

Before The
POSTAL RATE COMMISSION
WASHINGTON, D.C. 20268-0001

Postal Rate and Fee Changes, 2006)

Docket No. R2006-1

RESPONSE OF THE FLUTE NETWORK
WITNESS PRITCHARD TO INTERROGATORIES OF
THE UNITED STATES POSTAL SERVICE (USPS/Flute-T1-1-4)
(September 29, 2006)

The Flute Network hereby submits the response of Janyce S. Pritchard to Interrogatories USPS/Flute-T1-1-4, dated September 19, 2006. Each of the interrogatories is stated verbatim and followed by the response.

Respectfully submitted,

Janyce S. Pritchard
Editor and Publisher
The Flute Network

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(909) 886-3101
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**RESPONSE OF FLUTE NETWORK WITNESS PRITCHARD
TO INTERROGATORIES USPS/Flute-T1-1-4**

USPS/Flute-T1-1. On page 31 of your testimony, you refer to the February 2006 and March 2006 issues of *The Flute Network* . In Exhibit IV of your testimony, you provide the first pages of those two issues. Please provide copies of the entire February 2006 and March 2006 issues of *The Flute Network* .

RESPONSE TO USPS/Flute-T1-1

All eight pages of each issue follow. (My apologies for the quality of the scans – I'll be happy to supply a hard copy to anyone who wants one.)

The Flute Network™

P.O. Box 9472 San Bernardino, CA 92427 U.S.A.

(909) 886-3101

February, 2006

<http://www.flutenet.com>

Vol. 22, No. 6

YOU HAVE A VALENTINE!

...At *least* one! ...Right here!!

– and it has *your* name on it!

(...*How do I know that's true?!*)

Well – would you believe me if I said...

...*a little birdie told me!*)

Happy Valentines Day – every day!

... Always remember, *no matter what – we really are all in this together!* All best wishes, always – Jan S. Pritchard



IMPORTANT: I NEED TO ASK A FAVOR OF YOU...

Please – *pretty please* – will you help me out with something?
Would you be so kind as to drop me a note or a postcard (to the address in our header above), or an email (jan@flutenet.com) to

**LET US KNOW – (1) your zip code, and
(2) WHEN (i.e., what date) DID YOU RECEIVE
YOUR FLUTE NETWORK?** 

We're going to ask this of you regarding *BOTH* this February issue, and the next one, our March issue.... we'll fill you in about why we're asking this favor of you in the Greetings section of our April issue, but in the mean time please know that it's really important or we wouldn't ask – and that we sincerely appreciate your help!

MANY THANKS, in advance!

The Flute Network is a registered non-profit corporation – now in our 22nd year of service! Published on a monthly basis, this adletter continues to circulate free of charge to more than 6,200 selected flutists and flute teachers nationwide. Being a "bulletin board service", our purpose is to facilitate communications among those interested in the flute. First class subscriptions are available for a fee of \$22.00 a year, which will allow us to send you your copy via first class mail (in the U.S.A.; \$29.50 [U.S. funds] for Canada and airmail overseas). Because of postal regulations, the Flute Network is available in Canada and overseas only by first class subscription. Single issues will be sent upon receipt of a postage-paid, self-addressed business-size envelope. Do feel free to give us a call if we can help with any questions. If this is the first you've seen of this publication we welcome you to The Flute Network and look forward to being of service!

FLUTE FESTIVALS

2006 Central California Flute Festival – March, 25th, 2006, with SUSAN MILAN as guest artist. Details from: Dr. Teresa Beaman, Department of Music, California State University – Fresno, 2380 E Keats, MS/MB77, Fresno, CA 93740-8024. Phone: 559-278-3975; info is also available on website: www.csufresno.edu/music.



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MURAMATSU, No. 62941, DS, sterling silver head, body and key mechanism, open hole, heavy wall, C-sharp trill, D-sharp roller, offset G, high E facilitator, Bf, FN-EX. \$7,000; BPSI. Becky, 402-477-5556.

SPECIAL OFFERING

HAYNES - SCHWELM, No. 1432, solid silver, A442, closed hole, Cft, E-facilitator, new C-sharp roller, recent complete overhaul...

Notes from recent appraisal: "The Haynes-Schwelm Co. was established in 1921 by William Winthrop Haynes (son of William Sherman Haynes), and John G. Schwelm, foreman at the W.S. Haynes shop. In 1923, Schwelm left the shop but his name remained. W.W. Haynes continued to make flutes, copies of those made by his more famous father, until 1950. There are no records of Haynes-Schwelm serial numbers so it is impossible to date the instrument exactly. It is a nearly exact duplicate of a known 1917 W.S. Haynes instrument. By that it is possible to date this instrument early in the 1920's."

This flute was given to me by a friend of my father in 1939. The tone is lovely! It's also now in a new plush case, custom made by Haynes. FN-M. \$2,000; SPSI. Eleanor, 828-225-2973.

HEADJOINTS

BRANNEN, 14k gold with 9k embouchure, with case, used with a Haynes, FN-EX. Charles, 660-542-3669, or email to: farmer53@carolnet.com.

ARISTA, solid silver with 14k riser, approx. six years old, used on back up flute, big open sound, very responsive, FN-EX. \$900; SPLSH. Jerry, 909-881-2122.



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REMEMBERING

* Deidre Anne McGuire*



October 28, 1940 – January 29, 2006

We are especially saddened to relay news of the passing of Deidre Anne McGuire, well known and much loved flute teacher, wife, mother, grandmother, great-grandmother and friend, at her home in Berea, OH. However, we also *celebrate* her still-living legacy and example – she and her husband David filled these past three years with perhaps more "living", love and joy than many of us could dare to dream of, even as they contended with a particularly aggressive form of cancer – and to say she'll be missed is both an understatement and to miss the point: people with *that* much life and "presence" to them never do actually leave those who've known and loved them - Deidre is/was one of those special kinds of people. It's simply impossible to think of her without also wearing a smile.

A bit of background: Deidre's father started and ran his own music store in Willoughby, OH – Arrowhead Music. Her first instrument was actually the accordion. She took up the flute in Junior High School (she wanted an instrument to play in band, and since the french horn was not "ladylike enough" for her parents, she opted for flute). She studied mainly with William Hebert through high school and during her years at Baldwin-Wallace College where she got her BM degree. She also later attended masterclasses in Marlboro, VT with Marcel Moyse, and also in Florida with Geoffrey Gilbert.

Professionally active, Deidre performed as Principal Flute for the Cleveland Ballet Orchestra and with the Cleveland Opera Orchestra, as well as teaching at Baldwin-Wallace and Wooster College for many years. A flute ensemble enthusiast, she started flute choirs at both institutions – and she organized a 25th anniversary reunion of the Baldwin-Wallace flute ensemble for a performance on April 25, 1999 which included former students from all across the country (talk about a "grand occasion" – this certainly was one!) There can be no question that she loved teaching students of all ages, and leaves quite a legacy of caring and nurturing that is most remarkable in that regard.

Deidre continued to play her flute regularly until she required oxygen, a month or two before she died. The last instrument she played, however was the accordion. She gave a small accordion recital for their daughter who had no idea she had ever played that instrument. She had not touched it since she was 13.

