

VOLUME XXXVII, NO. 4 SUMMER 2012

THE FLUTIST QUARTERLY

Remembering William Alwyn

Rubies! Celebrating 40 Years of Artistry and Vision
Drive and Inspiration: An Interview with Jihoon Shin

Annie Wu, Beatbox Flutist

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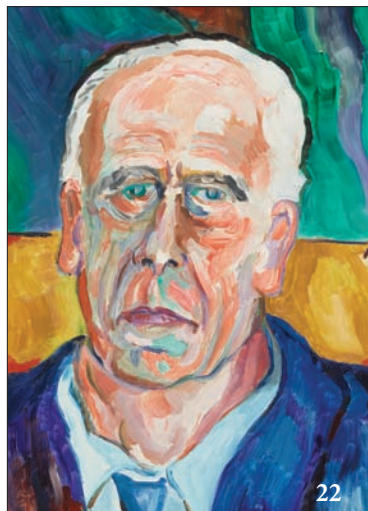
Viviana Guzman, legendary Flute Artist enjoys
aligning her chakras with her Altus by the beach.



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FEATURES

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by Francesca Arnone

Despite leaving behind a swath of admired works and film scores, the flutist and composer William Alwyn never enjoyed the public recognition he sought during his lifetime. Yet nearly three decades after his death, Alwyn continues to command high esteem, inspiring ongoing concerts, lectures, and even a week-long William Alwyn festival held in the fall of 2011.

30 The Next Decade: Robert Willoughby

by Aralee Dorough

June 6, 2011, the 90th birthday of flutist and pedagogue Robert Willoughby, sprouted nationwide parties and concerts. One year later, a close friend and former student reflects on the grand celebration of Willoughby's life and loves, and on her teacher's still-vibrant journey forward.

36 A Passion of Historic Proportions: Nancy Toff

by Beth Chandler

Nancy Toff, the NFA's 2012 National Service Award recipient, seeks to make history "lively and interesting and intriguing," whether she is addressing fifth-graders or the elder statesmen she first documented as up-and-comers. Her prolific publishing output—slipped in around her employed hours as an editor at Oxford University Press—has been aided in recent years by the advent of the Internet, on which she can do "a very large amount of research sitting at home at 11:00 at night when the libraries are closed."

40 Drive and Inspiration: An Interview with Jihoon Shin

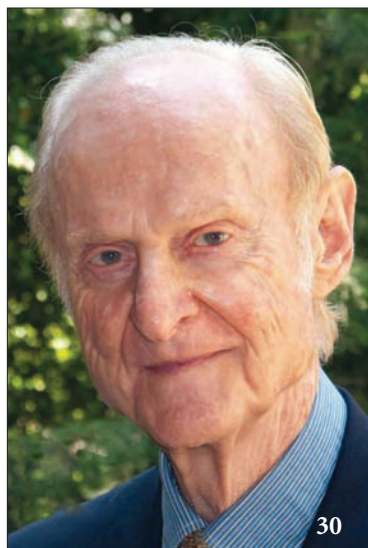
by Ellen C. Johnson

"I don't think I can do this competition," Jihoon said to her teacher, Carol Wincenc, the day before the 2011 National Flute Association Young Artist Competition in Charlotte, North Carolina. Flights from New York City were canceled for 24 hours, she was too young to rent a car, and all the trains to North Carolina were fully booked. *Maybe I'm not meant to go?* she thought. Luckily for her, and for many others, this was not the end of the story.

42 Rubies! Celebrating 40 Years of Artistry and Vision

by Zart Dombourian-Eby and Sandra Saathoff

Our 40th anniversary convention is shaping up to be a truly extraordinary and memorable four days, as we celebrate "all things NFA."



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Good Students Deserve Great Instruments... - Jim Walker



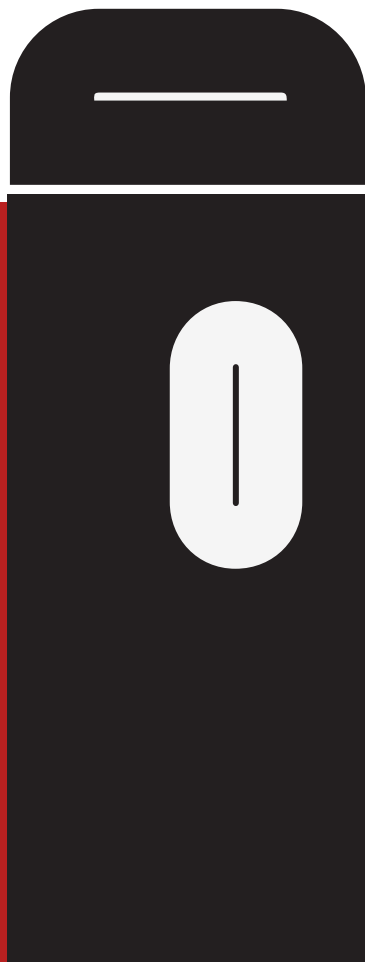
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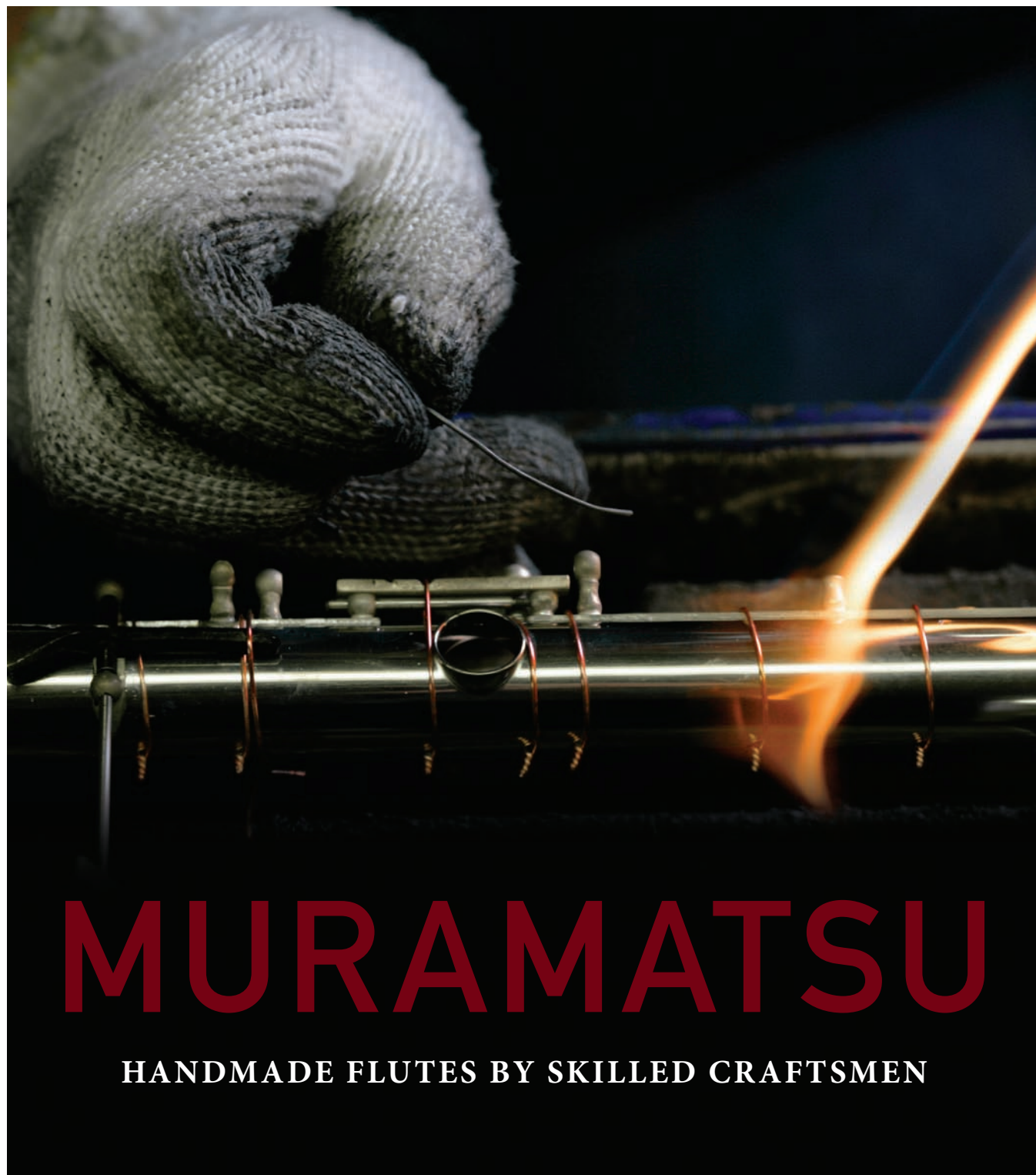
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Inside the Maker's Mind

"I have been listening to Sir James's music for a very long time. Seven years ago, he suddenly contacted me and shortly after started using a Nagahara flute. Since then my flute making inspiration has been greatly influenced by viewing Sir James's idea of music making and his method of playing.

Sir James's sound is very unique and distinct, however he never mentions exactly what he wants from the flute maker. I have to observe his playing very closely to get a better idea of what he wants and then I experiment model after model to create an instrument that complements his performance. We also share our knowledge about the flute and through these discussions I get a clear sense of his musical approach, which helps a lot in the experimentation process.

Two years ago we developed the Nagahara Galway model flute after him. We kept the similar style of headjoint as the Standard model because Sir James really liked our original style, but later decided to move forward with a new headjoint model. I was very happy to introduce the special Galway headjoint for the first time in the world at the 2011 Galway tour in Japan. The response from the flutists was extremely positive and since then the demand for this headjoint has grown.

As a flute maker I feel so fortunate that I am able to work with Sir James Galway. With my 35 years of flute making experience, specializing in headjoints, I feel confident to say that the Galway model headjoint is truly a great achievement and a milestone stone in my career."

-Kanichi Nagahara

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This special headjoint model is available in several different materials from silver, to gold, to platinum. You can also customize your headjoint choosing from any of the following material options:

Tube: *950 silver, 950PT50, 10k, 14k, 16k, 18k, & 20k*

Lipplate: *Sterling silver, 10k, 14k, 16k, 18k, & 20k*

Riser: *Sterling silver, 14k, 16k, 18k, 20k, 22k, & Platinum*



From the CHAIR

Sisyphus and the Program Chair

As the NFA's Ruby anniversary convention approaches, the year and a half of tireless work of Program Chair Zart Dombourian-Eby and her assistant, Sandra Saathoff, is coming to a head. To sample but a few of their tasks, consider that hundreds of performers and presenter applications have been reviewed, a scheduling grid organized that by itself represents a major undertaking, and a program book assembled, complete with bios, quick glance tables, full programs, and more. Being a program chair isn't a completely thankless job, but it is a labor of love and periodic frustration and can certainly be a lesson in the value of humility.

Many of you may know the tale of Sisyphus, the tyrant king in Greek mythology, made to pay for his arrogance and deceit by being forced to push a boulder to the top of a hill, only to see it roll to the bottom. Sisyphus's task was to be repeated, over and over again, for eternity and represents the embodiment of a meaningful life laid asunder by the futility of the repetition of a hopelessly mundane task.

For Zart and Sandy, it is my hope Sisyphus's tale hasn't come to mind on a regular basis as they've worked these past 18 months; however, distinct elements of the unpaid, purely volunteer program chair position are reminiscent of the frustrations encountered by Sisyphus. In addition, beyond the repetitive, at times mundane, tasks inherent to the program chair's job, there is also the sheer terror confronted as you approach this event that attracts thou-

sands of flutists and wonder over how many things you've neglected. That the program chair is putting this together while simultaneously holding down a full-time job makes the 18 months of planning all the more difficult, and more than a little frightening.

Below, to provide perspective on what our programs chairs and assistants go through, is a brief narrative of a "normal" day in the life of these hardworking volunteers. The following is based upon true events.

5 a.m. Wake, make coffee, check e-mail, suppress groan as two screens of new e-mails greet you.

5:05 a.m. Begin answering e-mails.

6 a.m. Shower, get kids up, realize you're out of milk, improvise a breakfast of scrambled eggs, 3-week-old bananas, and tater tots.

7:30 a.m. Kids out the door for bus, resume e-mailing.

7:33 a.m. Eldest child returns to pick up forgotten trumpet.

7:36 a.m. Eldest child returns to solicit parent for a ride to school after missing bus.

8:00 a.m. Return home, resume e-mailing.

9:00 a.m. Begin commute to rehearsal; illegally and compulsively check e-mails while weaving through traffic.

9:40 a.m. Arrive at rehearsal, dash out two more e-mails while walking, narrowly miss walking in front of bus.

12:30 p.m. Finish rehearsal, consume second questionable banana of the day



Jonathan Keeble

and a bag of nuts while driving to teach lessons at local university.

1 p.m. Tackle the Prokofieff Sonata with first student. You're a good teacher. Counsel second student on professionalism in the orchestra, investigate the Dutilleux Sonatine, but he's a mess. Desperately try to keep eyes away from cell phone that keeps ringing with more "urgent" problems.

3 p.m. Begin commute to pick up kids for transport to track and soccer practices. Make phone call to flutist who just canceled for Friday night's Gala, ask her to reconsider. Fail, go to plan B.

3:23 p.m. Contemplate traffic patterns and curse the civic planner responsible for programming every single traffic light on your commute to turn red.

3:35 p.m. Pick up kids. Realize that in spite of three missives directed at your aspiring soccer player that he pack his cleats that morning, somehow, they are not with the rest of the equipment. Absorb blame from the aspiring soccer player for aforementioned cleats absence, debate whether the child's lack of logic *and* responsibility is a learned



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4 p.m. Kids eject selves from car. They are now the coaches' problems.

4:32 p.m. Arrive home, unpack unfamiliar metal object. Oh yes, that's a flute. Practice tomorrow's difficult rehearsal passages while reading e-mails on computer.

4:38 p.m. Succumb to the siren's call of the e-mail and answer a few of the 46 additional messages that have accumulated over the course of the day. Resume "practicing." Repeat aforementioned pattern for the next hour.

6 p.m. Kids arrive home. Who's the stranger with them? Of course, that's the spousal unit. Cook dinner together, pretend to read from recipe book, answer e-mails surreptitiously, eat; wow, food is good.

7:03 p.m. Phone rings...stand over phone debating whether to answer (it's the NFA chair), but finally, duty prevails. Chair, irritatingly jolly as ever, has three board directives to add to the list of program chair duties.

8:30 p.m. Kiss kids goodnight, tell them you love them, return to computer, e-mail.

9:30 p.m. Call assistant program chair. She has a nervous eye twitch that has been irksomely present for four days. Tell her the NFA's medical plan will take care of it. Laugh hysterically, hang up, return to e-mail.

11:30 p.m. Bed.

3 a.m. Wake up with a start, realize you inadvertently scheduled five convention events on Thursday at 3 p.m. Get up, look at convention schedule grid, resist urge to weep, pull yourself together, solve the problem.

5 a.m. Wake, consider Sisyphus.

If you have a chance to drop Zart and Sandy a line, or see them in Las Vegas, be sure to say thanks. They certainly deserve it!

—Jonathan Keeble

Jeanne Bxtresser

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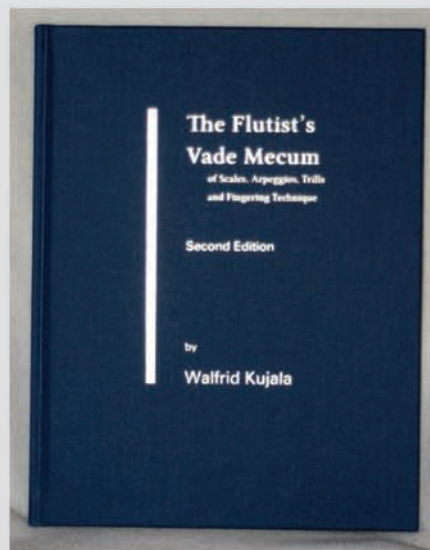
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From the EDITOR

The Reviews Department

Nearly six years ago, in the fall 2006 issue of this magazine, the reviews department made its debut. Two pages held critiques of a whopping three items—one CD and two books. That trim introduction belied the volume of electronic paperwork, correspondence, face-to-face meetings, time, and decision-making that went into the department's creation, because—as difficult as it might be to believe today—the very notion of *having* a reviews section in the member magazine of our thoughtful organization was controversial. The NFA's pithy mission statement is “inspiring flutists, enriching lives”; pointing out drawbacks in a member's lovingly wrought CD hardly seemed in keeping with that supportive spirit. But writing only pleasant things about any item we reviewed would be a disservice to our members and would defeat the very purpose of the department.

