like a dream, showing me how “soft eyes” can transform Debussy’s Afternoon of a Faun and having a beautiful home to make music in), Sophia Tsai (for staying up late to help me transfer my mini-disc to CD – what a huge help!), Helen Blackburn (for lending me 17 great CDs and so generously giving her time, advice and therapeutic conversation), each and every one of my students (you teach me even more than I teach you!), and most of all to Gabriel Sanchez, for teaching me that there is no substitute for patient, laser-focus practicing and a totally vulnerable, honest and sincere approach to music. Thanks to my 50,000 coaches (as Akeelah would say); not only did you help me accomplish my New Year’s goal to win a “big competition,” I am totally inspired and motivated to enter more!

Terri Austin, TFS Secretary, TFS Mid-Cities Area Rep, Flute Teacher, Mid-Cities Winner of the National Flute Association Orchestral Competition, 2006.





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**Guest Artists for Texas Flute Festival
May 17-19, 2007
University of North Texas, Denton, Tx
Please visit www.texasflutesociety.org for more information on the
2007 Myrna Brown Competition**

Leone Buyse is the Mullen Professor of Flute at Rice University's Shepherd School of Music. In 1993 she retired from the Boston Symphony Orchestra to pursue a more active teaching and solo career after 22 years as an orchestral musician. . Acting principal flutist of the BSO during her last three years in Boston, she was invited by Seiji Ozawa to join the orchestra in 1983 as assistant principal flutist and principal flutist of the Boston Pops. Previously she served as assistant principal flutist of the San Francisco Symphony and played solo piccolo and second flute with the Rochester Philharmonic Orchestra. <http://www.ruf.rice.edu/~lbuyse/>

Mimi Stillman International recitalist, she has performed at The Kennedy Center, Weill Hall at Carnegie Hall, the Isabella Stewart Gardner Museum in Boston, the Academy of Music in Philadelphia, the Philadelphia Museum of Art, La Jolla Chamber Music Society, the Verbier Festival in Switzerland, the Italian Festival delle Nazioni,.She is a substitute flutist in The Philadelphia Orchestra. <http://www.flutewise.com/fw/mimi-index.html>

Fenwick Smith has enjoyed an unusually wide-ranging career. After twenty-four seasons, his annual recitals are a prominent feature of Boston's concert calendar. A member of the Boston Chamber Music Society since 1984, he has also performed on Baroque flute with Boston's leading early-music ensembles, and was for thirteen years a member of the contemporary-music ensemble Boston Musica Viva. Second flutist of the Boston Symphony Orchestra since 1978, Mr. Smith spent four of those years as acting assistant principal flute of the BSO and principal flute of the Boston Pops Orchestra. <http://www.fenwicksmith.com/>

Elena Yarritu, winner of the 2006 Myrna Brown Artist Competition, is a doctoral candidate at Stony Brook University, New York, studying with Ms. Carol Wincenc. Yarritu has performed extensively in the San Francisco Bay Area, New York and abroad in France, the Netherlands, and in Eastern Europe. In November 2003, Yarritu gave her New York Recital Debut at Carnegie Hall's Weill Recital Hall as a recipient of a Special Presentation Award given by Artists International Presentations in New York City. <http://www.elenayarritu.com>

Eurhythmionics

For Piccolo and Piano

By

Steve Kujala

Premiered at the 1979 NFA Convention in Dallas, TX.

EURHYTHMIONICS is a hybrid of **eurhythmy***, **Europe** (where many of my most influential composers/heroes came from), **rhythm**, and **phonics**.

Eurhythmy: rhythmical , movement, a system of harmonious body movement to the rhythm of spoken words.

progress **pp** *press*

For more information and ordering instructions check out website:

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All Region Clinics - Fall 2006

Dallas Area Clinic

Highland Park High School

4200 Emerson

Dallas, Texas

Saturday, October 21

2:00 PM - 4:00 PM

Clinicians: Kareen Britt and Lance Sanford

Area Representative: Mary Shinn

HS Students: The clinicians will give an overview of each piece. Then, 3 to 4 performers will perform on each piece for a maximum of 10 minutes each. Teachers who have a student wishing to perform should contact bjshinn1@comcast.net or vlbogart@flash.net. and name the etude. Students will be selected on a first come, first serve basis. All the students will get a chance to play together.