More information about Deidre and her family, and links to a webpage their son Darrell created (which includes some wonderful pictures) can be found online:
<http://www.flutenet.com/deidre.htm>

TWO SPECIAL OFFERINGS

HAYNES D-FLAT FLUTE, No. 8407, vintage handmade classic model made in 1925, only 500 of these models were made, all sterling silver, allows you to play older D-flat band music without having to transpose, beautiful sweet sound, low pitch at A435, closed hole, Cft, FN-VG. \$2,500.

GEMEINHARDT ALTO FLUTE, No. A1280, sterling silver head, nickel body, and has special enhanced custom curved key work on foot joint - an option not offered anymore by Gemeinhardt, and which allows easy reach and operation of the foot joint keys by the right pinky finger which substantially reduces muscle fatigue and potential injury. This instrument is FN-VG. \$1,500 or BO.

For mutual protection, transactions on either or both these instruments will be handled with Escrow.com services – SPLSH, and buyer covers escrow fees.

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JEANNE BAXTRESSER DAY – Saturday, March 11, 2006, at University of Redlands, in Redlands, CA. 10 AM – 5 PM. Lecture/Masterclasses. More info available online: www.SaraAndon.com – or email: SaraAndon@aol.com.

ASHEVILLE FLUTE VACATION – May 8 – 14, 2006. Come vacation and play in the NC mountains - for the adult flutist – with **KATE STEINBECK** and **LEA KIBLER**. Complete details are available online: <http://www.ashevilleflute.com>

– **WILDACRES FLUTE RETREAT** – June 17 – 23, 2006, Little Switzerland, NC. **GORAN MARCUSSON** and **STEPHEN PRESTON**, masterclasses; **BRADLEY GARNER**, technique classes; **AMY BLUMENTHAL**, flute choir symposium; **LEA PEARSON**, Body mapping; **AMARA GUITRY**, beginning and intermediate traverso; **HELEN SPIELMAN**, Performance Anxiety from Inside Out; **JOY SEARS**, flute repair. Email wildacresanna@aol.com for a brochure, or visit our website at: <http://www.barefootboy.org/wildacres.html>

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The Flute Network Recommends...



... a book, website, and CD

1. *Readings in the History of the Flute, selected and edited by Robert Bigio.* Published by Tony Bingham, London, 2006. Paperback version available in the U.S.A from Little Wizard Enterprises at: <http://www.flutenet.com/#lilwzrd>. Price: \$59.75, including shipping. (Special package rate of \$82.75 for BOTH this book and the complete hardcover facsimile of the 1826 first edition of N.W. James' *A Word or Two About the Flute, a personal & idiosyncratic view of 19th century flutes, flute players & their playing*, which is also available separately from Little Wizard Enterprises...)

Well-known British flutist and flute maker Robert Bigio has just released a terrific addition to the literature of the flute with this compilation of monographs, essays, reviews, letters and advertisements from nineteenth-century England. Included are Charles Nicholson's *reposte "A Word or Two" to Mr. W.N. James* (1829), W.N. James reply to Nicholson, and essays and articles by William Annand, Cornelius Ward, John Clinton, Richard Carte, T.C. Skeffington, and Theobald Boehm as well as a miscellany of selected essays, reviews, delightful advertisements from newspapers and musical journals and personal letters from George Russell and John Clinton to Theobald Boehm. The book is nicely illustrated with more than thirty engravings, photographs and line drawings. The introduction by Bigio places these selected writings in context and makes clear their importance for contemporary flutists and the development of the flute in the last two centuries. This work is a great addition to Tony Bingham's growing list of important publications for the flute. See his website at: www.oldmusicalinstruments.co.uk, where you will find information about his personal collection and sale catalog of rare instruments and manuscripts, new and historic publications, and musical iconography. Also be sure to peruse Robert Bigio's interesting website: <http://www.bigio.com/> J.E.P.

2. *The Galway Network* — on-line access to and information from the master: <http://www.thegalwaynetwork.com>

There are many, many on-line flute discussion boards available. *Flute*, which is co-owned and moderated by Canadian flutist Larry Krantz, is among the oldest, largest, and most useful. See: <http://www.larrykrantz.com/flutelst.htm> (Larry's own personal website "Larry Krantz' Flute Pages also is a treasure trove of information, links to articles on flute playing and flute-related websites, and flute recordings on "Flute Net Radio," and is available at: <http://www.larrykrantz.com/>. Be sure to use the "search" feature and explore the "site map" to explore the outstanding information and links available.) In addition to the on-line flute discussion group, the Flute List Pages contains listings of flute concerts and events, a list of stolen flutes, a tribute to Jean-Pierre Rampal, lists of flute vendors, lists of flute professors and teachers, and answers from list members to Frequently Asked Questions (FAQs).

The Yahoo.com homepage features over 152 listings of discussion groups and chat sites for flutists; the biggest—with over 3118 subscribers—is *Flutenet*, a Yahoo group moderated by Keith Pettway. See: <http://launch.groups.yahoo.com/group/flutenet/>. (*Please note: this Yahoo "flutenet" group is in no way affiliated with *The Flute Network*, or our website - www.flutenet.com - nor has it ever been.*)

Now Sir James Galway (with the technical assistance of Larry Krantz) has established the Galway Flute Network - <http://www.thegalwaynetwork.com/> - a website with many interesting and useful features, including his flute discussion

board; his biography and tour dates, his favorite links; tour and master class photos; videos of his masterclasses and live performances; his selected postings to the Galway-Flute-Chat on Yahoo; information on upcoming master classes and summer workshops; recorded interviews/podcasts of Galway in conversation with other well-known flutists, musicians, composers, and flute makers; and specialized help/advice on Jazz flute playing by Bill McBirnie and Extended Techniques by Matthias Ziegler. Galway participates very actively on the companion listserv on-line discussion board and responds almost daily to questions and issues raised by the group members.

Best of all are the recorded instructional examples Galway has been posting regarding how to practice and master the elements of expression, tone, warming up, technique, articulation, and ways to practice exercises and etudes by Moyse and Taffanel for maximum results. In a very informal, yet highly articulate manner, he speaks and plays for you, just as if he were sitting in your living room having a chat. He even provides sound files of a Telemann *Canonic Sonata* that you can use to play a duet with him.

These informal recordings are remarkable and historic documents. I am continually astonished as I listen to them that he is so open and willing to show the flute community in a live, unedited fashion how he goes about learning, maintaining, and practicing his tone and technique. He provides such a rich lesson in humility and diligence in addition to his great example of musicality and intensity combined with a systematic and steadfast approach to practicing. I can't imagine there is another example on record of such a great artist allowing the world into his practice studio. I hope these fascinating recordings can be preserved. J.E.P.

3. *Reflections, a CD recording featuring Jim Walker, flute and Mike Carson, piano.* On Reference Recordings # RR18CD. Available at Jim Walker's website: Price: \$15 plus \$6 shipping.