My editorial board thoroughly masticated the topic through two annual convention meetings; in between, we elaborated via e-mail, prepared documentation for swaying the board of directors, established a reviews board, and found people to serve, both in that new body and as reviewers. Once we had convinced the board to let us try this experiment, editors of like-minded member magazines (for players of clar-

inets, trumpets, and other musical instruments) gave generously of their time and expertise when I queried them about how to run a reviews department—about not only philosophical matters, but brass-tacks concerns as well: where to find reviewers, how to keep them happy, what sorts of rules to lay down.

Among warnings was that I had best not fret too much over finding *quality* reviewers and focus simply on retaining what few reviewers I could find, especially since we couldn't pay them anything. This proved, for whatever reason, to be a groundless concern. (I have a theory about flutists and extra energy genes.) The people who write for us analyze their assignments with thorough and thoughtful care, often conscripting students or colleagues to help them study a piece of a particular difficulty level or combination of instruments. Then they turn in well-crafted essays that are a pleasure to edit and, I hope, to read.

Or they don't. The guidelines we developed (after the aforementioned discussion) was to avoid (avidly!) puffery, to encourage and even welcome mixed reviews—but, in the interests of supporting the membership of the NFA, of which this magazine is a benefit, to refrain from running reviews that



Anne Welsbacher

would be largely negative. When a reviewer cannot find at least a 50–50 mix of positive and negative things to say about an item, I am advised that the item “should not be reviewed.” In which case, the item will appear in our annual “Items Received” listing where with this visibility, however modest it might be, the human being who created it and who is trying to make a go of it in a small and tough universe will reap—I hope—some small benefit.

The very nature of reviewing renders it impossible, by definition, for any publication to offer truly “objective” assessments. Reviews are written by people, and every person hears something different. As a member magazine, *The Flutist Quarterly* must account for that element of “service” that lies at the very center of the NFA's purpose, adding a layer to this already complicated undertaking.

But I am proud of the essays that appear in our reviews department—now typically 10 or 12 pages long. And I am particularly proud that the reviews we do publish are never puffery but praise by your peers, most decidedly deserved.

—Anne Welsbacher



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A portrait of Jeffrey Khaner, a middle-aged man with short grey hair and a slight smile, wearing a black tuxedo jacket over a white dress shirt and a white bow tie. He is holding a gold-colored Yamaha flute diagonally across his body. The background is dark and out of focus, showing hints of an orchestra.

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High Notes

News and activities about the accomplishments of National Flute Association members and the flute world



The Armstrong Flute and Percussion Duo's Eleanor and Dan Armstrong.

Eleanor Duncan Armstrong, Penn State's flute professor for 30 years, will retire in 2012. Armstrong joined the Penn State School of Music faculty in 1983. She has instructed the flute studio, coached flute chamber music ensembles, and performed with the Armstrong Flute and Percussion Duo and the Pennsylvania Quintet, a wind chamber ensemble that has toured extensively throughout the United States and Europe. She has performed with the Aspen Festival Orchestra, the Breckinridge Colorado Institute, and the Oklahoma Symphony and is principal flutist with the Pennsylvania Centre Orchestra. She also is a member of the Pennsylvania Quintet, which has performed at the National Gallery in Washington, D.C., Carnegie's Weill Recital Hall, and the Schleswig-Holstein Musik Festival in Germany; has been featured on National Public Radio's *Performance Today*; and is a past winner of the NFA's Chamber Music Competition. The quintet's CDs include *American Wind Music*, *20th-Century Wind Chamber Music*, and *Recent American Works for Winds*. With the Armstrong Flute and Percussion Duo—in which she performs with her husband, Dan Armstrong—she has presented masterclasses and recitals throughout the country. The duo is especially active in commissioning new ensemble works and has recorded *Exotic Chamber Music* and *Creative Mix*.

Armstrong holds graduate performance degrees from the Juilliard School and the University of Michigan. She earned her undergraduate degree in flute performance at Oklahoma City University.

A longtime member of the NFA, Armstrong edited the organization's newsletter in the 1970s and early 1980s. She will be featured in an article in a future issue of this magazine.



The Palisades Virtuosi

The Palisades Virtuosi, whose flutist Margaret Swinchoski is a long-time NFA member, premiered a landmark 50th work for flute, clarinet, and piano in the 50th state March 14. *Aina* by Hawaiian composer Donald Reid Womack is a reflection on the forces of nature that shape and form the islands of Hawaii. In its concert at the University of Hawaii in Honolulu, the ensemble showcased two pieces from its library of commissioned works: *Full Circle* by Gwyneth Walker and *Birding in the Palisades* by Amanda Harberg, both of which have been released on the group's fourth volume of *New American Masters*. The group also held a composer workshop and masterclasses. Palisades Virtuosi began its "Mission to Commission" in 2003. In nine years, the ensemble has created a repertoire for the flute-clarinet-piano instrumentation where before there was relatively little. *Aina* is the 33rd work commissioned by the ensemble and joins other commissions, composer transcriptions of existing works done for Palisades Virtuosi, and gift works — 59 in all currently. Visit palisadesvirtuosi.org.



Nicole Riner

Nicole Riner has joined Christina Guenther and Valerie Potter on the faculty of Interharmony/Sulzbach-Rosenberg International Summer Music Festival. This two-week festival, held from July 31 to August 12, provides intensive individual instruction and chamber music coachings for all playing levels, a festival orchestra for advanced players, and nightly concerts by faculty, guest artists, and students. Visit srilmf.com.

Mimi Stillman was honored as a woman leader in the Arts by Women for Greater Philadelphia (Laurel Hill Mansion) on March 25. She participated in a discussion forum with three other honorees. The program's theme was "How Arts for Women Have Changed Over the Years to Meet Current Demands."



The Los Angeles Flute Orchestra.

The Los Angeles Flute Orchestra performed April 13 in a concert featuring low flute specialist Peter Sheridan in the second performance of Peter Senchuk's *Nuestro Pueblo*, a concerto for low flute soloist and flute ensemble. Sheridan and the LAFO premiered this piece at the 2010 NFA convention in Anaheim; the group will be featured again at the 2012 NFA Convention in Las Vegas. *Nuestro Pueblo* is a four-movement work inspired by the Los Angeles landmark Watts Towers. Each movement features the soloist on a different low flute and depicts the colorful and tumultuous history of the artist and the towers. The program featured other original works for low flutes and flute ensemble ranging in style from classical to swing. The LAFO and Sheridan also have recorded the work and other pieces for an upcoming CD and iTunes release.

LAFO members slated to perform at the 2012 NFA convention are Jonna Carter, David Lamont, Cathy Larson, Joanne Lazzaro, Michael Morton, Laura Osborn, Emily Senchuk, Roland Tso, and Sherril Wood, with Ellen Burr conducting. The program will consist of music written and arranged for the LAFO by Michael Kibbe, Pierre Schroeder, Emily Senchuk, and Peter Senchuk and will feature ethnic instruments: a low flute section including F bass, contra bass, F contra bass, and sub contra bass flutes; and a guest solo appearance by Sheridan. Visit losangelesfluteorchestra.net or search on Facebook.



Imani Winds with flutist Valerie Coleman, second from left.

In May, Imani Winds conducted its first tour of China, closing out a season that included three world premieres, a six-concert tour of France, a South American tour, and nearly 50 North American concerts. Imani Winds kicked off the China tour with a residency at Beijing's Central Conservatory of Music, China's national conservatory, and performed in many other venues, including the National Center for the Performing Arts in Beijing, the Shanghai Oriental Arts Center, the Suzhou Cultural Arts Centre, Zhongshan City Cultural

Arts Center Theater, the Xuzhou Grand Theatre, and the Tianjin Grand Theatre.



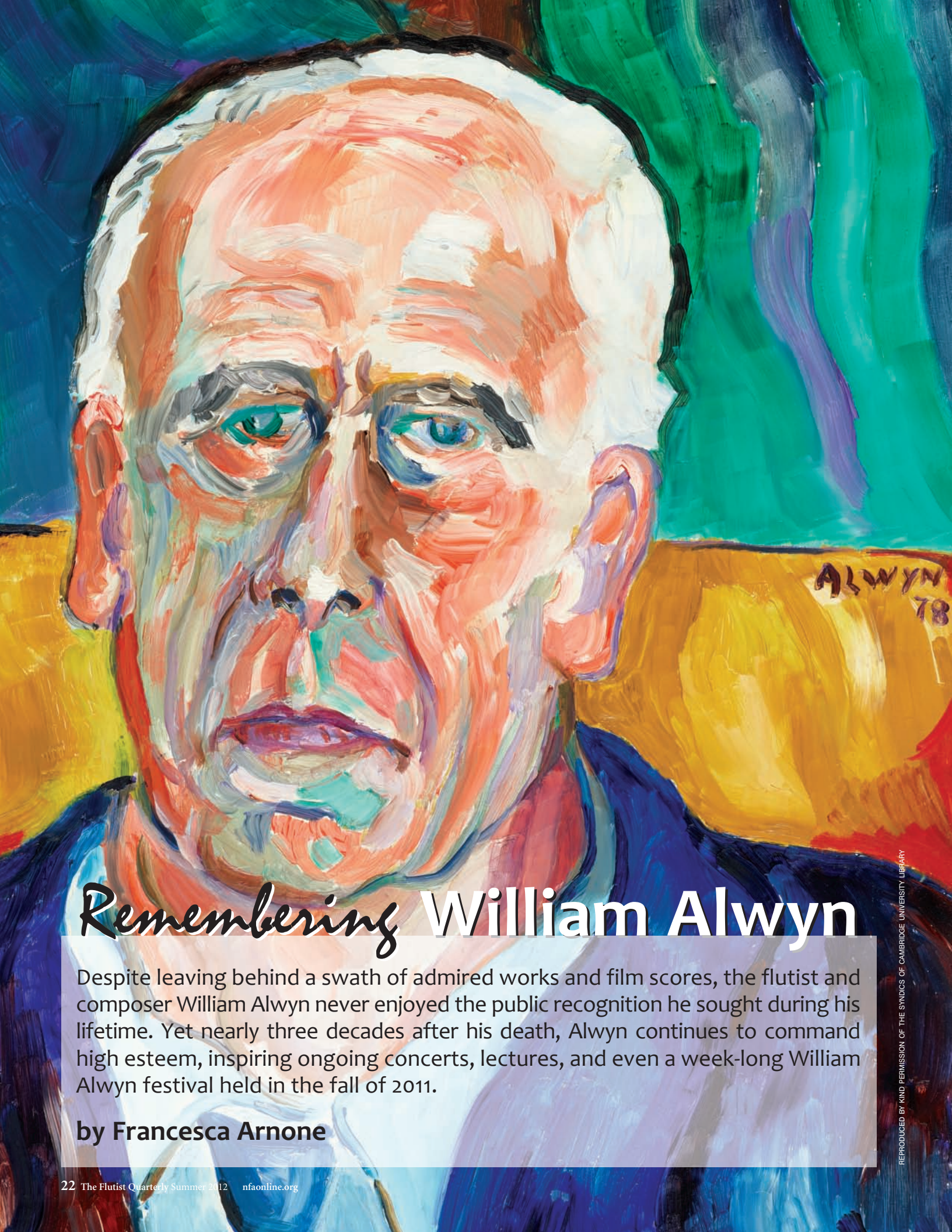
Viviana Guzman

In March, Viviana Guzman presented a tour with her guitars and flute quartet, Festival of Four, in Florida, Mississippi, and California. She also presented masterclasses sponsored by Altus Flutes in Florida and California. She appeared in concert in Portugal, Melilla, and Spain. Guzman presented a solo concert in her hometown of San Francisco and taught a residency at a private boarding school near Santa Barbara. In April, she performed in Brazil and Spain, and on June 16–17 will host the San Francisco International Flute Festival.



Mary Jane Rupert and Peter H. Bloom.

In March, flutist Peter H. Bloom and pianist Mary Jane Rupert (the duo "2") toured New Zealand and Australia in concerts featuring music by U.S. and New Zealand composers. The five-week tour included New Zealand appearances at New Zealand School of Music in Wellington, University of Canterbury in Christchurch, Nelson School of Music, All Saints Anglican Church in Howick, Radio New Zealand in Wellington, and Frank's Café in Greymouth (where the concert piano was a classic Fender Rhodes 88), and Australian appearances at the University of Canberra College of Music and St John's Hall in Robertson NSW. The duo performed *Kleemation* by American composer Elizabeth Vercoe, *Duo* (1971) by Aaron Copland, *Metamusic* (2007) by New Zealand composer John Rimmer, and *Nga Whetu e Whitu* (2005) by New Zealand composer Gareth Farr. In May, Bloom performed *Music of Thomas Gainsborough's Circle* at the National Gallery in London with Ensemble Chaconne, a period instrument group with Bloom as baroque flutist, in a tour that included performances at Thomas Gainsborough's House Museum in Sudbury, Riverhouse Art Centre in Walton-on-Thames, and other venues in England. Visit americasmusic-works.com.



Remembering William Alwyn

Despite leaving behind a swath of admired works and film scores, the flutist and composer William Alwyn never enjoyed the public recognition he sought during his lifetime. Yet nearly three decades after his death, Alwyn continues to command high esteem, inspiring ongoing concerts, lectures, and even a week-long William Alwyn festival held in the fall of 2011.

by Francesca Arnone

When considering writing an autobiography in 1970, composer William Alwyn (1905–1985) noted, “I was born an Englishman of good English stock—and that was my first disastrous mistake.”¹ An extraordinarily successful teacher and film composer, Alwyn spent most of his life seeking what he considered to be ever elusive: true public regard as an art music composer. As a restless Renaissance man, he painted, wrote poetry and prose, and learned German and French to study literary works in their original language.

He was also a very accomplished flutist, his foundation as a musician.

An Art-Loving Family

William Alwyn Smith was one of five children born to Ada and William Smith, comprising a family of modest means. The Smiths owned Northampton’s grocery shop, “The Shakspeare [sic] Stores—The People’s Provider,”² a name that reflected William Smith’s fondness for the Bard. An industrial town known for its shoe and boot industries, Northampton provided a thriving business for the grocery shop and an endless parade of working-class clientele. Although each of the Smith children developed an interest in literature and an appreciation for art, young William was unique in his fascination with music:

I developed an early passion for music, roused by the Sunday afternoon military band performances in the park, and my ambition was to become one of these uniformed bandmen. I was still a child when my parents decided to indulge my strange passion by providing me with a piccolo³—the only instrument they thought suitable for my small hands. A teacher was found: a local boot-operative who used to come on Saturday afternoons to give me lessons, still grimy-handed and smelling of leather from the factory where he worked.⁴

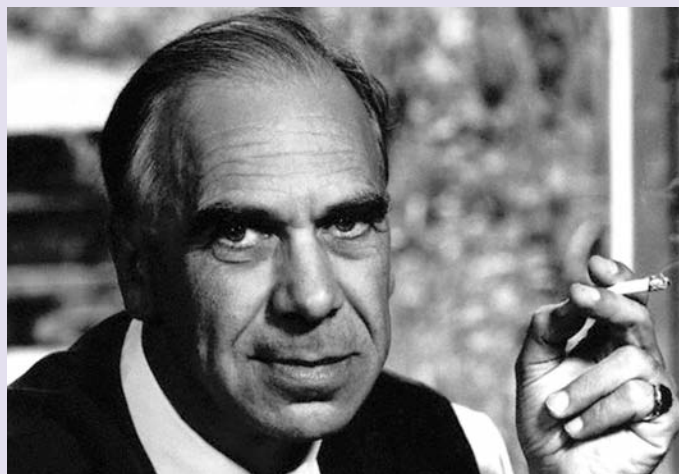
That private teacher was Mr. Law, a factory worker by day but movie house pit orchestra flutist by night. Their lessons largely focused on theme and variations pieces such as the *Carnival of Venice*, *The Ashe Grove*, and *The Keel Row*.⁵

Although in his autobiography, *Winged Chariot*, Alwyn notes that his first compositional attempt was *Sparkling Cascades* for piccolo solo (written at age 9), *Woodland Voices* was most likely the piece he composed at this time, as recorded in his composition notebook documenting the early opus numbers of W.A. Smith.