Directions: The HS is at Emerson at Douglas. The Band Hall is by the trash containers on the Douglas (west side). Take Preston Road and go west on Emerson (one way only west) and turn left on Douglas. Go in through the doors by the parking lot.

Mid-Cities Clinic

Birdville High School

9100 Mid Cities Blvd

North Richland Hills, Texas

Saturday, November 11

10:00 AM - 12:00 PM

Clinicians: Helen Blackburn and Melinda Schweig

Area Representative: Terri Austin

Students: Please bring your flute, all-region etudes and materials for taking notes. Since this will be a "group class" format, everyone who wishes to play will get a chance to perform at least a small selection of one or more of the etudes. If you wish to just observe the class, you do not have to play.

Directions: From Hwy 183, exit Precinct Line Rd/FM 3029 and go north. Turn left on Mid-Cities Blvd. and the school will be on your left. Park in the visitors' parking at the front of the school, and enter the double doors to your left. There will be a "TFS All-Region Masterclass" sign on the doors.

Denton Area Clinic

Denton Ryan High School

5101 E. McKinney Avenue

Denton, Texas

Saturday, November 11

10:00 AM - 12:00 PM

Clinicians: Becky Weidman and Patricia Woodward

Area Representative: Kristan Blaylock

Students: The clinicians will perform and discuss each etude. Five students will perform in the etude masterclass. Band directors wishing to nominate a student should email the student's information to kkbflute@excite.com. A short discussion regarding audition preparation and techniques to control nervousness will follow the masterclass.

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Ian Clarke
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Masterclass and Concert
(details to be announced)

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CHECK IT OUT!

Myrna Brown Competition, open to all ages,
is held during the Texas Flute Festival,
May 17-19, 2007, at the
University of North Texas, Denton, Tx.
Information may be found on the TFS website:
www.texasflutesociety.org

Masterclasses, which are also held
at the Texas Flute Festival, have information
on the TFS website, also.
Check both of these performance
opportunities early as there are
deadlines for entering the events.

Hey, TFS members!

How far back in time does your membership go? Do you have programs, minutes, pictures, or other historical data that would be interesting to others in TFS? Our historian, Rita Almond, would love to collect past information to share as we celebrate the Texas Flute Society's 32nd year and the 30th Anniversary of the Texas Flute Festival. These are years to be celebrated!! Just think of all the recitals, masterclasses, and festivals we've sponsored. And, remember the guest artists, of international fame, who have graced the stages of the Metroplex! Some of our history is chronicled on our web site, www.texasflutesociety.org. Take a look. Contact Rita if you have info rita_almond@comcast.net

Attention:

TFS needs an Industry/
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Chairman for the 2007
Texas Flute Festival.
Anyone interested should
email vlbogart@flash.net.

*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:
December 1st*

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WALFRID KUJALA**

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To all flutists (and all other musicians),

I was watching a program on George Lucas last night, and I realized that when somebody has an idea, it is a good idea to act upon it even if it doesn't pan out. Anything worth doing is hard and time consuming. I am tired of thinking up creative things, saying, "Wow, I should do that" and then never going forth with the idea because "I am just too busy."

As a result, a project is being put into motion after several years of delay. I, along with Wendy Hebert, am putting together a collection of reflections on how September 11, 2001 changed music and musicians.

On September 11, 2001, our spirits were crushed by a grim reality that caused a quiet, internal suffering within the American people. In this time of suffering, the people placed an unprecedented demand on amateur and professional musicians to bare their soul and rise up to perform, so that the people's sense of being could be reinstated, their spirit to be motivated, their internal strength to be rebuilt, and their hearts could escape just for a moment from the unfathomable trauma each day presented. The weight of the country fell on the musicians' choices of music that would heal; the manner of performance that would be most inspirational; the dignity that reflected the nation's strength; and the emotions curtailed by the inner most turmoil that only musicians can portray through our universal language.