Jim Walker's phenomenal flute playing is well-known by most flutists; and (from hearing him on the over 650 Hollywood film scores he has played on) even the general public has his flute tone in their ears as the definite flute sound. *Reflections* may be my all-time favorite flute recording—it is certainly the one I return to again and again for inspiration. I was pleased to find that it has now been re-released along with a number of other previously unavailable older duo recordings by Walker and Garson as well as those with the jazz cross-over group *Free Flight*. On this recording, originally released in 1983, Jim Walker's sound is so clear and liquid, and the interpretations so expressive that you realize from the first cut that this is flute playing at the highest level and music making without peer. Mike Garson's free-flowing piano accompaniments are simply magic; he weaves a soaring and improvisatory tapestry of lush chords and floating figures behind the flute and makes some great solo statements of his own. (Most of the pieces on this recording are available in a printed version for piano and solo line on the anthology *Admiration* by Mike Garson, published by Amsco Publications, No. AM80334. It is out-of-print, but worth the effort to search out from on-line vendors of used books and music.)

You can hear samples of each selection on this recording (and several other great CDs by Walker, Garson, and *Free Flight*) at Jim's website - <http://www.jimwalkerflute.com/> - as well as find information on how to obtain all his recordings, his biography, tour dates, sheet music for solos and links to "Walker's Words: Instruction and Insight." (Walker also is beginning to give lessons via teleconferencing over the internet.) J.E.P.

ALAN LUGER FINE FLUTES – Special Offerings for February, 2006

SELECTED USED FLUTES:

- Altus**, AFL-1507, No. 2322, .925 Britannia silver with .925 sterling keywork, soldered tone holes, in-line G, Bft, A442, Bennett scale, mint condition, new is \$8,750; reduced to \$4,950.
- Muramatsu** white gold flute, No. 21037, French, in-line G, Bft, A442, modern scale, drawn tone holes, FN-EX. Reduced to \$11,000.
- Brannen**, silver handmade flute, No. 996, .016, A440, with B and Cft, with original Cft case and combination case for flute and both footjoints, in absolutely like new condition, reduced to \$8,450.
- Mateki** 14k rose gold flute, No. 1027, with silver French keywork to low B, in-line, A442, modern scale, FN-EX. Reduced to \$9,900.
- Prima Sankyo**, 14k rose gold flute, No. 16719, French in-line keywork to low C, split E, C# trill, A442, modern scale, \$9,250.
- Lamberson**, handmade silver flute, No. 373, soldered tone holes, in-line G, A440, modern scale, Bft, original Lamberson head with gold overlay lip plate and a Drelinger Karitium head with gold air reed. Flute is in custom made walnut case with a custom made leather case cover, flute and head are in mint condition, \$5,950.
- Jack Moore** 14 k. rose gold flute with silver fittings and keywork, No. 324, French keywork to low C, offset G, A442, Bennett scale, played professionally, just cleaned and oiled, reduced to \$10,900. (New gold B footjoint is available from Jack Moore for \$3,500.)
- Powell** silver handmade No. 3513, A440, Cooper scale, .018 wall, with original headjoint and Dana Sheridan silver headjoint with gold lip plate and riser, in-line French keywork to low B, FN-M. \$8,700 with both heads, \$7,800 without Sheridan head.
- Powell** flute number 3580, handmade, B foot, in-line G, .018 wall, A440, C# trill key, Cooper scale, price reduced to \$6,950.
- Powell** flute, No. 6739, handmade, French keywork to low B, in-line G, split E, C# trill key, 0.016 wall, A440, with modern undercut headjoint, exc. cond., \$7,500.
- Powell** silver flute, No. 5692, handmade, Bft., French, in-line G, .018, C# trill, Cooper scale, A442, FN-EX, \$7,950.
- Powell**, silver handmade flute, No. 455, made by Verne Powell himself, Bft, in-line G, A440, .018 wall, freshly overhauled, mint condition, reduced to \$9,900.
- Powell**, handmade silver flute, No. 8228, French keywork to low B, in-line G, .016 wall, A442, Cooper scale, Aurumite II head with gold inside and out, mint, \$8,500.
- Powell** silver flute, No. 6826, Conservatory model, French, in-line G, Bft, Cooper scale, A440, FN-EX. Reduced to \$4,250.
- Powell**, No. 4982, silver, handmade with drawn tone holes, French keywork with pointed arms, in-line G, Bft, .014 wall, A440, Cooper scale, with footjoint modified for ergonomic comfort by John Lunn, \$6,950. This is a rare flute; fewer than two dozen made.
- Haynes** handmade, No. 47563, French, in-line, Bft, A442, Deveau scale, FN-EX, reduced to \$4,950.
- Haynes**, handmade silver flute, No. 44635, French, in-line G, Bft, A440, trad. scale, FN-EX. Reduced to \$3,950.
- David Lusk**, No. 9, silver, handmade, in-line, Bft, C# trill, A442, modern scale, freshly overhauled, convertible B/C footjoint, mint, reduced to \$5,900
- Yamaha** YFL-681, No. 2779, all silver including keywork, French, B ft., in-line G, A442, modern scale, drawn tone holes, FN-M, \$2,850.
- Yamaha** YFL-892, No.3484, all silver with fully factory engraved keywork to low B, engraved lip plate, in-line G, A442, modern scale, brand new in factory packaging, \$8950.
- Yamaha** YFL-871 flute, No. 5544, all silver, B ft, offset G, split E, A442, modern scale, in pro case and original leather case cover, FN-M, \$5900
- Yamaha** YFL-784, all silver flute, No. 004714, French, in-line, Bft, heavy wall, EC hand cut headjoint, absolutely like new, \$3,850.
- Yamaha**, YFL-674 silver flute, No. 012183, drawn tone holes, in-line G, A442, all silver French keywork, Bft, mint condition, in Pro-Tec case, \$1,800.
- Yamaha**, model 561H, No. 051557A, silver head, body and foot, French keywork to low B, offset G, CY embouchure cut, absolutely like new, \$1,600.
- Pearl** handmade Maesta model 9700 flute No 22279, pristine 0.970 silver, in-line G, French, B ft., A442, modern scale, with Brannen silver headjoint with gold riser, in like new condition in special hardwood case with Pearl case cover, Pearl's top of the line silver flute, sells new for \$7,250, reduced to \$3,950.
- Pearl** silver flute model PF-761, No. 10464, French, in-line, B ft., A442, modern scale, new in original box with cloths and stick in their packages, all in original box, \$1,500.

Used PICCOLOS:

- J.B. Weissman**, No. 256, grenadilla body with white gold connector, rosewood headjoint with mother of pearl inlay in headjoint cap, gorgeous instrument in absolutely new condition, reduced to \$2,250.
- Gemeinhardt** 4WSSK, No. 4309, grenadilla with solid sterling silver keywork, A442, FN-M. \$1,025.
- Yamaha** YPC-62, No. 23599, grenadilla, ABS case, \$900.
- Yamaha**, YPC-62, No. 39502, grenadilla, exc. condition, \$950.
- Yamaha** YPC-62, No. 12523, grenadilla, in new case, exc. cond., \$925.
- Burkart-Phelan** piccolo, No. 5123, grenadilla with sterling mechanism, A442, like new, \$2,150.

Used HEADJOINTS:

- Brannen**, silver headjoint with 14k gold riser, .016 wall, classic Cooper style, \$950.
- Burkart** silver head, No. 461, mint condition, \$850.
- Geoghegan**, 14k rose gold headjoint, beautiful condition, reduced to \$2,500.

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MORE on INSTRUCTIONS FOR PLACING ADS...