Life Turns

In 1913, the death of the oldest Smith son, Tony, was life-changing for 7-year old Alwyn. Although incomprehensible at the time for the young boy, his brother’s death left Alwyn as the heir to the family business. With the outbreak of World War I in 1914, he was taken out of school at age 14 to work at the store full-time.

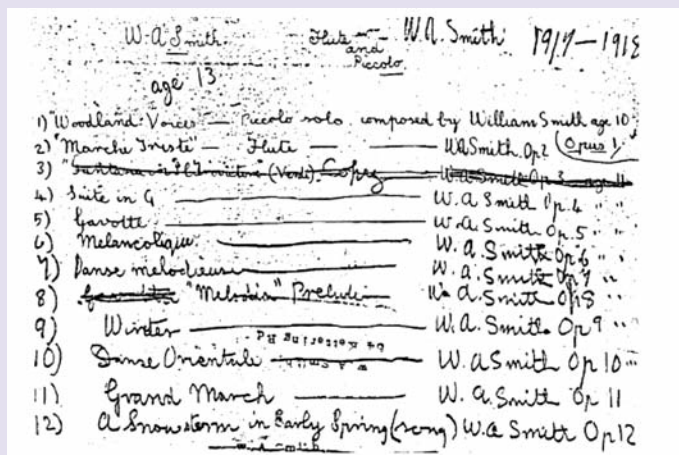
Despite his occupational shift from student to store worker, Alwyn continued to focus on music each weekend. His mother also arranged for him to take piano lessons with the local organist, R.W. Strickland, who knew his student was destined to be a professional musician. He managed to convince a reluctant Mr. Smith of the same, and he recommended Alwyn



William Alwyn



Woodland Voices.⁶



Early composition notebook.⁷

for admission to the Royal Academy of Music, far from a life as a store manager.

At age 15, Alwyn commuted twice a week to London for classes at the Academy as a scholarship student. There, his principal course of study was as a flute student of Daniel S. Wood.⁸ Years later, Alwyn wrote, “I myself was trained very strictly by Daniel Wood, the original first flute in the L.S.O. when it was first formed, and a cool pure tone, immaculate breath control, and phrasing were the essentials of his teaching.”⁹ He won several prizes that year, including the Silver Medal for Flute.

Available Works for Flute by William Alwyn

Three Easy Pieces for Flute and Piano (1931). London: Stainer and Bell, 1931.

Divertimento (1939). London: Boosey & Hawkes, 1993/1943.

Sonata for Flute and Piano (1948). London: Legnick, 2006.

Trio for Flute, Cello, and Piano (1951), London: William Alwyn Foundation, 1997.

Naiades (Fantasy-Sonata) for flute and harp (1970). London: Legnick, 2000.

Concerto for Wind Instruments (1980), arr. McCabe (2005). London: Legnick. Rental available through Chester Novello.



Carol Denese Hester took this photo of Alwyn's flute collection in 1988 while visiting Mary Alwyn at the Alwyn estate.

As a special 16th birthday present, his family gave him a new Rudall Carte flute, a used Böhm flute, and a new Rudall Carte piccolo.¹⁰ By now Alwyn had become a formidable sight-reader and was hired as a substitute for professional orchestras. In *Winged Chariot*, he writes:

Robert Murchie, the famous 1st flute of the Queen's Hall Orchestra, or the equally famous Gordon Walker, 1st flute of the L.S.O. would ring me up and say 'Can you do the rehearsal at Queen's Hall today?' or, sometimes even, 'Can

you do the concert and not the rehearsal?' I shall be at the rehearsal.' Murchie would say to me, 'But I'm playing for the Ballet in the evening...' I remember one occasion when Murchie asked me to do the Queen's Hall concert for him—he was, of course, appearing at the morning rehearsal (incidentally no concert had more than one rehearsal). If there was a concert—I asked him what was the programme—'Oh, nothing to worry about. I forget what the symphony is, but look out for Ravel's 'Daphnis and Chloe'—that scale that begins on the piccolo, and then by way of 1st flute and 2nd flute ends with a solo scale on the 3rd flute—if you miss it, it leaves an aufu [sic] gap! But there's nothing to worry about! Don't worry, old chap, it'll be all right.'

In 1921, Alwyn more practically relocated to London to continue his studies full time at the RAM. His work in flute and secondary area of piano were progressing well, but he was not immediately permitted to pursue composition as there were no composition professors on staff at the time. After a providential conversation with his flute professor, Alwyn showed some of his compositions to Daniel S. Wood for his review. Finding them to be of very high quality, Wood successfully petitioned on his student's behalf for him to study composition with John B. McEwen.

McEwen's refreshingly un-academic manner transformed Alwyn's approach to composition, encouraging him to study scores of Debussy, Liszt, Strauss, Schoenberg, Scriabin, and Szymanowski in place of traditional textbooks. McEwen encouraged his student to assume the professional name of William Alwyn, which the young composer eagerly adopted to secure an identity more distinct than W.A. Smith.

Professional Musician and Composer

His father's unexpected death forced Alwyn, at age 18, to leave the shelter of being a student to become a professional musician. He continued to compose in between music teaching assignments, sending the scores to McEwen for feedback. At age 21, Alwyn was appointed to join the composition faculty at the Academy and was contracted to join the London Symphony Orchestra as third flute/piccolo for an important upcoming festival.

This experience afforded Alwyn the opportunity to play many works by British composers such as Holst, Walford Davies, Vaughan Williams, Delius, and Elgar, who himself conducted several of his own compositions. Later in the same month, the LSO performed Alwyn's *Five Preludes for Orchestra* at the Queen's Hall Promenade Concerts.

These experiences led to even greater performing opportunities, as Alwyn discussed in *Winged Chariot*:

I was in increasing demand, not only as an orchestral player but also as a soloist. I introduced to Britain the Roussel *Joueurs de Flûte* ... and major new works by European and American composers—I well remember a fiendishly difficult sonata by the American composer Wallingford Riegger. As a chamber music player I also took part in the first London performance of Ravel's *Chansons Madécasses*.¹¹

Although “Alwyn the flautist is forgotten today,”¹² this expertise landed him in the right place at the right time. Hired to play a recording session for a documentary film directed by Alexander Shaw, Alwyn played a score by Raymond Bennell, who, believing his work completed, left England at the conclusion of the sessions. The following day, Shaw contacted Alwyn to write a new film score: the playback had proved to be blank. Alwyn completed the final product swiftly and with great expertise, tipping the balance he had maintained between professional flutist and composer to that of a full-time composer.

Since his arrival as a film composer coincided with dramatic audio developments in Britain’s Golden Age of Cinema, Alwyn ably explored an orchestral palette broader than that of his predecessors. With 86 film scores and 107 documentary film scores in his body of work, Alwyn’s compositional skills sharpened dramatically. Few composers have the opportunity to hear their works performed so close to their date of completion, let alone by the caliber of the orchestras that recorded Alwyn’s scores. Although he was reluctant to be known primarily as a film composer, Alwyn’s successes also gave him the means to produce concerts of his art music.

Compositional “Beginnings”

In 1938, Alwyn “took the extreme step of disowning all my previous works...and mentally I made a new beginning.”¹³ Resolved to develop a sharper technique, he turned to neoclassic forms for new compositions. Among the first of these was his *Divertimento for Solo Flute* (1939), a highly contrapuntal work for a solo instrument: “...by exploiting my intimate knowledge of the instrument I contrived a suite which contained a Prelude and Fugue (!), Variations on a Ground, a Gavotte and Jig, often written on several staves but all performable by the single soloist.”¹⁴ Premiered at the 1940 International Festival of Contemporary Music in New York by René Le Roy, the piece remains a standard repertoire piece in the U.K.

Throughout his career, Alwyn continually evaluated and refined his creative process of composing. His five symphonies (1949–1973) outline his major compositional styles after 1938. From highly romantic material in the traditional four-movement form, he progressed through a new harmonic system using small scale patterns as limited units and 12-tone systems divided into two groups of modes, and concluded with a highly compact and seamless four-movement work within one 16-minute movement. Alwyn’s *Sonata for Flute and Piano* (1948)¹⁵ shares the neoclassical fugue with the *Divertimento*, yet it is similar in scope to the *Fifth Symphony* (1973) in that it is a compact, three-movement work within a one-movement frame. “It is a virtuoso work and the piano writing is complex and an integral part of the work’s construction...this sonata challenges both performers.”¹⁶

Naiades (*Fantasy-Sonata*) for flute and harp was composed in 1970 for flutist Christopher Hyde-Smith and harpist Marisa Robles. A full-blown, one-movement virtuosic work, *Naiades* showcases and challenges both instruments equally. “Naiades” are defined as the mythological nymphs living in rivers, fountains, and springs.¹⁷ Alwyn’s program notes written for the Aldeburgh Festival in June of 1973 provide keen insights to the piece’s inspiration:



Alwyn conducting; he also painted and wrote poetry and prose.

My studio overlooks the river Blyth—tidal waters flanked by a broad expanse of reedy marshes, haunt of shrill seabirds. To wander there on a summer evening, when the reeds are a rustling sheet of gold and the water the colour of the ‘winedark’ sea, is to believe again in Pan and Syrinx, sense the presence of Undine, and hear the Naiads sporting in the shallows, hidden from mortal sight by the shrouding reeds.¹⁸

The Concerto for Flute and Orchestra (1980) was written for members of the English Chamber Orchestra. Intensely lyrical, it was arranged as a wind nonet by John McCabe in 2005, and its exuberant in no way belies the struggle Alwyn experienced in returning to composition after a two-year hiatus.¹⁹ As one of Alwyn’s latest compositions, the concerto presents a final, exuberant work featuring the flute.

Instrument of Choice

Despite his giving up playing the flute for fear he would not be taken as a serious composer,²⁰ Alwyn continued to regard it as his instrument of choice, from the beginning of his compositional career to the end.

The flute world has greatly benefited from Alwyn’s versatility and need to express himself through composition. As author Ian Camalt noted, “Alwyn believed that it is a creative artist’s duty to express completely in such a way as to communicate to others all the ideas which are genuinely in him.”²¹ ✱

The author thanks Carol Denese Hester for her generosity and assistance in sifting through boxes of research to find photos that she had taken, and then having them digitized.

Francesca Arnone teaches at Baylor University and Italy’s Grumo and InterHarmony festivals. A member of the Brazos Ensemble, she is an active chamber music advocate, recitalist, orchestral musician, and soloist.

End Notes

¹ Adrian Wright, *The Innumerable Dance: The Life and Work of William Alwyn* (Rochester: Boydell Press, 2008), 4.

² Ibid., 6.

³ A six-keyed piccolo with an extraordinarily stiff key, permanently distorting one of Alwyn's fingers (Ibid., 6)

⁴ William Alwyn, "Winged Chariot" (1983), in *Composing in Words: William Alwyn on his Art*, ed. Andrew Palmer (Chippenham: Toccata Press, 2009), 18.

⁵ Wright, 14.

⁶ C. Hester, "A Structural and Stylistic Study of the Works for Flute by William Alwyn" (DM diss., Florida State University, 1990), 4.

⁷ Hester, 11.

⁸ Daniel S. Wood is the author of the famous *Studies for Facilitating the Upper Notes of the Flute*.

⁹ William Alwyn to Christopher Hyde-Smith, March 12, 1971, quoted in Hester, 41.

¹⁰ Hester, 28.

¹¹ *Winged Chariot*, 23.

¹² Wright, 55.

¹³ *Winged Chariot*, 27.

¹⁴ Ibid.

¹⁵ A new edition edited by Smith and Rhodes is due to be published, reflecting the errors determined to exist in the 2006 Legnick edition.

¹⁶ Kenneth Smith and Paul Rhodes, "William Alwyn's *Sonata for Flute and Piano*," *Pan, The Flute Magazine* (June 2009): 35.

¹⁷ <http://www.merriam-webster.com/dictionary/naiades>

¹⁸ William Alwyn, "Composer's Choice: William Alwyn," program notes for a recital given at Aldeburgh Festival, June 22, 1973; quoted in Hester, 76.

¹⁹ William Alwyn to de Moret, October 2, 1980, quoted in Wright, 256.

²⁰ William Alwyn: *Ariel to Miranda* in Palmer, 155.

²¹ Ian Camalt, "William Alwyn—A Romantic Composer of His Time." From the British Music Society, reprinted. <http://www.musicweb-international.com/classrev/2000/mar00/carmalt.htm>

WHERE ARE THEY NOW?

Lea Arsenault 2006 Young Artist Competition (and 2002 High School Soloist Competition)



"I was very fortunate to have Jim Walker on my panel of judges. That was my first experience playing for him. Two years later, I was accepted to the Colburn School, where I got to study with him before winning my first orchestral job in Louisville."

Leah Arsenault, acting second flute with the Cincinnati Symphony Orchestra, has also won first prize in the Myrna Brown Young Artist Competition and the Frank Bowen Young Artist Competition. She was second flute with the Louisville Orchestra, a fellow at the Tanglewood Music Center, and a member of the Spoleto Festival (USA) orchestra, and was piccoloist with the Star Wars in Concert national tour. Arsenault has performed as a soloist with the New Mexico Symphony Orchestra and has been a guest

artist at NFA and Texas Flute Society conventions. She has collaborated with eighth blackbird, Lucy Shelton, and Paul Neubauer.

Arsenault earned her BM and MM degrees from the University of Cincinnati College-Conservatory of Music and professional studies certificate from the Colburn School Conservatory of Music in Los Angeles. Principal teachers include Bradley Garner, Jim Walker, Tadeu Coelho, and Philip Dunigan.

"Winning the 2006 Young Artist Competition had a huge effect on my career," says Arsenault. "Having my name associated with the competition has given me valuable 'street cred.'"

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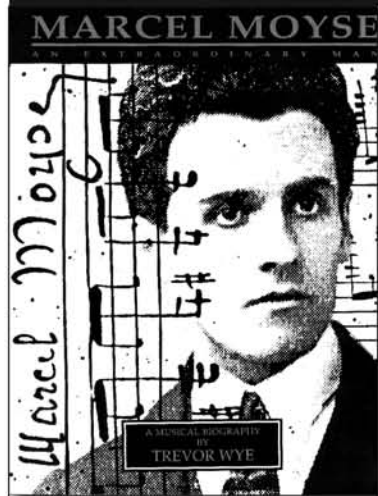
'Bel Canto Flute' represents an invaluable chronicle of Jean-Pierre Rampal and Alain Marion's teaching methods. It captures their essence: a joyful love of life and music, and a generous sharing of their gifts with others.'

—**Bobby Finn**, Director of Editorial Services,
Sony Classical (retired)

'Bel Canto Flute' reveals significant aspects of Rampal's perception that made him not only a great musician, but also a great teacher. It documents a great deal of the contents of Rampal's master classes. Thank you, Sherrie, for "bringing Jean-Pierre back to life" in the wonderful and loving diaries of your own experiences with Jean-Pierre, as well as his friend and colleague, Alain Marion.'

—**John Steele Ritter** (from Foreword)

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CD710: *Wind Effusions*. Danilo Lozano, Flute; David Muller, Bassoon. Duos by Villa-Lobos, Schröder, Gabaye, Jan Bach, & Bozza; plus solos by Piazzolla & Osborne. Lozano is a founding member of Hollywood Bowl Orch. Muller is former princ. Mexico City Phil. & Westwood Wind Quintet.