The untold story of September 11 lies in the experiences of musicians. Every musician was asked to do something within their community or in the national spotlight. Each performance had a healing power, but what was the musician's experience like? Did that one performance change their sense of performing? Did their outlook of their selected piece change forever? How has the role of the musician changed as a result of September 11? What was each musician's story of their emotions while trying to uplift and satisfy the people's needs?

Music is all inclusive and universal; therefore, our call goes out to the professional musicians, classical and pop artists, composers, song writers, orchestras, conductors, church/community musicians, pop artists, jazz/blues performers, and student musicians /educators. We all need to hear your story to complete the circle of emotion and understand the true call of healing. The world needs to witness the true emotional connection that music can make.

I would like to get the stories of every musicians' experiences from the occurrences of September 11 and compile a repertoire listing of what they played and why. Also, I would like to make a listing of all of the pieces that were composed, so far, as a result of September 11. This is in the gathering stage of the project and based on response. These letters might be compiled in a book form, and if published with permission from each author, and the proceeds would go toward the cost of publication and the rest to scholarship funds that will be set up for music education in America in the name of musicians who died on September 11, 2001. This book could also have a CD with recordings of the most moving tributes.

What we need is for every musician who had life-changing experience as a result of their performance on or around September 11, 2001, to give us their experience in the form of an essay. There is no minimum or maximum length. What we want is the raw truth of what you felt during your performance, or listening to a performance.

We thank you for your time and consideration. Please mail any responses via e-mail to becsimonfalvi@aol.com, or if you prefer to send a letter by mail, please e-mail me for a mailing address.

Thank you,

Rebecca Simonfalvi and Wendy Hebert

Please feel free to copy this article and e-mail it to musicians around the world who might have something to contribute to our project.

CREDIT GOES TO:

Rebecca Simonfalvi wrote the above letter and "Students Visit Nursing Home" for the TFS Summer Newsletter. Rebecca teaches in Duncanville and DeSoto and surrounding areas. She also has given masterclasses, judged and performed in the Dallas Area for 11 years. And, she teaches early childhood music for East Dallas Children's Music. Right now she is student teaching and is a full-time mom and wife. Just wanted to give you credit for your article and introduce you to our flute community. P. S. Her husband designed the TFS logo we use now.

Thanks to you both!



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<i>Mid-Cities Area Rep</i>	<i>Terri Austin</i>

Mathieu Dufour Masterclass Report

Mathieu Dufour, principal flutist with the Chicago Symphony Orchestra, conducted a Flute Masterclass for eight outstanding flutists from the Metroplex Friday, August 25, at PepsiCo Recital Hall at Texas Christian University, Fort Worth, Texas. The event was sponsored by the Texas Flute Society and TCU.

Players were selected by flute teachers from the area universities. They were:

Kelli Bahner (TCU), student of Helen Blackburn
 Jessica Fulkerson (TCU), student of Karen Adrian
 Ana Grotjan (UTA), student of Janis Grannell
 Cari Shipp (UNT), student of Dr. Mary Karen Clardy
 Orlando Guerrero (UNT), student of Terri Sundberg
 Kristen Blaylock (UNT), student of Terri Sundberg
 Wendy Hebert (TWU), student of Dr. Pamela Youngblood
 Elizabeth McGinnes (SMU), student of Jean Larson

Mr. Dufour demonstrated his excellent teaching technique as he assessed each student and how he could help him/her. When he mentioned ... practicing slowly first, finding your "center," using the whole diaphragm, producing low to high registers evenly, hand positions, vibrato to enhance certain passages, and "resistance" as a tool to gain intensity ... the teachers in the crowd quickly related to his statements. Thanks go to Mr. Dufour, TCU and the area universities, flute teachers and the performers for an excellent Masterclass.