CLASSIFIED ADS: Classified ads are for pre-owned instruments only. Type or neatly print your ad or notice on the form provided in each issue (or reconstruct the form on another piece of paper – basically 4 lines of "40 spaces" each). In order to insure accuracy, all illegible ads will be returned. Only one instrument or item or notice per ad. If more than one instrument (or item) is submitted, use a separate piece of paper for each ad, making sure your name and address or phone number is complete on each one.

SPECIFIC REQUIREMENTS FOR CLASSIFIED INSTRUMENT LISTINGS: When listing instruments for sale, the following information should be supplied; be as complete as possible. When an instrument is a combination of makes (for instance, if the headjoint is of a different make than the body of the flute), be sure to indicate the maker's names and the serial number of both parts.

- *Maker(s) names (Required)
- *Serial number(s) (Required, if no serial number, state so)
 - Material of the instrument, or what its made of
 - Scale, if known
 - Pitch, if known
 - Open or closed hole
 - Type of foot joint
 - Any other features or important information....
- *FN-RATING of Condition (Required; codes listed in each issue)
- *Asking price (Required!)
- *Code for how you want to handle shipping and insurance (Required; codes listed in each issue). In most cases these expenses are split between the two parties, but one or the other may elect to cover them. Specify your expectations in your ad!
- *Name and phone, or preferred way to contact you (Required)

NOTICE: No ad will be run without the Required (*) information! If shipping and insurance information is not specified when an ad is received at this office, it will be assumed that the seller wishes to split these costs with the buyer and "SPLSH" will be inserted into the ad. If this causes another line to be necessary, a bill for the additional \$3.00 will be sent. Remember too that dishonest or inaccurate descriptions of your instrument will cause you and the Flute Network needless correspondence.

Notices of Masterclasses, Concerts, Performances and Tours; Flute Club and Choir Events; Out of Print Music and Books Wanted; Miscellaneous, and Directory of Services may run as line listings. Rates for these kinds of ads are assessed per 40 space line, and there is no limit to the number of lines that you may use. (Display ad format is also available for all manner of ads – see the section on Display Ads [previous page] for more info on that option.) Again, due to our short turn around time, no proofs will be available prior to publication, so be sure that notices are complete and accurate when they reach our office.

RATES FOR CLASSIFIED ADS: Instruments for sale, parts thereof, or instruments wanted: ads that fully fit in the form of four lines of 40 spaces each are \$19.75 for the first month run, and \$18.75 per each consecutive issue IF there are no changes in the ad. This fee includes the listing in that issue's posting on the Flute Network website if desired (but is not required; posting on the website can be declined at the time the ad is placed.) Ads that run longer than the allotted space are surcharged \$3.00 per line or partial line (up to 40 spaces per line). Be sure to include the spaces between words add all punctuation when counting spaces.

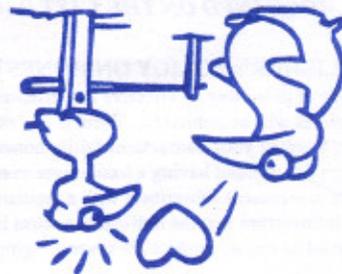
As a service, ads for Stolen Instruments are run free of charge for the first month (and are also included immediately in the Stolen Listings at the Flute Network's website). Thereafter, the regular classified ad rates will apply for subsequent listings in consecutive issues of the print edition of Flute Network (i.e., \$18.75 if no changes in the ad).

Masterclasses, Concerts, Performances and Tours, Flute Club and Choir Events, and Out-of-Print Music and Books Wanted, when run as display ads will run at display ad rates and are subject to those restrictions. When run as line listings, a rate of \$9.50 per 40 space line (or part thereof) will apply.

Newly Released Publications, Newly Released Recordings, and Directory of Services listings, when run as line listings, run at a rate of \$10.50 per 40 space line (or part thereof). These ads may also run as display ads, with those same rates and restrictions.

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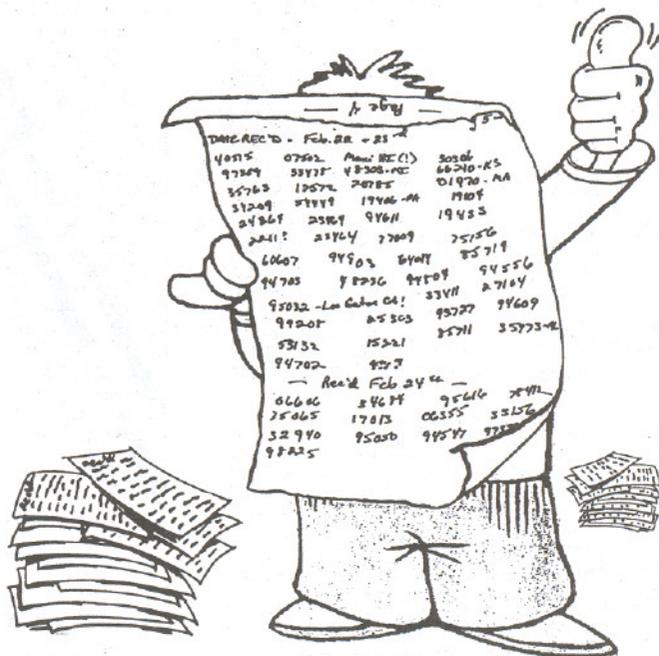
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March, 2006

http://www.flutenet.com

Vol. 22, No. 7

YOU
ARE
TOTALLY
AWESOME!



I *always* knew that Flute Network subscribers were special people – and you've been proving it again, in spades! - **THANK YOU!** ... Amazing numbers of you have called – you've emailed – you've written – and I'm blown away at the lengths some of you have gone to to get your info to us... to say I'm supremely grateful is an understatement. ...It really matters...still does... and we need to carry on for one more month (this one doesn't have a *Federal Holiday* for us to contend with, you see)... I'll fill you in on the rest of the story, along with what we've learned from it all at that point, in our next issue.

IN THE MEAN TIME: I've been on the phone for many hours with *Verizon* trying to find out why so many folks had their legitimate emails "bumped"... (In preparation for my request to you, I had lifted all the spam filters that *I* knew about for the "jan@flutenet.com" address, so as not to cause anybody any possible trouble – but apparently there are games that internet servers play, exclusively among themselves out there in cyberspace, which are virtually untouchable by us-ordinary-beings, something I wasn't aware of before...) Anyway, there have been NO good answers from Verizon so far as to why all that "!"&^*#%!"-spam" comes through so easily when *legitimate* emails *can't* -- and then, adding insult to injury, they go and "return" legitimate messages to their senders, marking them to be "SPAM!" (...AAAGH! – very frustrating, to say the least!)

SO THIS TIME: if you're wanting to send an email and can't get through to the "jan@flutenet.com" address, let's try a whole different set of internet servers this month as a **back up plan** - try: **jan@charter.net**.... Of course – your calls and/or snail mail are ALWAYS welcome too!

Always remember, no matter what – we're all in this together!

Wishing you all the very best, always – Jan

IMPORTANT: ONE MORE TIME - I NEED TO ASK A FAVOR OF YOU...

Please – *pretty please* – will you help me out with something?

Would you be so kind as to drop me a note or a postcard (to the snail-mail address in our header above), or an email (jan@flutenet.com – OR – jan@charter.net) and

LET US KNOW – (1) *your zip code*, and **(2) WHEN (i.e., what date) DID YOU RECEIVE YOUR FLUTE NETWORK?**

Again - we'll fill you in about why we're asking this favor of you in the Greetings section of our April issue, but in the mean time please know that it's really important or we wouldn't ask – and that we sincerely appreciate your help! MANY THANKS, in advance!