CD354: *Weiss Family Woodwinds*. Dawn Weiss, flute; David, oboe; Abraham, bassoon. Trios by Svoboda, Worthey, and Vivaldi, plus Messiaen, Le Merle Noir (flute & pa.), Hindemith, Sonata (oboe & pa.), Bourdeau, Premier Solo (bassoon & pa.). Dawn, solo flute Oregon Sym. 25 years.



CD314: *Love Letters*. David Shostac, flute. Borne, Carmen Fantaisie; Kosins, Love Letters & Winter Moods; plus Boehm, Dinicu, & Debussy. Shostac is principal Los Angeles Chamber Orch. "outstanding fluent technique" *BBC Music Mag*.

CD711: *In Shadow, Light*. Zart Dombourian-Eby, piccolo. Amlin, Sonatina Piccola; Benschhof, Spindrift, & In Shadow, Light. Dombourian-Eby is piccolo w/Seattle Symphony. "nothing short of amazing." *American Rcd. Guide*.

CD318: *20th Century Romantic Spirit*. Brooks de Wetter-Smith, flute. Sonatas by Gaubert, Pierné, Reynolds; & Foss, 3 American Pieces. "significant repertoire performed with rare sympathy and expertise." *Fanfare*. De Wetter-Smith is flute professor at University of No. Carolina, Chapel Hill.

CD712: *Gypsy Wheel*. Thomas Robertello, flute. Borne, Carmen Fantaisie; Taffanel, Fantaisie; Griffes, Poem; Dzuby, Footprints; Van Brink, Dal Dosai; Zupko, Seven Deadly Sins. Robertello: faculty of Indiana University; previously: Pittsburgh & National Symphonies, Cleveland Orchestra.

CD714: *Flute Agréable*. April Clayton, flute. Sonatines by Dutilleux, Francaix, Sancan; Bozza, Agrestide; Lasser, Sonata. "thoroughly 'agréable' listening...entirely appropriate stylishness" *Musicweb*.

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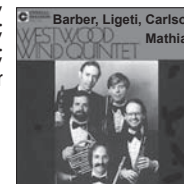
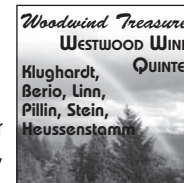
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The Next Decade: Robert Willoughby

June 6, 2011, the 90th birthday of flutist and pedagogue Robert Willoughby, sprouted nation-wide parties and concerts. One year later, a close friend and former student reflects on the grand celebration of Willoughby's life and loves, and on her teacher's still-vibrant journey forward.

by Aralee Dorough

When you are lucky enough in life to spend time with a person of extraordinarily high quality, your appreciation continues to grow in ever-widening circles as time goes by. For the many students of Robert Willoughby, the year of 2011 provided a wonderful opportunity to reflect, share, and express thanks through articles, concerts, and festivities in honor of his 90th birthday.

Named "American Grandmaster of the Flute" by *Flute*, the journal of the British Flute Society, Robert Willoughby is considered one of the most successful flute teachers of our time, a distinguished orchestral musician and solo performer, a champion of new music and a pioneer of baroque flute playing in the U.S. His teaching represents, for all of us who studied with him, our common denominator, the foundation of our present day work and a model of fairness and integrity. Bob, as he is known, continues to inspire new students as a faculty member at the Longy School of Music, and he and his wife, Elaine Macmann Willoughby—Mac—have become for many of us cherished friends who continue to take an interest in our lives.

The summer evening light was especially beautiful as I headed back inside the pretty little church, a stone's throw from the Willoughbys's house in New Castle, New Hampshire. It was June 6, 2011, Bob Willoughby's 90th birthday. An article in the local paper that week noted that Willoughby's first combat flight as pilot of a B-24 bomber in 1944 was also on June 6, his birthday—a date more famously known as D-Day. The church was filling up with friends, some of whom were just discovering their neighbor to be quite famous. The event had been painstakingly and lovingly organized by Mac, famous in her own right as a published children's author. Their son John, there with his wife, was doing double duty as photographer. In a room off to the side were the flutists, many of us seasoned pros, and all of us getting an extra bit nervous. A special recital was about to begin.

As I looked around the room, studying the program and listening to the music, I marveled at the continuum of Willoughby students. Turning pages was a girl from the area who takes private lessons when she is home from college. Two current grad students from the Longy School played a duet. The rest of us represented earlier decades—his 10 years at Peabody and nearly 40 at Oberlin. The music on the program was representative, as well, reflecting the diverse tastes of our teacher.

Grounded Lives

As students at Oberlin in the early '80s, I'm sure few of us grasped the bigger picture of Bob's career. We had a vague idea that our unflappable teacher had at one time flown airplanes and that he knew all the answers about how to play music. Lessons were very demanding and each of us faced an individual struggle, be it an embouchure change or simply working harder and getting our fundamentals in order. There was neither over-nurturing nor a cult-of-personality to obey, just frank criticism, encouragement, and, when needed, humor. Just to be in the weekly presence of someone with such grounded ideas and orderly life was soothing to me at that *ängstlich* age of early adulthood, as was my sense that

there was an even more impeccable authority in the background: Mrs. Willoughby.

Mac was a colorful figure to us, and we treasured the occasions we were invited to their home with an invitation that read “Mrs. Willoughby Cordially Invites the Orphans to Tea, Sunday at 4:00.” We orphans would do our best to clean up our usually slovenly, frisbee-throwing, Birkenstock-clad undergraduate selves and walk to the Willoughby home to sit at a table beautifully set with two large, silver teapots, fine china, and lots of British tea-time delicacies like scones, cakes, “clotted cream” and marmalade.

From Law to Music to Bomber Planes

Our inspiring teacher, who could so thoroughly convince us of the logic of an idea, had originally planned to go into law when a summer spent at Interlochen tipped the balance toward music. In 1938 he went to Eastman as a student of Joseph Mariano and loved it. By the end of his fourth year, the U.S. had just entered World War II, and he enlisted in the Army Air Corps. Rather than join a military band, he thought it would be “more fun” to become a pilot.

“I thought every joy I had for music would disappear if I went into a band,” he said in a 2011 interview for *Flute*. “I had always been athletic, and so I thought I could fly a plane.”

In February 1943, he began training to become a bomber pilot. At one phase of training the recruits were taught aerial acrobatics by an old barnstormer (a stunt pilot from the 1920s).

Bob cited a detail from those times while talking recently about a different topic: conducting. He had been unable to do one of the maneuvers. One day the instructor reached down and took his foot through the correct rudder motions.

“Once I could feel it, I had no trouble doing it next time,” Bob said. He now finds that asking students to conduct and feel the connection between the notes is often the only way to get an idea across.

After his time overseas, Willoughby helped teach other pilots, and—in another parallel to music—he has often said, “Teaching is the same, no matter what the topic. The difficulty lies in getting people to think for themselves. Once you teach people to think, they can do anything.”

After training, Willoughby sailed to Britain and began flying missions from an airbase in Bungay, Suffolk. In addition to the danger of the flights, conditions on board the B-24s were extremely uncomfortable and hazardous, with cramped conditions and freezing temperatures. Willoughby flew 35 missions. He says his first, on D-Day, was not the most difficult.

“It was what we called a milk run, when we just flew across the Channel and straight back again,” he said in *Flute*. “The second mission was different because we bombed an airport further afield. I always remember seeing a sky full of fighter planes, and I had heard that they would attack bombers when they were over their target. I have to admit that I was really scared, but it turned out that they were our fighters. I didn’t know that at the time, but that was the most frightening mission I ever had, because I didn’t know what to expect.”

One mission did almost end in disaster. “We were over Denmark when two engines failed—fortunately on opposite sides. We dumped everything we could into the sea and head-



Willoughby is fifth from the right in this picture of the B-24 bomber crew.



The caretakers of “the orphans”: Mac and Bob.



Willoughby recommends taking a year off to practice nothing but technique.



Mark Sparks and Bob Willoughby in the lounge at Oberlin.



Performers with the Willoughbys at Bob's 90th birthday celebration.

Dear Bob:

Congratulations on the truly memorable year! I am sorry I could not be there because of the orchestra schedule. I am enclosing a CD of works by Kensaku Shimizu which you have shown an interest in my CD. Mr. Shimizu is the husband of Rie Shimizu, a one time student of mine. She is the one playing No.3 "Mai" on alto flute wonderfully. No.2 "For the Memory of Stars I" with my piccolo solo is the same recording as the one in my CD; but somehow it sounds different, because it is surrounded by Shimizu pieces. I hope you will enjoy it. Recently, Eileen Gricky invited me to give a master class and a recital at University of Delaware where she teaches. After the recital, Eileen said that she could hear Big Bob in my playing. This is just wonderful. When I am teaching, I think Big Bob Willoughby's philosophy of music is seeping through to the next generation. I conclude by thanking you many times for your teaching. I was one of the very lucky people to receive them.

"Yesterday we received a marvelous letter and recording from Kazuo Tokito (piccolo, Philadelphia Symphony) telling how much he got from his work with Bob. And so goes on the love." —Mac Willoughby

ed home. We had just reached the runway when a third engine failed. We were very lucky that day."

Flute with a Vengeance

After he got out of the service in 1945, Willoughby returned to his flute studies with a vengeance, this time at the New England Conservatory with George Laurent. He put practicing above all else and accomplished more in one year than he had in four at Eastman. He recommends to anyone really serious to take a year off at some point to do nothing but practice technique.

Laurent—whose own teachers were Phillipe Gaubert and Paul Taffanel—was a very demanding teacher. One week Willoughby went into his lesson feeling good because he had practiced particularly hard, but when Laurent asked for the one thing he had skipped and then admonished him with, "What's wrong, didn't you practice?"; he left feeling dejected and vowing never to let that happen again. The importance of being prepared and leaving no stone unturned became a theme of his teaching.

"With the competition today," he said to us once at Oberlin, "you just cannot afford to neglect any aspect of your performance."

With George Laurent, Bob's own orchestral career was about to take off. Laurent had a beautiful sound, and to hear him play with the Boston Symphony was to tap into a mainstream of musical tradition. When the BSO played *Daphnis et Chloe*, Laurent could quote Ravel as to his preference for an E-natural at the beginning of the flute solo.

Willoughby took the train to New York to audition for conductor George Szell, who was planning to expand the woodwind sections of the Cleveland Orchestra from three to four players. He played the Fauré *Fantasie* and some orchestral solos, and then Szell asked him to sight-read some opera parts.

He got the job—and was offered a salary of \$100 a week for 30 weeks, which was a premium salary for an orchestra musician. He played assistant principal with the orchestra from 1946 to 1955 during a time in which the Cleveland Orchestra was widely acknowledged to be the finest ensemble in the country. Szell was a tyrant, but Willoughby never got any of the heat—he came to every rehearsal scrupulously prepared. Szell sometimes concerned himself with the vibrato of the flute section, insisting on good blend. Willoughby admired his meticulous musicianship and the musicality of principal oboist, Marc Lifschey.

Time to Teach

Willoughby had begun teaching at Oberlin Conservatory while with Cleveland, and when he decided to leave the confines of orchestral life, Oberlin offered him a full-time position. When he took a year off in 1959 to play principal flute with the Cincinnati Symphony under Max Rudolf, he enjoyed it but decided to return to Oberlin and the greater variety this post afforded.

It was during his long tenure at Oberlin that he further honed his skills as a chamber music player with longstanding faculty ensembles like the Oberlin Woodwind Quintet and the Oberlin Baroque Ensemble and made numerous recital recordings. His first impression of a baroque flute was, "What a God-awful instrument!"; but he soon fell in love with its quirks.

On a sabbatical year in London in 1970, he took the opportunity to travel to Amsterdam and Den Haag to study with leaders in the growing authentic performance practice movement, Frans Vester and Frans Brüggen. Equally open-minded to contempo-

rary music, Willoughby performed and commissioned works and has always encouraged students to explore the margins of the repertoire. Frank Martin, Aaron Copland, Alberto Ginastera, Luigi Dallapiccola, and Easley Blackwood are among composers he has known personally and whose work he has performed.

“Retired”

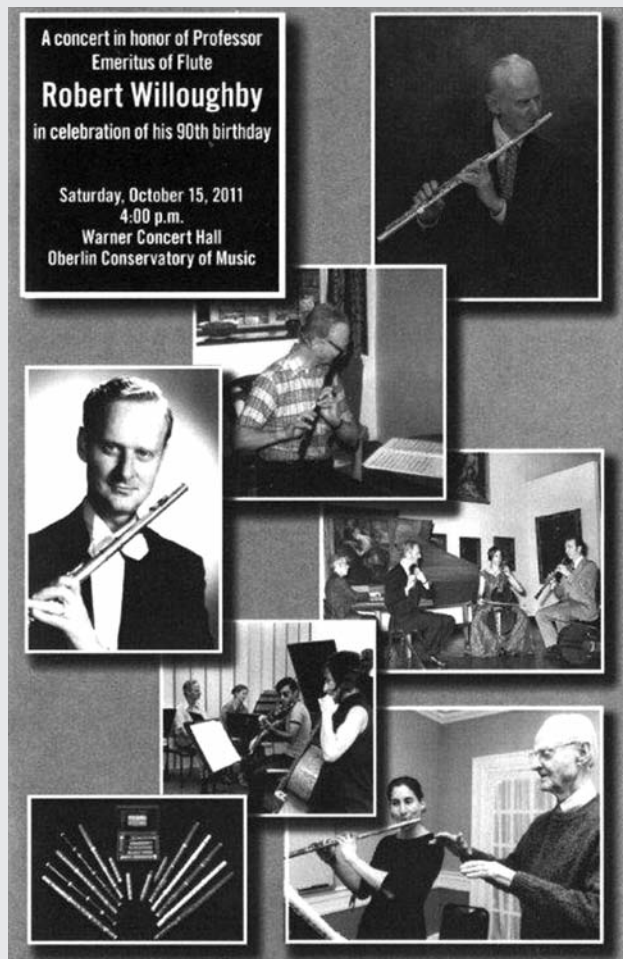
In 1986 the Willoughbys decided to build a home near the water in scenic New Hampshire, and Bob retired from Oberlin—but began commuting to Baltimore to teach at Peabody three days a week. He now teaches three students a week at the Longy School in Boston.

In 1996 the NFA honored him with a Lifetime Achievement Award, and in 2001 a celebration was held at Longy in honor of Willoughby’s 80th birthday; the event included a commission of a new work by composer John Heiss.

At this point in musical time, the aesthetic is widespread that music of all styles and periods should be interpreted with equal care and authenticity yet infused with freshness and “the now.” It is hard to imagine anyone more on the cutting edge of bringing us there than Robert Willoughby. One of the favorite Willoughby quotes challenges us to action and makes us chuckle at the same time: “Make me love it, or make me hate it—but please don’t bore me!”

In his own life, he continues to learn, to explore, and to give. What could be a better inspiration for us all? *

Aralee Dorough is principal flutist of the Houston Symphony and is an affiliate artist on the faculty of the Moores School of Music at the University of Houston. She teaches orchestral repertoire at the Texas Music Festival.



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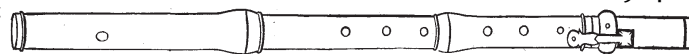
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A Passion of Historic Proportions *Nancy Toff*

Nancy Toff seeks to make history “lively and interesting and intriguing” whether she is addressing fifth-graders or the elder statesmen she first documented as up-and-comers. Her prolific publishing output—slipped in around her employed hours as an editor at Oxford University Press—has been aided in recent years by the advent of the Internet, on which she can do “a very large amount of research sitting at home at 11:00 at night when the libraries are closed.”

by Beth Chandler

Nancy Toff successfully balances her career as an author and flute and music historian with her actual day job as a vice president and editor at Oxford University Press. Known to flutists worldwide for her significant contributions to flute research and literature, Toff is the 2012 recipient of the NFA's National Service Award, in honor of her remarkable life and work. She has served on the NFA board of directors and as secretary, program book editor, and in numerous other positions within the association. She serves on the *Flutist Quarterly* editorial advisory board, as chair of the archives and oral history committee, and on both the research and special publications committees. In addition, she participated in the NFA cultural exchange trips



Beth Chandler



Nancy Toff with a few of her books. The third edition of *The Flute Book* was released this year.

to China and Russia, was integral to the process of hiring a full-time publications director, and played a key role in establishing the NFA's archives at the Library of Congress.