-- Oh yeah! ...

HAPPY ST. PATRICKS DAY TOO!



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MASTERCLASSES

ASHEVILLE FLUTE VACATION – May 8 – 14, 2006, **SOLD OUT!** New – Fall Foliage Session, Oct. 30 – Nov. 5. Come vacation and play in the NC mountains - for the adult flutist – with **KATE STEINBECK** and **LEA KIBLER**. Complete details are available online: <http://www.ashevilleflute.com>

– WILDACRES FLUTE RETREAT –

June 17 – 23, 2006, Little Switzerland, NC. **GORAN MARCUSSON** and **STEPHEN PRESTON**, masterclasses; **BRADLEY GARNER**, technique classes; **AMY BLUMENTHAL**, flute choir symposium; **LEA PEARSON**, Body mapping; **AMARA GUITRY**, beginning and intermediate traverso; **HELEN SPIELMAN**, Performance Anxiety from Inside Out; **JOY SEARS**, flute repair. Email wildacresanna@aol.com for a brochure, or visit our website at: <http://www.barefootboy.org/wildacres.html>

As a service, a complete listing of Flute Masterclasses (worldwide, and continuously updated), plus contact information for them, is maintained free of charge on the Internet at our website – here's the url:

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**BOOKS - Currently Available, ready to ship -
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1. **NEW!! Readings in the History of the Flute, edited by Robert Bigio.** A brand new publication from Tony Bingham – monographs, essays, reviews, letters and advertisements from 19th Century London, with an intro by Bigio. Much of the history of the flute in the 19th C is based on the works in this collection, which includes descriptions of newly-invented flutes, arguments about their relative merits and some extraordinary battles between rival makers and players. See the full description on the website for a list specifics! . \$59.75***** (US Funds); US shipping and handling included. Candian orders and/or for first class postage, add \$10 US. CA residents please add \$4.63 sales tax. (See also special package offer, below!)

2. **Hard cover Book: s A WORD OR TWO on the Flute - by W. N. James.** This is a facsimile of the First Edition of 1826 with a new introduction *A Word or Two on W. N. James*, by Stephen Preston. \$28.00***** (US Funds); shipping and handling included; CA residents please add \$2.19 sales tax; Canadian orders or for first class postage, please add \$5.50. (See also below!)

***** **HEAR YE!! HEAR YE! - AS A SPECIAL PACKAGE DEAL:** Order *both* the Bigio book and James' (only a selection of which is included by Bigio in his), and when going out in the same shipment – we can pass along a bit of savings for you: the combined special rate for both books is \$82.75 (US Funds; US shipping included). *****

3. **Hard cover book: GREAT FLUTE MAKERS OF FRANCE - The Lot and Godfroy Families, 1650 – 1900, by Tula Giannini, with an introduction by Laurence Libin.** 245p. \$85.00 (US Funds), shipping and handling included; CA residents, please add \$6.63 sales tax; Canadian orders or for first class postage, please add \$7.50.

4. **Hardback book: The NEW Langwill Index -- A Dictionary of Musical Wind-Instrument Makers and Inventors by William Waterhouse.** 1993; 560 pages. \$134. (US Funds); shipping and handling included in the US; CA residents please add \$10.45 sales tax; Canadian /overseas orders, or for first class postage, add \$13.00 (this is a big book...)

5. **Paperback: MOYSES' BOOK - Vol. I Comment j'ai pu maintenir ma forme, Vol. II – Comment travailler: Comment professeur** – Published by Moysse himself in 1974, this work is entirely in his own manuscript, in French and is an original classic – There is a copy included of the eight page english translation by Paul M. Douglas. (** We have only 4 copies left.**) \$34. (US funds); shipping and handling included in the USA; CA residents please add \$2.67 sales tax; Canadian or overseas orders, or for priority mail posting, please add \$7.00.

**FOR COMPELTE DETAILS PLEASE VISIT OUR WEBLISTINGS HOSTED BY:
<http://www.flutenet.com>**

Orders must include your check or money order; we are not equipped to handle credit cards (HOWEVER - we could use my personal PayPal acct. if desired - email for the particulars; that way, your order goes out right away, once payment is received!) Questions? - emailto: jan@flutenet.com, or call 909-886-3101 (after 8:30 am Pacific time, M-F please).

Little Wizard Enterprises, PO Box 9472, San Bernardino, CA 92427

HEADJOINTS

BRANNEN, 14k gold with 9k embouchure, with case, used with a Haynes, FN-EX. \$4,000; SPSI. Charles, 660-542-3669, or via email to: farmer53@carolnet.com.

ARISTA, solid silver with 14k riser, approx. six years old, used on back up flute, big open sound, very responsive, FN-EX. \$900; SPLSH. Jerry, 909-881-2122.

BRANNEN, 14k rose gold head with gold lip, pristine condition, great head for upgrading any flute, FN-M. \$3,800; SPLSH. Becky, 302-655-8639.

STOLEN INSTRUMENTS

Stolen instruments are run free of charge for the first listing as a service to the flute playing community. They are also listed permanently on the Internet at our web site:

<http://www.flutenet.com/stolen.htm>

Feel free to contact the person listed or Flute Network if you have any information about any of these items.

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The Flute Network Recommends...

1. Downloadable sheet music for flute: *EveryNote*, an on-line source of printable sheet music files. Available at: <http://everynote.com/flute.solo.show.note>

We previously recommended Theodore Presser Music's marvelous two-CD set of PDF files of flute methods, etudes, solos, and ensembles which is available for the making of personal copies that you printout yourself, but now this same extensive library is available on-line. You simply download the music (both flute parts and piano scores), save it to your hard drive, and print as needed. You pay only for the pieces you select—just like downloading MP3s to your iPod. The cost per page is very reasonable and you don't have to wait for shipping. You can pay by credit card or use the PayPal service. Of course, the complete CDs at \$18.95 each are a much better buy in the long run. In both cases you are limited to works in the public domain and for which publishing rights are available; however, the traditional core of the teaching and performance literature for flute students is here—as well as most of the literature for solo piano, violin, voice, and choral and chamber ensemble combinations. (By the way, the Presser CDNow series is currently on sale for half price at their website: <http://www.presser.com/CDSheetMusic/>.) (J.E.P.)

2. A compact disc recording by *New York Legend* flutist Jeanne Baxstresser with Pedja Muzijevic, piano, Sarah Bullen, harp, and Alan Stepanyk, cello. On Cala Records CACD0512. Price: \$14.95 plus \$4 for shipping. Available directly from Cala Records, P.O. Box 89, Stevenson, MD 21153. Telephone: 1-800-879-2252. Order on-line at: www.calarecords.com.

This is one of a series of thirteen recordings of fine performances by the "legendary" principal players of the New York Philharmonic. First released in 1998, this recording features Jeanne Baxstresser, former principal flutist of the New York Philharmonic, at the height of her powers performing a varied program of 20th century works and styles: Otar Taktakishvili's *Sonata*; Frank Martin's *Ballade*; Walter Gieseking's *Sonatine*; Phillipe Gaubert's *On a Clear Morning* for flute cello, and piano; Friket Amirov's, *Six Pieces* for flute and piano; and a terrific version of Claude Debussy's *Prelude a l'après-midi d'un faune (Afternoon of a Faun)* arranged for flute and harp. Baxstresser's outstanding playing is full of color and passion throughout this recording, but the it is the subtle tone changes and the variety of her singing vibrato in the *Six Pieces* by Amirov which stand out for me as the highlight of this recording. She makes this oriental-tinged work soar, lilt, keen and dance with all the spirit of its Azerbaijan roots. Highly recommended. (J.E.P.)