Toff has served two three-year terms as president of the New York Flute Club, set up its website, and continues as its archivist as well. She has given myriad lectures and presentations at NFA conventions and writes often for NFA publications. In addition to her official roles, she acts unofficially as advisor, mentor, and flute resource *extraordinaire* to countless flutists, historians, and scholars all over the globe—Toff is the “go-to” resource for virtually anything related to the flute. And if she doesn't know an answer, she'll find out.

As anyone who knows Toff would, I relished the recent opportunity to have an invigorating chat with her about a wide variety of topics on which she is knowledgeable and passionate, and as always, her eloquence and wit were palpable.

Congratulations again on receiving the National Service Award. Obviously, the NFA recognizes your enormous contributions and countless volunteer hours, as you are only the eighth recipient of this award.

That's a lucky number in Chinese culture!

You've served in so many different capacities in the NFA, with many tremendous accomplishments on behalf of the organization. One of your most significant contributions is your work with oral history and archiving. Can you tell us a bit about those projects?

The idea of the oral history committee started in order to document the association for the 25th anniversary. The idea was to interview past presidents and program chairs and to have some record of what we had done before, but at the same time to think a little more broadly about the history of the flute, music for the flute, and the playing of the flute, and to interview significant people in our world. With the advent of the Lifetime Achievement Awards, those people, whenever possible, have been interviewed because they represent some of the best and most important people in the profession. But the program is not limited to that. The oral history project is one way, institutionally, the NFA has recognized the importance of history.

And the archives?

I was involved in arranging for our archives to be housed at the Library of Congress, so that there will be a permanent record. That's a particularly good place, not only because it's the Library of Congress, and it will be there forever, but also because the Dayton C. Miller Flute Collection is there. Although we're not part of that collection, its presence means that people working on the flute can go to one place and find even more material.

Kind of one-stop shopping for flute research.

Exactly. And it didn't hurt that I had been working in the music division as a researcher and sort of an honorary member of the staff there for a very long time. That just makes everything easier.

You're certainly well regarded as a professional in the flute world, yet your full-time job is unrelated to the flute. How would you describe what kind of NFA member you are?

I see myself as a professional because I am. I write about the flute and I'm a music historian who works on the flute. I've been a performer, but not to earn a living. I decided many years ago that that was not the path that I wanted to take, that my strength lay more in the research area. So I like to think that I bridge those constituencies and that I can, through my professional activities in publishing and through my research and writing, help the students and the performers within the organization to have a greater appreciation of their history.

Just as you've given to the NFA, I assume you feel you've gained something from your involvement as well.

Absolutely. Everybody needs an audience, whether you're a performer or a writer. The NFA convention is a place where I can do my research and talk to performers, to educators, to instrument makers, to other people in the industry, on occasion to other historians. It's been kind of fun to think that when I started writing the first book (*The Development of the Modern Flute*), which was actually my honors thesis at Harvard, I started writing to people like Alex Murray, Wally Kujala, and Paula Robison these very formal letters, as one should. And I heard back from them, and they were very, very generous and helpful



Nancy Toff signing copies of her books at the 2005 NFA convention in San Diego.

to me. Little did I dream that we would become colleagues and friends in the NFA several years later.

I get a huge number of questions from students and from other professionals about one trivia item or another. I enjoy answering good and interesting questions from NFA members. I hope to inspire people to do good research of their own and to consult me when they are really stumped. Sometimes their questions actually enhance my own research, and that's the whole point of scholarly interchange. If I hear a particular question enough times, I say, "Well, gee, I ought to put that into the next edition of *The Flute Book*." I think there are very few other instrument organizations that are as generous and tight-knit as this one, and people tend to cooperate on these types of projects really well.

As you've seen the NFA evolve through the years, what areas should the association explore further?

I'd always like to see the level of research go up. Given how hard it is to be a successful performer, I think those research and writing skills are crucial for everybody in any profession. You have to communicate well with your audience and your colleagues. What I like to do when I do some kind of program or write an article for the *Quarterly* is to make the process of writing and the process of doing history lively and interesting and intriguing and not forbidding, and also try to show performers how it can enhance their own performance.

Do you think there are other ways to foster a more elevated level of research?

If studio teachers require more writing and more research and make it a required part of the curriculum, as some do, that would certainly help. That can be as simple as writing a good set of program notes.

Typically, if you look at the biography shelf in a music library, there are many more biographies of composers—music history is told from the point of view of the composers. I think it's very interesting to look at music history from the viewpoint of the performers. You can see how they made their careers, how they made their repertoire choices, how they worked with composers. All these things are instructive, so there are some life lessons there, as well as some plain human interest.



Sue Waller and Nancy Toff visit Frances Blaisdell at her home in Los Altos in 2000.



Clowning with Jim Walker, Ohio, 2000.



Toff and Paula Robison, New York, 2011.

In your last *Flutist Quarterly* interview (the Spring 2003 issue), you discussed how your research methodology has changed, including how you went from documenting repertoire on index cards housed in shoeboxes to extensive databases on a laptop. In these past nine years, how has your process changed?

I still have those shoeboxes, by the way. Every so often I have to go back to them. First of all, library catalogs and finding aids for special collections very often are accessible on the web, so that it's possible to be much more efficient in planning research out of town. You can do a lot of spade work ahead of time. Secondly, there is a lot of material that is now digitized. I say that with some caution because I don't mean things like Wikipedia. I mean things like newspaper databases, library catalogs, and Google Books. I was quite amazed that in redoing the repertoire catalogue for the third edition of *The Flute Book*, I was able to do a very large amount of that research sitting at home at 11:00 at night when the libraries are closed. I couldn't look at scores, I couldn't cross-check editions, I couldn't look at thematic catalogues...all those things had to be done in a library, and happily so. But a good deal of work can be done online, and that's very helpful. To somebody like me who has a day job and has to do this other work around the edges, that's just, from a practical point of view, a great thing.

In the forthcoming edition of *The Flute Book*, are there big changes, or is it primarily focused on updates to repertoire and changes in the instrument?

Very few changes to the instrument, really. There's a new section on the lower instruments; the bass, the contrabass, the double contrabass. Those didn't exist 15 years ago. Of course, all the prices doubled again. One of the most interesting things was to look at the profession and at what I had written 20-plus years ago about the young, rising generation who are now our elder statesmen—or statespeople, shall we say? And there's another generation coming up now. It's also been interesting to document the renaissance and slight decline of the wooden Böhm flute. The repertoire catalog and all the appendices are completely revised.

What's the anticipated publication date?

It will be out in time for the convention. And the Barrère book will be coming out in paperback in time for the convention—that's "hot off the presses" news.

Speaking of your book on Georges Barrère, who might be your next historical celebrity of choice?

I'm working on Louis Fleury right now because he is in many ways the successor to Barrère. Fleury is turning out to be a very interesting character. I don't think he was quite the personality that Barrère was, but he was at least as much a musician. He had a very deep interest in Baroque music and equal interest in modern music, and he juggled those two facets of his repertoire very adroitly. I have no idea if it will make a book, but it's certainly the making of some articles. And it's an excuse for another trip to France.

In thinking of the next generation, do you have hope that younger flutists will have the same kind of fervor for research and music history that you have?

I actually do. I've given talks about doing research to fifth graders, and they're great! They love it because they like the detective aspect of it. It's intriguing, and there's personality involved. I don't have any illusions that it will interest everybody, but I think it's important to know what our traditions are. And I think that's true in any artistic form. Whether it's painting or film or the piano or the flute or anything else, we need to know where we've come from. The traditional metaphor is that we stand on the shoulders of giants. It doesn't mean that we have to be slavish to those traditions, but that knowledge will help to take us to the next level.

Postscript: Toff mentioned that when she received her award to commemorate 20 years at Oxford University Press, the publisher observed that her love of history was "infectious." She notes, "It's a really good kind of infection." I would also have to add "meticulous" and "passionate" to the description. She hopes that her "passion is infectious, that it makes other people curious, and sends them off to find out about whatever it is that strikes them as interesting."

Beth Chandler is the flute professor at James Madison University in Harrisonburg, Virginia. She serves as vice chair of the NFA.

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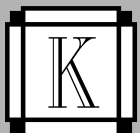


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Drive and Inspiration: An Interview with Jihoon Shin

"I don't think I can do this competition," Jihoon said to her teacher, Carol Wincenc, the day before the 2011 National Flute Association Young Artist Competition in Charlotte, North Carolina. Flights from New York City were canceled for 24 hours, she was too young to rent a car, and all the trains to North Carolina were fully booked. *Maybe I'm not meant to go?* she thought. Luckily for her, and for many others, this was not the end of the story.

by Ellen C. Johnson



For an aspiring flutist, it takes a combination of talent, skill, and tenacity to jump into the flute competition pool and keep your head above water. Jihoon Shin offers us a winning perspective on the drive it takes during competition preparation to keep alive hope, with a dash of inspiration to spare. Despite potentially devastating roadblocks, Jihoon's travel plans were saved by a devoted friend who drove her overnight from New York City to the NFA's 2011 Young Artist Competition in Charlotte. Their efforts were richly rewarded when Jihoon won the competition and also received the award for Best Performance of the Commissioned Piece.

Jihoon Shin was born in Seoul, Korea, in 1987 and began studying with Soyoung Lee (former principal flutist in Bucheon Philharmonic Orchestra) at the age of 10. Shortly thereafter she received her first public accolades by winning the *Chosun Daily Newspaper Music Competition* and *Music Journal Competition* in 1998. In 2002 Karl-Heinz Schütz, current principal flutist in the Vienna Philharmonic Orchestra, invited her to study with him in Austria, and the following year Professor Jean-Claude Gérard welcomed her to Musikhochschule Stuttgart, Germany.

During this time she won Second Prize from Deutsche Hochschulewettbewerb, Special Prize from the Kobe International Flute Competition, First Prize in the Friedrich Kuhlau International Flute Competition, and First Prize in the Greece Flute Meeting International Flute Competition. After her graduation from Stuttgart, she studied with Ransom Wilson at Yale University for her Master's degree and won Special Prize from the Jean-Pierre Rampal International Flute Competition in 2008. Currently she is studying with Carol

Wincenc at SUNY Stony Brook University for her DMA degree and performing as a soloist and as a chamber musician. Jihoon Shin is a faculty member at Yale University's Morse Summer Music Academy and Music in Schools Program.

How did you decide to become a flutist?

I was 10 years old when I started the flute. I don't know why, but for some reason I had been fascinated by this instrument since I was 5 years old. My mother often took me to orchestral concerts and I happened to have an older friend who would play in the youth orchestra. I would always see her playing and just wonder—because the flute is not quite attached to the mouth like other wind instruments—how the sound was projecting out anyway. I thought it was magical. Other instruments have their own logic—they have strings that play or you put it in your mouth and play. But the flute is not that. It's just floating there on the lips, generating sounds. I also went to a private school in elementary and they had this "Creating a Flute" class. I just wanted to do it, so I thought, "I'll do it!" and then later I got to.

You've performed in a lot of flute competitions. How do you keep focused and play your best once you arrive?

When I was younger, if I would be at international competitions and see a flutist who was winning everything, I would feel pretty stressed and think, "Oh my God, it's him again."

And I would be overwhelmed, since there were so many brilliant players around. Eventually I got to the point where I thought, “I really shouldn’t quite care.” Yeah, so I think since two years ago I felt much more comfortable in competitions once I decided to think about it differently. Now I think of it more like a concert series where I get to meet other flute players and get to know them instead of competing against them, so I feel much better.

What advice can you give flutists on how to make a nice recording for the initial round of a competition?

If I am in Korea, just because I know many recording engineers here much better than those in America and Germany, I go to them, and usually it’s much cheaper here to make a nice studio recording. I usually go to their studio and book one hour. I really think that the recording shouldn’t go over one hour because for me it really doesn’t work. If I don’t get a nice take in the first or second try, then it won’t work for me. And I tell them we’ll have two takes and no matter how it goes that’s all I will do. And I think that works much better for me because I lose my concentration after one hour and recording is pretty stressful, too. Yeah, but if I’m not in Korea I just bring my recording device and find a pretty nice acoustic room or hall at school and I just do it there.

When you were preparing for the NFA Young Artist Competition, what sorts of gigs or obligations were you balancing?

I was teaching in New Haven pretty full time because the music camp only happens in the summer, and I went to Yale and worked through Yale for the public schools’ music education program. The summer camp is a four-week program and the NFA Young Artist Competition is exactly in the middle of it. So I had to be at the camp from eight o’clock in the morning until five or six o’clock in the evening teaching and going to staff meetings—and after that I got really exhausted. So what I did was that after everything was over, I would go out and get food and lock myself in the practice room. First I would sleep one to two hours after dealing with 12 kids all day long, and then I would just plan out every piece. I think I had about nine pieces that I had to do, so even if I spread them out with 30 or 40 minutes each, it’s already many hours of practicing each night. So I just did it that way, and around 11 or midnight I’d pack myself up and call it a day. I really had no choice about my schedule, so I just had to adjust myself to it.

When you arrived at the NFA Young Artist Competition after all the travel drama, how did you manage to focus on the task at hand?

I think it helped me focus more just because I gave up. I was like, “OK, I am here after 13 hours of all this driving.” I didn’t even aim for the first prize or going to the next round. My goal was just to play, and, just being appreciative of the fact that I could just get there and play—I think that helped.

For flutists who are gearing up to perform in competitions this year, what are some of your favorite flute books for daily practice?

I really like Philippe Bernold’s *La Technique d’Embouchure*, the Taffanel and Gaubert *Seventeen Daily Exercises*, and Marcel

Moyse *Gammes et Arpege*. These three are the main ones, and then things by Anderson, Paganini, and Karg-Elert—I keep rotating them, too.

Can you tell us some examples of the best and worst advice you’ve received at a flute competition?

The best advice I got was from Aurele Nicolet at the Kobe International Flute Competition in 2005. He told me that he doesn’t doubt a bit that one day I will become a big musician, and he also told me his ears have never been wrong. So a comment like that was so good to hear, and also I have to credit my flute teachers who trained me so strongly that I could do well. I’d never imagine what I could do without them showing me how to do more and what I should aim for always.

I thought it was magical.
The flute is not quite
attached to the mouth like
other instruments. It’s just
floating there on the lips,
generating sounds.

The worst advice I received was what a prominent flutist told me at the Larrieu Competition in 2007. He told me that my intonation was horrible and my music was boring. It was bad for me to hear that, since no other juries had told me such comments about my playing. In fact, I was in such a deep trauma from his comment that now I’m always trying to keep my intonation correct and my music interesting!

What are your goals as a flutist for five or 10 years down the road?

My dream life, of course—I would love to be playing in the orchestra. But at the same time I see myself more as a soloist, maybe since I’ve been trained that way since I was so young. So I would love to play recitals, chamber music, and with an orchestra as a soloist, and also I love to teach. I really do. So if I can get any sort of teaching position, that would be awesome.

What inspires you to play music and work as hard as you do?

The first thing would be reading. A really easy example is the *Twilight* series. It really helps me in keeping up my inspiration. I also like to read Sherlock Holmes. I don’t know—I think I have a tendency to collect everything into my musical ideas. Everywhere I go I just connect with the scenery, or in my conversations with friends; if something clicks, I try to put these kinds of things into my music. If I think there is some sort of thing that will help with my music, I just try to pick it up and try to connect. Exhibitions or museums, even ballet or opera, I try to experience as many things as I can to feel inspired or keep my music interesting. *

Ellen C. Johnson, DM, is the chair of the Career and Artistic Development Committee for the National Flute Association.

Rubies!

CELEBRATING 40 YEARS
OF ARTISTRY AND VISION

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Our 40th anniversary convention is shaping up to be a truly extraordinary and memorable four days, as we celebrate “all things NFA.” Concerts, lectures, competitions, and workshops will feature every facet of our beloved organization. “Hands on” events are prevalent throughout each day and, as always, the exhibits in the Forum Exhibit Hall will enthrall you for hours!