... downloadable music, CDs, and a gizmo

3. Recordings of *French Chamber Music for Woodwinds*; Volume One: Claude Debussy and Camille St. Saens; Volume Two: Maurice Ravel and Francis Poulenc. On Cala Records CACD1017 and CACD1018. Price of each two-CD set is \$14.95 plus shipping. Available on-line at: <http://www.calarecords.com/>

These four recordings contain all the known works by these four composers written for solo wind or wind chamber music groups. Each set contains two CDs with first-rate playing by well-known woodwind instrumentalists from England and the U.S. Of special interest to our readers will be the chance to hear British flute master William Bennett featured in Ravel's *Introduction and Allegro*; Poulenc's *Sonata* for flute and piano, *Movements Perpetuels*, the *Sextet* for piano and woodwind quintet; Debussy's *Syrinx*, *Sonata* for flute, viola, and harp, *Le Petite Negre* (arranged for woodwind quintet by Eugene Bozza); as well as St. Saens' *Odelette*, *Romance in Db*, Op. 37 for flute and piano; the *Caprice on Danish and Russian Airs*, Op. 70 for flute, oboe, clarinet and piano; *Feuillet d'album*, Op. 81 for flute oboe, clarinet arranged by Paul Taffanel, and the *Tarantelle* for flute, clarinet and piano. Bennett is brilliant as always with his sure technique, exceptional musicianship, vibrant tone color, subtle nuances, and flawless intonation. The playing of his colleagues in their solo pieces and in the chamber works is likewise clean, spirited, and musical with great ensemble. The arrangements of *Le Petite Negre* and *Feuillet d'album* are world premiere recordings. Bennett's performance on the Debussy's *Sonata* for flute, viola and harp is some of the finest flute playing you will ever hear. (J.E.P.)

4. A solution to balancing the flute: the *Thumbport* by Solexa. Distributed by ABA Music, Inc., they are now available from a good number of flute specialty shops in the U.S.A., but can be ordered directly from the ABA Music, P.O. Box 202493, Cleveland, OH 44120-2480. Phone: (216) 202-0470. Price: \$19.95 plus .95 cents for shipping.

We recently praised the "Thumbalina" (a cork thumb rest developed by Roger Holman) as a tremendous advance in flute playing ease. Now another alternative solution has been invented to help with the tendency of the flute to roll in toward the player due to the weight of the rods and keys on the back of the instrument being heavier than the front portion of the flute. The Solexa "Thumbport" at first glance appears to be a variant of the Bo-Bep thumb rest, however, its design and purpose is quite different; and, though made of a light blue plastic, it does not seem to scratch the tube of the flute. The device clips onto the flute tube and guides the right hand thumb to assist in keeping the flute steady. Moreover, the angle of the arm which sticks out to assist the thumb in holding the flute steady can be modified and adjusted to find just the right spot for each player's hand position and to keep the flute from rotating clockwise. It is adaptable to a wide variety of hand positions and curvature of the fingers. The devise is light, easily removed, and is quite inconspicuous when in use. The "Thumbport" seems to free up your right hand and fingers. This new device has been endorsed by a number of distinguished flutists and flute teachers. For more information and pictures and further explanation, see the website: www.thumbport.com (J.E.P.)



ALAN LUGER FINE FLUTES – Special Offerings for March, 2006

A SAMPLING OF SELECTED USED FLUTES:

- Michel Parmenon**, silver flute, No. 58, all silver, handmade, soldered tone holes, 0.018 wall, French, in-line, Cft, A442, modern scale, \$2,950.
- Tom Green** silver flute, No. 222, offset G, split E, C# trill, D# roller, Bft, with angled key cluster, A442, 0.016 wall, drawn tone holes, modern scale, silver head with gold riser, just put in new condition by the maker, 20% under new price, \$6,000.
- Haynes**, silver flute, No. 40673, handmade, French, in-line G, Bft, 0.014 wall, A440, traditional scale, FN-EX, \$4,800.
- Muramatsu** white gold flute, No. 21037, French, in-line G, Bft, A442, modern scale, drawn tone holes, FN-EX. Reduced to \$11,000.
- Brannen**, silver handmade flute, No. 996, .016, A440, French, in-line G, with B and Cft, with original Cft case and combination case for flute and both footjoints, in absolutely like new condition, reduced to \$8,450.
- Mateki** 14k rose gold flute, No. 1027, with silver French keywork to low B, in-line, A442, modern scale, FN-EX. Reduced to \$9,500.
- Prima Sankyo**, 14k rose gold flute, No. 16719, French in-line keywork to low C, split E, C# trill, A442, modern scale, \$9,250.
- Lamberson**, handmade silver flute, No. 373, soldered tone holes, in-line G, A440, modern scale, Bft, original Lamberson head with gold overlay lip plate and a Drelinger Karitium head with gold air reed. Flute is in custom made walnut case with a custom made leather case cover, flute and head are in mint condition, \$5,950.
- Jack Moore** 14 k. rose gold flute with silver fittings and keywork, No. 324, French keywork to low C, offset G, A442, Bennett scale, played professionally, just cleaned and oiled, reduced to \$10,900.
- Powell** silver handmade No. 3513, A440, Cooper scale, .018 wall, with original headjoint and Dana Sheridan silver headjoint with gold lip plate and riser, in-line French keywork to low B, FN-M. \$8,700 with both heads, \$7,800 without Sheridan head.
- Powell** flute number 3580, handmade, B foot, in-line G, .018 wall, A440, C# trill key, Cooper scale, price reduced to \$6,950.
- Powell** flute, No. 6739, handmade, French keywork to low B, in-line G, split E, C# trill key, 0.016 wall, A440, with modern undercut headjoint, exc. cond., \$7,500.

-- SEE THE COMPLETE LIST on THE FLUTENET.COM WEBSITE!

Used PICCOLOS:

- Haynes** grenadilla piccolo, No. 46799, excellent condition, \$3,500.
- J.B. Weissman**, No. 256, grenadilla body with white gold connector, rosewood headjoint with mother of pearl inlay in headjoint cap, gorgeous instrument in absolutely new condition, reduced to \$2,250.
- Gemeinhardt** 4WSSK, No. 4309, grenadilla with solid sterling silver keywork, A442, FN-M. \$1,025.
- Yamaha** YPC-62, No. 23599, grenadilla, ABS case, \$900. * **Yamaha**, YPC-62, No. 39502, grenadilla, exc. condition, \$950.
- Yamaha** YPC-62, No. 12523, grenadilla, in new case, exc. cond., \$925.
- Burkart-Phelan** piccolo, No. 5123, grenadilla with sterling mechanism, A442, like new, \$2,150.

Used HEADJOINTS:

- Silver headjoints by Powell, Drelinger, Lunn, Sheridan and Zalo-Cooper.
- Powell** Aurumite headjoint in like new condition, \$1,150. * **Geoghegan**, 14k rose gold headjoint, beautiful condition, reduced to \$2,500.

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Contact info for all of the above:

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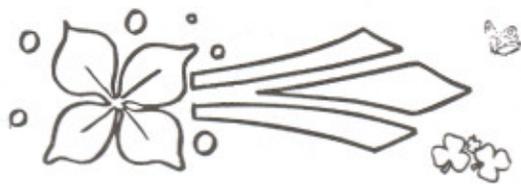
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The above CD's are \$16.50 each (or \$15.00 each if three or more; please note the exception - Cole Cuts is specially priced at \$12.95) – this * includes all shipping and handling* in the USA. California residents need to include sales tax (8%). Canadian orders or other overseas, or for 1st class mailing, please add \$1.50 per CD.

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The Flute Network is a registered non-profit corporation, now in our 22nd year of service! Published on a monthly basis, this adletter continues to circulate free of charge to more than 6,200 selected flutists and flute teachers nationwide. Being a "bulletin board service", our purpose is to facilitate communications among those interested in the flute. First class subscriptions are available for a fee of \$22.00 a year, which will allow us to send you your copy via first class mail (in the U.S.A.; \$29.50 [U.S. funds] for Canada and airmail overseas). Because of postal regulations, the Flute Network is available in Canada and overseas only by first class subscription. Single issues will be sent upon receipt of a postage-paid, self-addressed business-size envelope. Do feel free to give us a call if we can help with any questions. If this is the first you've seen of this publication we welcome you to The Flute Network and look forward to being of service!

THE AMERICAN FLUTE GUILD
Celebrating the History & Heritage of Flute Making

CATHERINE THOMPSON, Editor & Sales

PAUL RABINOV, Flute Technician

(626)441-6314

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MORE on INSTRUCTIONS FOR PLACING ADS...

CLASSIFIED ADS: Classified ads are for pre-owned instruments only. Type or neatly print your ad or notice on the form provided in each issue (or reconstruct the form on another piece of paper - basically 4 lines of "40 spaces" each). In order to insure accuracy, all illegible ads will be returned. Only one instrument or item or notice per ad. If more than one instrument (or item) is submitted, use a separate piece of paper for each ad, making sure your name and address or phone number is complete on each one.

SPECIFIC REQUIREMENTS FOR CLASSIFIED INSTRUMENT LISTINGS: When listing instruments for sale, the following information should be supplied; be as complete as possible. When an instrument is a combination of makes (for instance, if the headjoint is of a different make than the body of the flute), be sure to indicate the maker's names and the serial number of both parts.

- *Maker(s) names (Required)
- *Serial number(s) (Required; if no serial number, state so)
Material of the instrument, or what its made of
Scale, if known
Pitch, if known
Open or closed hole
Type of foot joint
Any other features or important information....
- *FN-RATING of Condition (Required; codes listed in each issue)
- *Asking price (Required!)
- *Code for how you want to handle shipping and insurance
(Required; codes listed in each issue). In most cases these expenses are split between the two parties, but one or the other may elect to cover them. Specify your expectations in your ad!
- *Name and phone, or preferred way to contact you (Required)

NOTICE: No ad will be run without the Required (*) information! If shipping and insurance information is not specified when an ad is received at this office, it will be assumed that the seller wishes to split these costs with the buyer and "SPLSH" will be inserted into the ad. If this causes another line to be necessary, a bill for the additional \$3.00 will be sent. Remember too that dishonest or inaccurate descriptions of your instrument will cause you and the Flute Network needless correspondence.

Notices of Masterclasses, Concerts, Performances and Tours; Flute Club and Choir Events; Out of Print Music and Books Wanted; Miscellaneous, and Directory of Services may run as line listings. Rates for these kinds of ads are assessed per 40 space line, and there is no limit to the number of lines that you may use. (Display ad format is also available for all manner of ads - see the section on Display Ads [previous page] for more info on that option.) Again, due to our short turn around time, no proofs will be available prior to publication, so be sure that notices are complete and accurate when they reach our office.

RATES FOR CLASSIFIED ADS: Instruments for sale, parts thereof, or instruments wanted: ads that fully fit in the form of four lines of 40 spaces each are \$19.75 for the first month run, and \$18.75 per each consecutive issue IF there are no changes in the ad. This fee includes the listing in that issue's posting on the Flute Network website if desired (but is not required; posting on the website can be declined at the time the ad is placed.) Ads that run longer than the allotted space are surcharged \$3.00 per line or partial line (up to 40 spaces per line). Be sure to include the spaces between words and all punctuation when counting spaces.

As a service, ads for Stolen Instruments are run free of charge for the first month (and are also included immediately in the Stolen Listings at the Flute Network's website). Thereafter, the regular classified ad rates will apply for subsequent listings in consecutive issues of the print edition of Flute Network (i.e., \$18.75 if no changes in the ad).

Masterclasses, Concerts, Performances and Tours, Flue Club and Choir Events, and Out-of-Print Music and Books Wanted, when run as display ads will run at display ad rates and are subject to those restrictions. When run as line listings, a rate of \$9.50 per 40 space line (or part thereof) will apply.

Newly Released Publications, Newly Released Recordings, and Directory of Services listings, when run as line listings, run at a rate of \$10.50 per 40 space line (or part thereof). These ads may also run as display ads, with those same rates and restrictions.

NOTICE TO ADVERTISERS

All advertising is subject to the Publisher's approval and acceptance without recourse. We are not responsible for mistakes, misprints, or typographical errors in supplied ads and will not issue credits of any kind for such errors. Advertisers and their agencies assume responsibility for the condition of the contents of advertising printed, and agree to indemnify the Publisher of The Flute Network for any and all claims and expenses arising therefrom. The opinions expressed in the articles and ads are those of the writer and not necessarily those of The Flute Network. Lastly, The Flute Network cannot be held responsible for the content or information provided at any website whose address is listed by an advertiser as part of their ad or listing (however, should you find serious violations of expectations in this regard, please do let us know about it!).



22/7

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**RESPONSE OF FLUTE NETWORK WITNESS PRITCHARD
TO INTERROGATORIES USPS/Flute-T1-1-4**

USPS/Flute-T1-2. For the survey you conducted regarding the February 2006 and March 2006 issues, as you describe the survey on page 31 of your testimony, you requested approximately 6,200 subscribers to The Flute Network to respond, and you received 228 responses to your February 2006 request, and 307 responses to your March 2006 request.

Please confirm that the responses you received were based on the readers' individual decisions to respond to the survey, and not a random selection determined by you. If you do not confirm, please explain.

RESPONSE TO USPS/Flute-T1-2. Totally confirmed. To be clear, our request for help with the information we were looking for was printed on the front page of each of the February and March issues - thus all subscribers, everywhere, without restriction, were invited to participate. All February and March issues were printed exactly the same for their respective press runs (full copies of both issues are included here, as per the first question of these Interrogatories). Those who responded did so freely by their own choice, at their own expense, and without expectation of remuneration of any sort. When all the responses were tallied, we had specific information about 228 of the February issues and 307 of the March issues, nationwide.

**RESPONSE OF FLUTE NETWORK WITNESS PRITCHARD
TO INTERROGATORIES USPS/Flute-T1-1-4**

USPS/Flute-T1-3. Please refer to page 8 of your testimony, where you describe how issues of the Flute Network are prepared. You say, at line 10, that the issues are “folded in half again and tabbed.”