We are especially excited about several new events for this year:

“Masterclass Circles”—These “circles” for flute, piccolo, and low flutes will feature some of the world’s greatest teachers and will allow attendees to drop in for individual advice and mini-coachings. Everyone is encouraged to bring instruments and questions, visit various stations, and receive feedback from these fabulous experts in a casual environment.

Cirque de la Flûte—One of the best things about NFA conventions is being able to meet and talk with our colleagues, but we’re always running in opposite directions! This event was created to remedy that, grouping us into areas of special interest/expertise and giving us the chance to mix and mingle and be entertained by a troupe of Las Vegas acts. Don’t miss this one!

Free wireless Internet access will be available in Octavius 5 during the convention Thursday through Sunday. Keep up to date with the latest info at nfaonline.org/Annual-Convention/ and on our Facebook page.

Looking forward to Rubies!

—Zart Dombourian-Eby and Sandra Saathoff

SCHEDULE OF EVENTS

ALL EVENTS IN CAESARS PALACE

Wednesday, August 8 (pre-convention activities)

3–6 pm
Milano
Registration
Desk

Registration for Pre-Registered Attendees

4–5 pm
Palace

Flautino Royale Rehearsal

Kick off this year’s festivities by performing in this annual flute orchestra event, this year directed by Hal Ott and coordinated by Kathy Farmer. Participation is open to all NFA members as long as there is space available. Pre-registration for the entire convention is required of all participants. To play, please sign up in advance; visit the convention section at nfaonline.org.

5–10 pm
Milano
Ballroom

**Young Artist Competition:
Preliminary Round**

Preliminary Round participants are Raoul Cho, Xue Su, YingXi Liu, Laura Kaufman, Yukie Ota, Valerie Estes, Hannah Weiss, Joanna Wu, Carmen Lemoine, Won Pyo Lee, Mira Magrill, Timothy M. Hagen, Chao Wang, Alice Jones, Lindsay Leach, Martin Godoy, Enrico Sartoir, Julian Michael Rose, David Graham, Robert Myers, Holly Susan Melia, Kelly Sulick, Bianca Rose Garcia, Catherine Rose Gregory, and Abi Coffey. Virginia Broffitt, Young Artist Competition coordinator.



Jasmine Choi



Walfrid Kujala



Holly Hofmann

6–6:50 pm
Octavius 16

Volunteer Welcome and Orientation

Hosted by Program Chair Zart Dombourian-Eby and Volunteer Coordinator Jennifer Grim. All are welcome to join the convention's volunteer team. We need you! Assignments and important information for all volunteers will be discussed.

6–6:50 pm
Octavius 2

Adults Returning to Flute Playing

Did you put your flute away but pull it out recently? Join Patricia George for discussion and suggestions on becoming an active flute player after taking a break.

7–7:50 pm
Octavius 8

First-Time Attendees Orientation

Receive tips for making the most out of your first convention! Hosted by Sandra Saathoff, 2012 assistant program chair, and Tadeu Coelho, 2013 program chair for the New Orleans convention.

7–9 pm
Milano
Registration
Desk

Registration for All Attendees

Welcome!

8–10 pm
Palace

***Flautino Royale* Rehearsal**

See 4 pm listing for details.

Thursday, August 9

8 am–5 pm
Milano
Registration Desk

Registration

Octavius 5
8 am
Milano 8

Free Wireless Internet through Sunday!
***Pranayama* Breathing and Breath Management Techniques**
Explore *pranayama* breathing and breath

8 am
Emperor

Zumba Fitness for Flutists

Don't miss this Latin-inspired dance-fitness party for all levels! Dance to your favorite flute music, improving your health and your playing, with the guidance of Melinda Ostrander-Aviles. Dress comfortably.

9 am
Palace

***Rubies!* Opening Festivities: NFA 2012 Annual Meeting and *Flautino Royale* Flute Orchestra Concert**

Meet your NFA officers, board members, and candidates for office, with President Jonathan Keeble presiding. A concert featuring the *Flautino Royale* flute orchestra immediately follows, with Hal Ott, conductor.

9 am
Augustus 5–6

High School Soloist Competition: Final Round

Finalists are Elizabeth Sperry, Dominique Kim, Chaoyue Zhang, Yinzi Zhou, Audrey Watkins, Yibiao Wang, Jennifer Chiang, and Chung Eun Chae. Cristina Ballatori, High School Soloist Competition coordinator.

9 am
Pisa-Palermo

Baroque Artist Competition: Semifinal Round

Semifinalists are Nihan Atalay, Leighann Daihl, Emma Zoe Elkinson, Joanna Marsden, Joseph Monticello, and Kelly Roudabush. Nancy Schneeloch-Bingham, Baroque Flute Artist Competition coordinator.



Sexteto Venezolano de Flautas



Alexa Still

9:15–9:40 am
Verona

Exhibitor Showcase: Important Features and Services to Consider Before Buying a Headjoint

Sanford Drelinger, presenter. Drelinger Headjoint Company.

10 am–5:30 pm
Forum Exhibit Hall

Visit the Exhibits

10 am
Octavius 22

2011 Young Artist Winner Recital: Jihoon Shin

Hear 2011 NFA Young Artist Competition winner Jihoon Shin perform works by Mouquet, Hue, Saint-Saëns, and Taktakishvili.

10 am
Octavius 16

PhD/DMA Dissertation Competition

2012 winners present their research. Michelle Cheramy, Graduate Research Competition coordinator.

10 am
Pompeian

Open Rehearsal with NFA High School Flute Choir on *Temps Variable*
Come watch an open rehearsal with composer Sophie Dufautrelle as she instructs the High School Flute Choir on playing techniques for *Temps Variable (Unsettled Weather)*—a meteorological fantasy for initiation into extended techniques of the flute: breath, pizzicato, flutter tongue and tongue ram become wind, rain, birds, and frogs... The conductor needs an umbrella!

10 am
Augustus 1

Orchestral Piccolo Panel

Everything you wanted to know about playing piccolo in an orchestra but were afraid to ask. Join Deborah Baron, Regina Helcher, Sarah Jackson, Walfrid Kujala, and Peter Verhoyen with Carl Hall as moderator, for a lively discussion with plenty of Q & A.

10:30 am
Emperor

The Literary Muse

This concert explores music with literary ties and presents the flute in unusual combinations including works with percussion, seven-string guitar, trombone, and even dance. Featuring the Kata-Vento Brazilian quintet, Kristen Stoner in Lou Harrison's *Ariadne*, and a hybrid arts performance featuring The Fourth Wall, complete with an arrangement of the Schulhoff Sonata for flute, trombone, and percussion!

10:30 am
Milano 8

Preparing to Practice: The Art of Breathing and Movement in Your Practicing

Practicing is an exercise in efficiency, growth, problem solving, and improvement. Help yourself create these goals through mindful breathing and deliberate physical movement before practicing; taught by Michelle Stanley.

10:45–11:10 am
Verona

Exhibitor Showcase: Elegant, Contemporary, Ergonomic

Come meet the newest addition to the Powell family. Christina Guiliano Cobas, presenter. Verne Q. Powell Flutes, Inc.

11 am
Octavius 8

The Composed Flutist

Flutists are composers, too! Enjoy the works of flutists Robert Dick, Paul Fried, Gary Schocker, Lawrence Ink, Wil Offermans, and Rob Cronin performed by the composers themselves, with Alexa Still, Amy Porter, and Jeffrey Barker.

11 am
Palace

Open Piccolo Masterclass with Peter Verhoyen

Receive tips for a more successful performance on the piccolo from Belgian piccoloist Peter Verhoyen during this masterclass with volunteers from the audience. Bring your piccolo and plan to play!



Aldo Baerten



Bonita Boyd



Ian Clarke

11 am
Octavius 2

Learning to Play Music for Flute and Computer

In this lecture/recital, Patricia Surman will instruct flutists interested in performing interactive and fixed media computer music and will provide the tools needed to begin exploring this musical genre.

11:30 am
Octavius 22

Coast to Coast: from Oregon to Connecticut

This recital features the flute studio of the University of Oregon and the flute music of the Hartt School faculty composers. Performers include Molly Barth, Janet Arms, Thiago Sousa, Michelle Stockman, Arielle Burke, Kristen McGuire, Nick Goodwin, Jenny Hunt, and Mary Matthews.

11:30 am
Octavius 16

A Journey to *Syrinx*: Staging a Scene from Mourey's *Psyche*

This lecture/presentation begins with

Dawn Grapes' discussion of the origins of Debussy's panflute voice and concludes with an actual staging of the translated scene from Gabriel Mourey's play *Psyche* for which *Syrinx* was composed.

11:30–11:55 am
Verona

Exhibitor Showcase: Yamaha Corporation of America

12 pm
Forum Lobby

Flute Choir Lobby Concert

Featuring the Las Vegas Flute Ensemble and the Colorado State University Flute Choir.

12:30 pm
Octavius 8

An American Voice: A Robert Muczynski Retrospective

Robert Muczynski's quintessentially American works are among the most frequently performed flute pieces worldwide. This concert highlights his most popular works played by Brian Luce, Philip Dikeman, and Elizabeth Goode.



Caesars Palace Conference Center

Featuring an elegant classical Roman design, Caesars' state-of-the-art meeting facilities comprise 300,000 square feet of space set apart from the action of the casino yet just an elevator ride from guest rooms in the Palace Tower. Caesars also features seven swimming pools, 180 retail outlets, and 45 restaurants and lounges with four celebrity chefs.



Aaron Goldman



Jill Felber



Gergely Ittész

12:30 pm
Palace

Harvey Sollberger: Music of Six Decades

Harvey Sollberger has been highly influential as a flutist, composer, conductor, and teacher. This concert presents works from various phases of his career performed by Jan Bolland, Sydney Carlson, Leonard Garrison, Jennifer Rhyne, Paul Taub, and Rachel Rudich.

12:30 pm
Emperor

Steve Kujala's *Tutti Flutti*

Bring your flutes and music stands and join in this open reading of *Tutti Flutti* with parts for piccolos, flutes, and alto and bass flutes. This piece is the closing number of Steve Kujala's show, Flutopia.

12:45 pm
Milano 1–2

Piccolo Artist Competition: Semifinal Round

Semifinalists are Jennifer Bouton, Zachariah Galatis, Bianca Rose Garcia, Mirjam Loestcher, Courtney Morton, and Lauren Weidelich. Hillary Feibel, Piccolo Artist Competition coordinator.

1 pm
Octavius 2

Brazilian Choro Workshop

Come learn the basics of Brazilian choro music! Bring your flutes and join Rebecca Kleinmann as we explore stylistic nuances, traditions, phrasing, rhythmic patterns, counterpoint, and the history of choro.

1 pm
Pompeian

Rubies! Flute Choir Reading Session with Francesca Arnone

To honor our Ruby Anniversary, please bring your flutes and join us in a flute choir reading session featuring Newly Published Music Competition winners, convention commissions, and a few other favorites!

1 pm
Octavius 22

Groovin' in Style

A participatory workshop on improvisation and rhythmic grooves featuring origi-

nal arrangements in world music styles with the World Flutes Ensemble. Bring your flutes!

1 pm
Augustus 1

Nurtured by Love

Join Rebecca Paluzzi, Wendy Stern, and Cynthia Mann as they offer a demonstration of the Suzuki approach to developing expressive playing in students of all ages. This presentation includes audience participation, a question-and-answer session, and performances by students from Las Vegas.

1 pm
Augustus 5–6

The Gilbert Legacy

The mysteries of the invaluable teaching concepts and inspiring life of Geoffrey Gilbert are unveiled through the sounds, sights, and humor of his students, including Claudia Anderson, Jill Felber, Susan McQuinn, Rhonda Cassano, George Pope, and Angeleita Floyd.

1:30 pm
Octavius 16

Getting It Together

Maria Harman presents practical tips for creating and maintaining a successful career in music, including use of technology, networking, time management, and "Taxes 101 for Musicians."

1:30 pm
Pisa-Palermo

Las Vegas Composers, Presented by the Las Vegas Flute Club

The Las Vegas Flute Club presents a recital of folk-inspired music of South America and beyond written by UNLV faculty and other Las Vegas-based composers.

1:45–2:10 pm
Verona

Exhibitor Showcase: Miyazawa Rising Stars, Part 1

Experience the incredible talent performing on Miyazawa as their flute of choice! Come hear Abi Coffey, Kenneth Cox, Eric Maul and Emily Potter in performance. Miyazawa.



Desert Echoes Flute Project



Jim Walker

2 pm
Octavius 8

**From Rubles to Rubies:
Russian Chamber Music**

Saluting the NFA's delegation that traveled to the Soviet Union in 1989, this concert presents three lesser-known Russian chamber music gems, topped off with the Prokofiev sonata, performed by flutists Lee Ann Chivers, Yvonne Chavez Hansbrough, Virginia Broffitt, and Jonathan Snowden.

2 pm
Augustus 4

Showcase #1: Happy Birthday!

In honor of the NFA's 40th anniversary, this birthday concert features composers and works that celebrate significant milestones this year: Thom Ritter George's 70th birthday, the 150th anniversary of Debussy's birth and 100th anniversary of Escher's birth, and the 100th anniversary of *Pierrot Lunaire*. Flutists include Gerald Carey, Michelle Cheramy, Patricia George, Ellen Grycky, Adah Toland Jones, and Kristen Stoner.

2 pm
Palace

Masterclass Circle: Low Flutes

Advice from the pros! Check out one of the exciting new events of the 2012 convention: "Masterclass Circles" will feature some of the world's greatest teachers of low flutes and allow attendees to drop in for individual advice and mini-coachings. Everyone is encouraged to bring alto and/or bass flutes and questions, visit up to six stations, and receive feedback from these fabulous experts in a casual environment. Pros include Marion Garver Fredrickson, Paige Dashner Long, Christine Potter, Carla Rees, Peter Sheridan, and Kelly Mollnow Wilson.

2 pm
Emperor

**Reaction Al₂O₃:Cr—Ruby Reactions
from the New Music Advisory
Committee**

The NFA New Music Advisory committee

2:30 pm
Octavius 22

in concert! NMA members Dianne Aitken, Peter Bacchus, Molly Barth, Lisa Bost-Sandberg, Sarah Brady, Valerie Coleman, Stephanie Jutt, Greg Pattillo, Carla Rees, Patricia Spencer, and Paul Taub perform radiant solo and chamber works written by NMA members and commissionees.

**Let's Dance and Orate Bach's B
Minor Suite**

Learn to perform simple Baroque dance steps to the *notes égales* (steady values) of each movement and to declaim each melody as a poetic oration! Betty Bang Mather lectures with the assistance of demonstrators Elizabeth Sadilek-Labenski, flute; Julie Hobbs, piano; and Joanne Chadima and Tamara Maddaford, Baroque dance. All willing attendees are invited to dance and orate the start of each air.

2:30–2:55 pm

Exhibitor Showcase: Rockstar Flutist
Sarah Jane Hargis, presenter. Sherry's Flute Repair and Sales.

3 pm
Octavius 16

**Contemporary Mexican Music
for Flute**

This lecture-recital discusses the background and composition of three contemporary Mexican solo flute works and presents them in performance. Also featured are interviews with the composers, who express their ideas on the performance of their pieces and on the contemporary repertoire in general.

3 pm
Pisa-Palermo

Gems for Quartets

Come enjoy the Scirocco Woodwind Quartet and the Sonoran Silver Flute Quartet in recital, featuring flutists Elizabeth Goode, Lee Ann Chivers, Karen Merry, Jeanie Pierce, and Nancy Sowers.



Leone Buyse



Camellia City Flute Choir

3 pm
Augustus 1

Quatorze Etudes-Arabesques pour Flute by Eugene Bozza: An Approach
Patricia Harper presents a discussion of these challenging etudes, with performed excerpts, addressing the question of why they were written originally: to educate or to self-promote?

3 pm
Pompeian

Flute Choir Showcase #1
Featuring the Stanford Flute Ensemble and the New Mexico State University Flute Ensemble.

4 pm
Forum
Exhibit Hall

Visit the Exhibits
Be sure to take advantage of this free hour to visit the Forum Exhibit Hall!

5 pm
Octavius 8

Happy Hour with Kata-Vento Brazilian Quintet
Hot Brazilian rhythms and dynamic improvisations! Composer Carlos Oliveira explores Kata-Vento's unique instrumentation with rich harmonies often evocative of *pifano* flutes of his native Northeast Brazil; with flutists Sonia Caltvedt, Rebecca Kleinmann, and Chloe Scott.

5 pm
Augustus 1

Jump-Start Your Teaching and Get Paid What You're Worth!
Want a waiting list of students eager to be in your studio? Bonnie Blanchard shares strategies to become a respected, well-paid professional with a fulfilling career.

5 pm
Pompeian

Low Flutes Interactive: Red Hot Tips and a Reading Session
This interactive and participatory workshop will include tips from Paige Dashner Long for performing on low flutes and will be followed by a reading session with Christine Potter of duets, trios, and quartets for low flutes.

5 pm
Pisa-Palermo

Ruby Thursday
A smorgasbord of flutists presents a recital in which all of the featured works have food-related titles and are "served" in proper course order. You could say that attending a great concert is as satisfying as a good meal! Our "chefs" include Rebecca Johnson, Melissa Keeling, Deanna Little, Stephanie Rea, Kallie Rogers, and Lisa Schroeder.

5 pm
Octavius 16

The Deep and Wide of It: Live Vibrato Analysis
Shelly Granger demonstrates how sound analysis software can be used to teach and analyze vibrato and pitch. Peek into the future of information-rich imaging!

5:45 pm
Meet near the Milano Registration Desk

NFA Dine-Around for New Convention Attendees: In Memory of Myrna Brown
The tradition of Myrna Brown Dine-Arounds was established to carry on the friendliness of the NFA during its growing years under the direction of Myrna Brown. All NFA members are invited to meet for dinner before the evening concert. Individuals pay for their own meals. Groups of no more than eight will be led by an active NFA member to a nearby restaurant for an opportunity to meet other flutists in a relaxed social setting.

7 pm
Octavius Lobby

Pre-Gala Lobby Concert
Featuring the flute ensemble of the Utah Flute Association under the direction of Elizabeth Weissman.

8 pm
Augustus 5–6

Generations of Excellence Gala Concert
Celebrate the NFA throughout its 40 years, beginning with the Ruby All-Stars Flute



DeMarre McGill



Mimi Stillman



Greg Pattillo

Orchestra featuring luminaries of our organization's history conducted by Angeleita Floyd. NFA archivist and National Service Award recipient Nancy Toff will narrate an entertaining multimedia tribute, and our dynamic evening performances continue with Ian Clarke, assisted by Aaron Goldman and Gergely Ittész, and Demarre McGill joined by Jasmine Choi. Jim Walker and Free Flight will cap off the gala by performing their arrangements and original compositions from 30 years of collaboration.

10:30 pm
Octavius 8

Thursday Late Nite: World Flutes Cabaret

Relax with the World Flutes Ensemble as it performs original arrangements of jazz, dances, and popular songs from Argentina, Brazil, and Turkey.

10:30 pm
Augustus 5–6

Thursday Late Nite: Viviana in Vegas

Viviana Guzman presents an "Evening of Culture, Glamour, and Passion" featuring classical, original, and traditional world music while displaying her own photography and videos.

Friday, August 10

8 am–5 pm
Milano
Registration Desk

Registration

8 am
Octavius 2

Making It Happen! Career and Artistic Development Workshop Series: Part I

Learn how to create and implement career goals that fit your entrepreneurial vision during the transition from college to professional life and beyond. Featured guests include Lillian Burkart and Deanna Little with guest panelists Jessica Dunnavant,

8 am
Octavius 22

Kallie Rogers, and Lisa Schroeder. Ellen Johnson, chair of the Career and Artistic Development Committee.

Holistic Practice: Practicing for the Whole Musician

Holistic Practice is a focused, self-aware method of practice that incorporates Body Mapping, Alexander Technique, yoga, and performance psychology, maximizing practice time while minimizing stress. Led by Alexis Del Palazzo.

8 am
Octavius 16

Pilates and Physics: The Healthy, Resonant Flutist

Interlochen Arts Academy instructors of flute, pilates, and physics will explain and demonstrate their research on the benefits of proper body alignment in flute performance; hosted by Nancy Stagnitta.

8:30 am
Octavius 8

True North, Strong and Free: New Works by Canadian Composers

Explore recent works for flute, flute duo, and flute quartet from contemporary Canadian composers with Jessica Raposo and Mark McGregor and Quartet Laurier: Jennifer Brimson Cooper, Amy Hamilton, Jeff Stonehouse, and Heather Snowden.

8:30 am
Milano 8

Truths and Trials of Auditioning for Music School

You have decided to be a college flute major or apply for graduate school; here's advice from those about to listen. Panel will address choosing schools; how to prepare and present a repertoire list, resume, and a pre-screening DVD or CD; different types of audition committees; and how to decide which degree is right for you. Live audition preparation will also be discussed. Katherine Borst Jones, moderator, with Jill Felber, Amy Porter, Alexa Still, and Linda Toote.



Amy Porter



Lansing McLoskey



Carla Rees

9 am
Milano 1–2

**Young Artist Competition:
Semifinal Round**

Virginia Broffitt, Young Artist Competition coordinator.

9 am
Augustus 1

Composing a Classical Cadenza

Explore the compositional process of the classical cadenza through the Mozart Concerto in G Major. Meg Griffith guides participants as they create their own cadenza in five simple steps.

9 am
Augustus 4

Quarante!

Celebrate the NFA's 40th *à la française*! This all-French recital features works of Proust, Guiot, Bozza, Damase, and Françaix (on the 100th anniversary of his birth) played by Nan Raphael, Emily Hoppe McKay, George Pope, Leonard Garrison, and Ann Yasinitsky.

9 am
Pisa-Palermo

Bach for Modern Flutists

Stephen Schultz instructs volunteers on each of the four movements of the solo Partita, focusing on general stylistic principles of 18th-century interpretation. Contact Schultz at ss@stephenschultz.net.

9:15–9:40 am
Verona

Exhibitor Showcase: Intro to a Career in KinderFlute™

Discover the joy of instilling the love of music and flute in young children; and learn how to energize your flute career by becoming a certified KinderFlute™ instructor. Kathy Blocki, presenter. Blocki Flute Method LLC.

9:30 am
Octavius 22

Jack Wellbaum Tribute

Family members, former students, friends, and colleagues pay tribute to the life of the great piccoloist, teacher, and mentor Jack Wellbaum, 1922–2011. Beth Chandler-Cahill and Nina Perlove, organizers.

10 am–5:30 pm
Forum
Exhibit Hall

Visit the Exhibits

10 am
Octavius 16

Begin with Excellence

This session provides practical tips for getting beginner flutists off to a good start with tonguing, tone/vibrato, rhythms, and reading. Applicable for both private studio and group instruction. Bring your flute and join in with Phyllis Avidan Louke.

10 am
Augustus 5–6

Masterclass with Peter-Lukas Graf

Winners of the 2012 Masterclass Performers Competition play for Peter-Lukas Graf, internationally renowned flutist and pedagogue; with flutists Hyunmin Choo, Hannah Hammel, and Emily Rodovsky. Martha Councill-Vargas, Masterclass Performers Competition coordinator.

10 am
Octavius 8

Teaching Reinecke's *Undine* Sonata

Nineteenth-century “water” motives are utilized in this staple of the flute repertoire. A holistic approach, presented by John Bailey, will investigate the formal and motivic structures of this four-movement work.

10 am
Pompeian

Flute Choir Showcase #2

Featuring the Fisenden Flute Ensemble from Australia.

10–10:25 am
Verona

Exhibitor Showcase: Miyazawa Rising Stars, Part 2

Experience the incredible talent performing on Miyazawa as their flute of choice! Come hear Jessica Anastasio, Alex Ishov, and Gina Luciani in performance. Miyazawa.

10:30 am
Augustus 1

**World Flute Traditions:
A Crash Course**

In essence the simplest of wind instruments,



Robert Dick



Conservatory of Puerto Rico Flute Choir

the flute is found in virtually every culture and in every historical period from antiquity to the present. In the modern world, the flute continues to play a major role in virtually all folk and classical traditions. In a wide-ranging presentation, World Music Chair Peter Westbrook introduces the panorama of world flute traditions.

10:45–11:10 am
Verona

Exhibitor Showcase: The Carnegie Hall Royal Conservatory Achievement Program

Join Dr. Jennifer Snow and members of the Achievement Program for an introduction to this exciting program that supports excellence in teaching and celebrates students' achievement through a national standard. Dr. Jennifer Snow, presenter. The Carnegie Hall Royal Conservatory Achievement Program.

11 am
Octavius 2

How My Native American Flute Went Classical: James Pellerite, with Alexa Still

A lecture/demonstration/recital introducing new music for solo Native American flute, including first performances of compositions by David Yeagley, Randall Snyder, and John Heins. James Pellerite discusses the blending of Native American traditional styles with contemporary instrumental techniques and methodology for expanding the musical and technical boundaries of the instrument. Joined by Alexa Still.

11 am
Pisa-Palermo

Newly Published Music Concert

Flutists chosen from the Convention Performers Competition perform winning works from the Newly Published Music Competition. Flutists are Kristi Ballif, Ayca Cetin, Nancy Toone, and Whitney Farris O'Neal; composers are McIntyre, Hoover, Currier, Coleman, and Folio. Sally Humphreys, Convention Performers

Competition coordinator and Jennifer Robin Lau, Newly Published Music Competition coordinator.

11:30 am
Octavius 22

40 BeLow: Solo and Chamber Music for Low Flutes

The Low Flutes Committee presents solo, chamber, and large ensemble music for low flutes, including the world premiere of *Low Flutes at High Tides* by Matthias Ziegler. With performances by Susan Adragna, Laura Benning, Sue Blessing, Karen Bjork, Ellen Burr, Sharyn Byer, Karen Demsey, Marion Garver Fredrickson, Mariana Gariazzo, Andrea Graves, Lindsay Hager, Tracy Harris, Virginia Johnson, Karen McLaughlin Large, Paige Dashner Long, Phyllis Avidan Louke, Marty Melicharek, Martha Oestreich, Tereasa Payne, Chris Potter, Peter Sheridan, Wendy Stern, Penny Zent, and Matthias Ziegler.

11:30 am
Pompeian

Tried and True and Some Things New: Flute Choir Reading Session with Katherine Borst Jones

This reading session features commissioned pieces performed often by Katherine Borst Jones and the Ohio State University Flute Troupe over the past 20 years. Bring your flutes!

11:30 am
Octavius 11

Flute Lovers' Luncheon, with Leone Buyse

Enjoy lunch and conversation with fellow flute enthusiasts! Leone Buyse, guest speaker.

11:30 am
Octavius 8

The Flute in Tango, with Paulina Fain

Hear the new development of the flute in tango! Performance includes works by the Fain-Mantega Duo, duos of Piazzolla's *Six Tango Etudes*, and tango quartets. Featured flutists are Paulina Fain, Stephanie Jutt, Sandy Schwoebel, and Elena Yárritu.



Linda Toote



Matthias Ziegler



Ransom Wilson

11:30–11:55 am
Verona

Exhibitor Showcase: What Does Gemeinhardt Mean to You?

Join Greg Pattillo, Ali Ryerson, Christine Beard, and Nan Raphael as they demonstrate what Gemeinhardt means to them through the expression of their life's passion. Gemeinhardt Musical Instruments.

12 pm
Octavius 16

FUNDamentals!

This participatory workshop led by Cassandra Rondinelli Eisenreich, Julie Hobbs, and Kelly Mollnow Wilson will share innovative games and exercises for teaching body awareness and movement, rhythm, and technique. Bring your flutes!

12 pm
Forum Lobby

Flute Choir Lobby Concert

Featuring the Florida State University Graduate Flute Ensemble and the Texas Tech University Flute Choir.

12 pm
Augustus 1

Getting Started on Baroque Flute

Enjoy your very first Baroque flute lesson in the company of your colleagues. Linda Pereksta, Wendy Rolfe, and Nancy Schneeloch-Bingham will provide the flutes as well as the instruction.

1 pm
Augustus

Cirque de la Flûte

One of the best things about NFA conventions is being able to meet and talk with our colleagues, but we're always running in opposite directions! *Cirque de la Flûte* was created to remedy that, grouping us into areas of special interest/expertise and giving us the chance to mix and mingle and be entertained by a troupe of Las Vegas acts. *Cirque* is the event everyone will be talking about, an event *so cool*, your program chair team would like to make it mandatory! This year's inaugural *Cirque* is presented in memory of Vicki Bigley by her students.

1–1:25 pm
Verona

Exhibitor Showcase: Two Generations of Jazz Flute

Two Pearl Artists, teacher and student, perform *Selections from the Great American Jazz Songbook*. Discussion will include teaching, learning, and performing jazz from the perspective of two different generations and will include a brief product discussion of Pearl Flutes. Holly Hofmann, Zachary Kellogg, Mike Wofford, Tom Warrington, Larry Aberman, presenters. Pearl Flutes.

1:45–2:10 pm
Verona

Exhibitor Showcase: Nagahara Flutes In Concert: Celebrating Vegas Stars

Las Vegas Philharmonic principal flutist Alexander Viazovtsev and *Phantom of the Opera* principal flutist Jennifer Kuk demonstrate the beauty and versatility of their Nagahara Flutes. Alexander Viazovtsev and Jennifer Kuk, presenters. Nagahara Flutes.

2:30 pm
Octavius 8

Jazz Flute Summit

The Jazz Flute Summit features Ali Ryerson, Sam Most, and Billy Kerr with the Mike Wofford Trio and special guest Holly Hofmann. Peter Verhoyen is featured with pianist/composer Marc Matthys.

2:30 pm
Milano 1–2

Remembrance and Healing Concert

A concert of music performed in memory of loved ones lost and cherished and dedicated to our families, friends, and mentors who have inspired us. Performers include Philip Dikeman, Cynthia Ellis, Leonard Garrison, George Pope, Wendy Rolfe, Diane Boyd Schultz, Patricia Spencer, and Darrin Thaves. George Pope, coordinator.