(a) Do you mean that each mailpiece measures 8 ½ by 5 ½ inches (because the 8 ½ by 11 inch pages are folded over)? If your answer is no, please indicate the measurements of each mailpiece.

(b) When you say that the issues are “tabbed” do you mean that the mailpiece is fastened on the end opposite to the last fold? If your answer is yes, please describe how the issues are tabbed or fastened. If your answer is no, please explain what you mean by “tabbed.”

RESPONSE TO USPS/Flute-T1-3.

(a) Yes – mailpieces measured no more than 8 ½ by 5 ½ inches; the actual measure was generally 1/16 inch less than that on each dimension.

(b) Yes. The tab consisted of a piece of white paper tape measuring 9/16 inch wide by approx. 15/16 inch long. The tab was applied by hand, flush to the edge, on the end opposite to the last fold, with the longer length of the tape bridging the sides being secured.

May I add that in 2002 and 2003, I took samples of our mailpieces with me to two open meetings of our local Postal Customer Council here in San Bernardino, CA where the topic of mailpiece design was featured and the program included persons to advise us on such things (I understood these to be “higher ups” in the bulk mail service, and that they had been brought in as “special presenters” from the San Diego USPS offices). Both times, I stayed to the very end and asked specifically for feedback and advice on our mailpiece – both times I was told we were fine as it was. Nothing has changed with ours, then, since that time.

**RESPONSE OF FLUTE NETWORK WITNESS PRITCHARD
TO INTERROGATORIES USPS/Flute-T1-1-4**

USPS/Flute-T1-4. Have you collected any other raw data on delivery times for The Flute Network beyond the data presented at page 29 of your testimony, and the surveys stemming from the February 2006 and March 2006 issues? If your answer is yes, please provide copies of all raw data you collected.

RESPONSE – Yes. (And thank you for this question!)

1) Although not specifically asked for, we did hear from four of our subscribers regarding their zip codes and the date they received their April 2006 issues. As before, this information was provided to us out of the goodness of the senders' hearts, totally voluntarily, this time – however - without having been asked for it. Our April issue entered the USPS bulk mail system in Waynesville, NC on April 13, 2006. This additional raw data is as follows:

APRIL ISSUE RECEIVED ON APRIL 25, 2006



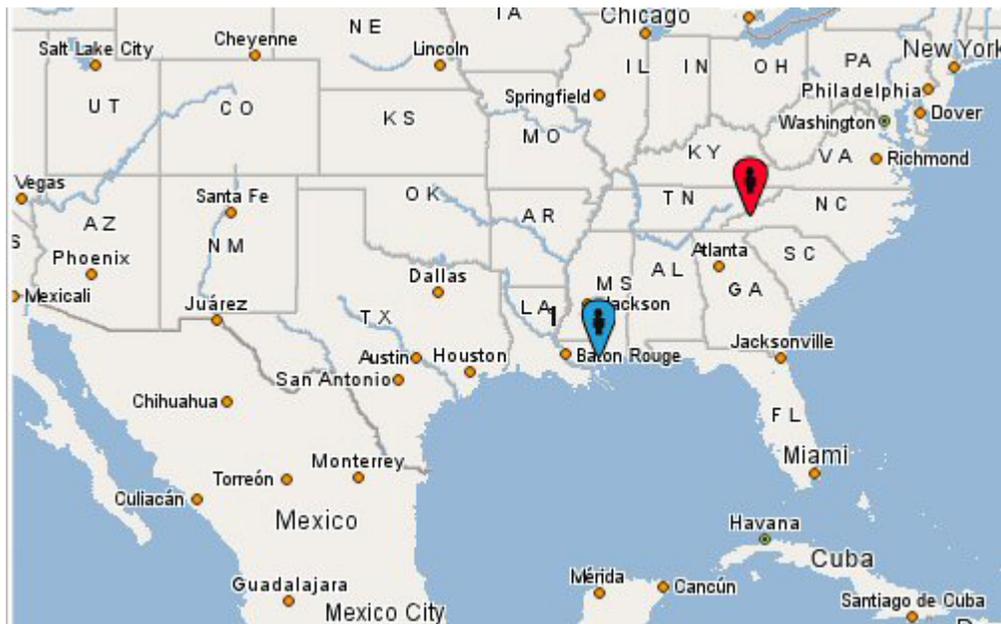
The red pin represents Waynesville, NC – the origination mailing office. The two subscribers reporting receipt of the April issue (mailed April 13) on April 25 (i.e., 12 days in transit) are: Clifton, CO at 81520, and Santa Monica, CA at 90403.

APRIL ISSUE RECEIVED APRIL 28



The red pin represents Waynesville, NC – the originating mailing office. The blue pin represents Kapaa, HI at 96746, who reported receiving his April issue on April 28th – 15 days in transit.

APRIL ISSUE RECEIVED MAY 3



The red pin represents Waynesville, NC – originating mailing office; the blue pin represents 70461 - Slidell, LA – who received his issue on May 3 (20 day transit time).

To be clear: all information specifically pertaining to receipt of our February and March 2006 issues is included in the Testimony already provided, without exception.

[Maps included here, again, courtesy of www.frappr.com]

2) On September 13, 2006, we received a follow up communication from the publisher whose experience was included as “k” in Line 20 on page 40 of our Testimony – she had subsequently found some of her notes and provided the following particulars to her experience (to protect the privacy of the individual she named, I will not include it here at this time – it can be provided, however, if deemed necessary). She wrote as follows:

“I did not find the letter I sent to the post office about my complaint, but I found a few notes. _____ in Manchester NH was the one who told me what I should do. He said to send them a form #3533 with a copy of my catalog, saying I was a small business. This is what I did. I also sent it with the postage statement from the company who did my mailing with the amount of the postage bill, telling them I had lost a lot of business since the bulk mailing took 5 weeks instead of the suggested 10 days. This has happened 3 years in a row. The mailing was sent April 4, 2005 and took until May 9th for some people to get the catalog. It cost me \$1181.89 in postage. I asked for some compensation on my bill, but never even got an answer.”

3. Since filing our Testimony, we also heard from (and took notes about) two other entities who wanted to share with us about their experiences and frustrations with USPS services. Their comments were as follows:

(a) First up, we heard from a large nationwide non-profit organization who also has had longstanding delivery problems with their print publication via USPS Standard Mails (especially of concern to them were the substantial number of complaints received by their office regarding members “pre-convention issue” being received several weeks after

the convention had happened each summer over the past 4 or 5 years, when it had indeed been mailed out well ahead of convention time).

(b) Also heard from is a small manufacturing company located in a suburb in the northwest who spoke to us of numerous problems with USPS services (most notably, the lack of USPS delivery of packages to them which were correctly addressed and unremarkable in terms of size, weight, or frequency – instead, they were/are given only a notice of it/their being available for pick up; the local delivery person was highly praised however – and this company reports understanding that this practice of “no knock being necessary/just leave a package notice” was something of a local managerial decision). Of relevance to the topic at hand though was his subsequent comment: “...it all just makes me wonder what else somebody along the way might decide is not worthy of actual delivery”. The promised letter of follow-up to our conversation, including more particulars about this company’s experience and concerns, has not yet arrived.