2:30 pm
Milano 5–6

The Challenges—and Rewards—of College Recruiting in Rural Areas

Explore with college professors from all over North America creative solutions to



Peter-Lukas Graf



Imani Winds

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| | the problem of finding talented students. Nicole Riner, moderator, with Shelley Collins, Tracy Doyle, Nicole Molumby, and Laurel Swinden. | 3 pm Octavius 2 | Irish Flute for the Classical Flutist Andra Bohnet shows everyone how to play Irish music in a way that will keep them from sounding like classical geeks. Bring your flute and your ears! |
| 2:30 pm Pompeian | Flute Choir Showcase #3 Featuring the Venezuelan Flute Sextet, the Conservatory of Puerto Rico Flute Choir, and Voces de Ehecatl. | 3 pm Milano 8 | Memorizing Music Step by Step Memorization is logical if our brains can make sense of it. Molly Barth presents a way to begin, using a Stockhausen piccolo solo as an example. |
| 2:30–2:55 pm Verona | Exhibitor Showcase: NYC Duo A flute and guitar ensemble whose repertoire stretches beyond borders and across ages, NYC Duo delves into classic chamber and folk music from around the world. Jung-Yi Alice Daugherty and Michael Gilsinan, presenters. Flute Center of New York. | 3 pm Augustus 4 | Rubies in the Rough: Open Amateur Masterclass with Lisa Garner Santa and Dianne Frazer Adult amateur flutists are selected from the audience to participate in this fun masterclass format. Receive guidance from the delightful team of Lisa Garner Santa, flute, and Dianne Frazer, piano. |
| 2:45 pm Octavius 22 | Commissioning New Repertoire: A Journey of Discovery Gain insight into the commissioning process as the Hoeflicker/Reedy Duo shares information about its commissioning project for alto flute and guitar and premieres new works by Foreman, Lich, Matheson, and Rabens. | 3 pm Pisa-Palermo | TGIF! “TGIF!” provides a wonderful assortment of flute and piccolo treats! Start your weekend with performances by Manuel Guerrero, Christine Beard, Michelle Stanley, Tracy Doyle, and Virginia Broffitt. |
| 2:45 pm Octavius 16 | Legal Issues for Flutists This practical and engaging presentation by Sara Anne Hook, MLS, MBA, JD, will cover some of the major legal issues that flutists should be aware of at all levels of their careers. | 3 pm Octavius 11 | Committee Chairs Meeting |
| 2:45 pm Augustus 1 | The World of Louis Fleury: Lecture Nancy Toff will give an illustrated lecture on Louis Fleury, the flutist who premiered Debussy’s <i>Syrinx</i> and succeeded Barrère as director of the <i>Société Moderne d’Instruments à Vent</i> . She will provide details of his promotion of new woodwind music and his involvement in the Baroque revival in early 20th-century Europe. | 3:15–3:40 pm Verona | Exhibitor Showcase: Flute Security and Protection Advances in the protection of valuable flutes during every-day transportation, including Carbon-Fibre construction, Tracking devices, shock-absorbing materials and ultra-compact designs. Howard Wiseman, presenter. Wiseman Cases-London. |
| | | 4 pm Forum Exhibit Hall | Visit the Exhibits Be sure to take advantage of this free hour to visit the Forum Exhibit Hall! NFA board members will be available to visit with at the NFA Booth. Stop by and say hello. |

- 5 pm
Pisa-Palermo **Sonatas and Slots: A Baroque Recital with Stephen Schultz and Nancy Hadden**
Baroque flutist Stephen Schultz performs a program of Telemann, J.S. Bach, and W.F. Bach, joined by Nancy Hadden.
- 5 pm
Milano 5–6 **Short and Sweet**
A potpourri of brief works for flute, this recital includes 12 pieces, each under five minutes! Flutists are Emily McKay, Amy Morris, Sue Ann Kahn, Peter Sheridan, Yvonne Chavez Hansbrough, Kathryn Scarbrough, Katherine Borst Jones, Regina Helcher Yost, Amy Likar, and Rena Urso-Trapani.
- 5 pm
Octavius 8 **Happy Hour with Wouter Kellerman**
SAMA (South African Grammy) winner Wouter Kellerman performs with his guitarist, singer, and bassist. Come and experience an exciting fusion of musical elements and influences!
- 5 pm
Octavius 16 **Tuning for Flutists**
Peter Middleton offers a multi-media presentation covering factors that influence tuning; an overview of methods and recent research on how musicians hear pitch; and suggestions on ways to improve intonation.
- 5 pm
Augustus 1 **Healing: Using the Native American Flute as a Tool for Meditation**
Unwind with the Native American flute...originally for courting...now used for healing. Gera Clark demonstrates meditation techniques while incorporating a visual/music presentation of *Letting Go*.
- 5 pm
Augustus 4–6 **Showcase #2: Gems for Flute**
Come enjoy a concert of your old favorites for flute including works by Fauré, Persichetti, Doppler, Dutilleux, Telemann, and Hindemith played by Christine Harper, Shelley Binder, Paul Fried, Catherine Ramirez, and Robert Dick.
- 6 pm
Milano 1–2 **Exhibitors Concert**
Come hear employees of our exhibiting companies in recital; performers are Ellen Burr, Daniel Dalarossa, Daniel Dorff, Matt Johnston, Kasumi Leonard, Ervin Monroe, Gina Sebastian, Emily Senchuk, and Eileen Yarrison. Organized by Rebecca Johnson.
- 7 pm
Octavius Lobby **Pre-Gala Lobby Concert**
Featuring the Camellia City Flute Choir under the direction of Martin Melicharek III.

- 8 pm
Augustus 5–6 **Lifetime Achievement Award Winners Gala Concert**
The Friday night gala concert starts with the Imani Winds performing the winning composition of the Joint Wind Quintet Project competition: *Hardwood* by Lansing McLoskey. The balance of the evening is a tribute to this year's Lifetime Achievement Award recipients, Betty Bang Mather and Bonita Boyd. Coordinated by Claudia Anderson, many of Mather's former students will present works dedicated to or inspired by Mather's innovative teaching in Baroque and contemporary genres. The evening concludes with Bonita Boyd performing works for flute and percussion with Eastman School of Music Professor of Percussion Michael Burritt. This concert will prove to be one of the highlights of the convention!
- 10:30 pm
Octavius 8 **Friday Late Nite: Jim Walker and Free Flight**
Jim Walker and Free Flight, featuring Mike Garson, performs its distinctive classical/jazz renditions in a "club" setting. Special guests will be invited to sit in throughout the evening.
- 10:30 pm
Milano 5–6 **Third Annual Traditional Irish Session: Version 1.0 with Leo Mac Namara and Friends**
Bring your instruments and share some tunes! Leo Mac Namara will lead a traditional Irish session. Players of any ability or experience level can participate. *Slainté!*
- 10:30 pm
Pisa-Palermo **Friday Late Nite: Spanish Composers of the XX-XXI Centuries**
From Valencia, Spain, the Gelós-Santes flute and guitar duo will perform exciting recent works by Spanish composers including a world premiere of *Haiku del Aire* by Mario Carro.

Saturday, August 11

- 8 am–5 pm
Milano
Registration Desk **Registration**
- 8 am
Octavius 2 **Making It Happen! Career and Artistic Development Workshop Series: Part II**
Making your ideal career and artistic vision a reality requires fortitude. Come explore the inner workings of successful flutists who think outside of the box! The Saturday sessions provide guidance for

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| | flutists seeking to expand or rejuvenate their artistic vision and voice. Dare to be you! The “Artistic Development” workshop features guest Valerie Coleman of Imani Winds; the “Finding Your Artistic Voice” workshop is led by Eva Amsler with guest panelists Deanna Bertsche Hamm, Stephanie Jutt, and Matthias Ziegler. Ellen Johnson, chair of Career and Artistic Development Committee. | | |
| 8 am Octavius 8 | Finding the Spirit from Within Drawing on theater, dance, analytical techniques, and historical perspective, Mark Dannenbring will take the audience through his process of making interpretive performance decisions. | 9 am Octavius 22 | Workshop with Imani Winds and Lansing McLoskey: <i>Hardwood</i>, the Joint Woodwind Quintet Project Winner! Lansing McLoskey, winner of the JWQP commission, will discuss, with Imani Winds, his new work for wind quintet, <i>Hardwood</i> . Come hear about this exciting collaboration! |
| 8 am Augustus 1 | Free Your Arms! In this fun and lively lecture, Kimberly Clark explores movement of the arms, wrists, and hands, using principles of Body Mapping and Alexander Technique. | 9 am Florentine 3–4 | Yoga for Flutists “Yoga for Flutists,” led by Yvonne Chavez Hansbrough, is designed for flutists of all ages and will include guided meditation and visualization, <i>pranayama</i> (breathing), and <i>asanas</i> (postures). Bring your yoga mat and wear comfortable clothing. |
| 8 am Octavius 16 | Morning Mobility Come get a personal training session just for flutists! Angela Joy McCuiston guides participants in how to stretch and warm up properly to play well, live well, and prevent injury. | 9:30 am Octavius 16 | Norwegian Sounds Norwegian Sounds, a project of professional flutists and students from Trondheim, Norway, will present a program of exclusively Norwegian music, with visuals, sound clips, and Norwegian folk costumes, and featuring the Norwegian instrument <i>Seljeflute</i> . |
| 8:30 am Octavius 11 | Teachers’ Breakfast: A Feast of Ideas with Walfrid Kujala The Teachers’ Breakfast, in its third year, will continue the tradition of offering a hearty breakfast and the opportunity to hear words of wisdom from a well-known flutist and pedagogue. This year’s speaker will be Walfrid Kujala! A question-and-answer session for attendees will follow Kujala’s presentation. Sponsored by the Pedagogy Committee, Stacey Steele, chair. | 9:30 am Octavius 8 | The World of Louis Fleury: Recital Katherine Borst Jones, Wendy Herbener Mehne, Aaron Goldman, Alyce Johnson, Leone Buyse, and Don Hulbert perform works of Debussy, Ibert, Ravel, Koechlin, Bréville, Granom, Hahn, Tansman, Roussel, Schoenberg, and Scott that were dedicated to and/or premiered by Louis Fleury. Concert is curated by Nancy Toff. |
| 8:30 am Milano 8 | Commercial Members Meeting | 9:45 am Pompeian | Open Rehearsal with NFA Collegiate Flute Choir: <i>The Rattlesnake</i> <i>The Rattlesnake</i> combines extended and classical writing. It takes listeners to the heart of the desert, revealing the wind, sand, and snakes! Join composer Sophie Dufeutrelle in an open rehearsal as she guides members of the NFA Collegiate Flute Choir in a rehearsal of this piece. |
| 9 am Milano 5–6 | Orchestral Audition Competition Finalists are James Brinkmann, Hannah Leffler, and Analiese Trimmer. Jennifer Parker-Harley, Orchestral Audition/Masterclass coordinator. | 10 am–5:30 pm Forum Exhibit Hall | Visit the Exhibits |
| 9 am Pisa-Palermo | Pastiche: A Chamber Recital This program features the flute in combination with various instruments in a wide variety of repertoire including works for flute and guitar; flute and clarinet; flute and cello; flute, oboe, and piano; and flute and jazz guitar. Flutists include Erica Coutsouridis, Joanna Cowan White, Judith Ranheim, Brent Register, and Nancy Stagnitta. | 10 am Milano 8 | Composers Forum Many of the composers whose works are included at the convention will be involved in this panel discussion moderated by Molly Barth. Audience members are encouraged to come prepared with questions for composers Gergely Ittész, Tom Lopez, Leanna Primiani, and Harvey Sollberger. |

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| 10 am Augustus 1 | Technology for Today and Tomorrow Francesca Arnone moderates this action-packed panel reviewing technology available to today's flutist. Jim Walker, Nina Perlove, and Linda Howard share their best practices to empower music-making and teaching. | Jennifer Brimson Cooper, who focuses on selected contemporary Canadian works for flute and piano illustrating styles across three main Canadian musical regions. The second half of the program is a lecture/recital of not-yet-published, innovative flute music by the living Brazilian composer Hermeto Pascoal, collected and curated by his close colleague Jovino Santos Neto, with Paul Taub. |
| 10 am Milano 5–6 | Orchestral Audition Masterclass with Bonita Boyd and Friends Bonnie Boyd, with the assistance of her fellow judges, leads the Orchestral Audition Masterclass for the winners of the Orchestral Audition competition. | |
| 10–10:25 am Milano 4 | Exhibitor Showcase: The Flutist's Handbook: A Pedagogy Anthology, Vol. 2 Created as a companion to the NFA's 1998 publication, this anthology contains 40 articles by flutists around the globe. Articles on tone, technique, technology, and more make this a necessary resource for any flutist. Holly Clemans, presenter. NFA Pedagogy Committee | |
| 10:30 am Florentine 1–2 | Baroque Artist Competition: Final Round Nancy Schneeloch-Bingham, Baroque Flute Artist Competition coordinator. | |
| 10:30 am Octavius 2 | Contemporary Sounds for Flute This concert features some of the outstanding "new music" written for flute, opening with a bouquet of pieces written for (and played by) Patricia Spencer and followed by three pieces for flute and electronics. Christine Beard plays Mario Davidovsky's <i>Synchronisms No. 1</i> for flute and electronic sounds, the first electro-acoustic piece written for flute, in celebration of its 50th anniversary. The concert closes with Nico Mulhy's <i>Radiant Music</i> , written for and played by Alice K. Dade, and Kelly Mollnow Wilson performing <i>Espaces Pointillés</i> with composer Tom Lopez providing live electronics. | |
| 10:45–11:10 am Milano 8 | Exhibitor Showcase: Muramatsu Technicians Forum A discussion regarding the importance of using certified Muramatsu technicians and description of the new Muramatsu initiative for expansion of service in the Americas. Hiroshi Aoki, Jeff Buick, Kaoru Noda, presenters. Muramatsu America. | |
| 11 am Octavius 16 | Beyond Our Borders—Two Lecture Recitals: Canadian and Brazilian Music for Flute and Piano This dual lecture/recital commences with | Yahtzee! "Yahtzee!" features music for one, two, three, and four flutists. Performers are Kathleen Melago, Laura Benning, Keith Hanlon, Alexandra Aguirre, Nathaniel Berman, Brielle Frost, Joan da Silva Heit, Nancy Mulholland, and Jill Thomassen. |
| | 11 am Pisa-Palermo | |
| | 11:30 am Pompeian | Favorites from Around the World: Flute Choir Reading Session with Shelley Collins Bring your flutes to take a musical trip around the world in this flute choir reading session directed by Shelley Collins. |
| | 11:30 am Milano 1–2 | Piccolo Artist Competition: Final Round Hillary Feibel, Piccolo Artist Competition coordinator. |
| | 11:30 am Augustus 1 | Down and Up and Forward Flow This participatory masterclass with Patricia George will explore the down and up and forward flow phrasing gestures. Bring your flute! |
| | 11:30 am Augustus 5–6 | Sonic Visions with Matthias Ziegler and Ian Clarke Expression through innovation! These European flutists share their musical visions in an innovative program that includes many of their compositions and highlights their own personal artistry. Microsound structures, micro-tones, color fingerings, and more...but as a means to a creative musical experience, with the whole being more than the sum of any of these parts! |
| | 11:30 am Octavius 11 | Amateur Roundtable Brown Bag Lunch Bring your lunch, meet your Amateur Resources Committee members, and discuss ideas for amateur events, projects, and promotion of amateurs and adult aficionados within the NFA. Ann Konopinski, Amateur Resources Committee chair. |

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| 12 pm Forum Lobby | Flute Choir Lobby Concert Featuring the Arizona Flute Society Alla Breve Flute Choir and the KFEA Flute Orchestra. | | | | ent, by her former students, who span generations from the 1950s to the 1990s. |
| 12 pm Octavius 8 | Jazz Flute Big Band Reading Session Led by Ali Ryerson, this session is open to all flutists (piccolo, C, alto, bass, contra). Play exciting jazz arrangements with the JFBB rhythm section (piano, bass, drums). | | 1 pm Pisa-Palermo | Celebrating NFA Commissions This concert showcases some of the great NFA-commissioned works from the past. Works will include pieces from the 25th Anniversary, Young Artist, and High School Soloist competitions and the Piccolo Artist Competition. Performers include Virginia Broffitt, Martha Councell-Vargas, Rebecca Johnson, Deanna Little, Meerenai Shim, Kimberly Clark, and Amy Likar. | |
| 12:15 pm Florentine 1–4 | Masterclass Circle: Flutes Advice from the pros! Check out one of the exciting new events of the 2012 convention: “Masterclass Circles” will feature some of the world’s greatest teachers of flute and allow attendees to drop in for individual advice and mini-coachings. Everyone is encouraged to bring flutes and questions, visit up to six stations, and receive feedback from these fabulous experts in a casual environment. Pros include Angeleita Floyd, Nina Perlove, Emily Skala, Jonathan Snowden, Alexa Still, and Jim Walker. | | 1 pm Octavius 2 | Flutes, Loops, and Laptops Dave Weiss and Greg Pattillo demonstrate playing flutes with laptops for practice, recording, and live performance—working with loops, dance remixes, plug-ins, pads, sound sculpting software, and mixing. | |
| 12:30 pm Augustus 4 | Showcase #3: World Chamber Concert This concert features the flute and the piccolo with chamber ensembles—as both partner and soloist. The internationally inspired and diverse works include Alwyn’s <i>Concerto for Flute and Eight Wind Instruments</i> , a variety of contemporary chamber works by Puerto Rican composers, Richard Auldon Clark’s <i>Four Sketches for Flute and String Trio</i> , and a new piccolo concerto by Flemish composer Robert Groslot. Performers include John Bailey, Josué Casillas, Christine Fish Moulton, and Peter Verhoyen. | | 1 pm Milano 1–2 | Frances Blaisdell: America’s Pioneer Female Flutist Presented by the Special Publications Committee’s Patricia Harper, this illustrated lecture focuses on the efforts and achievements of American flutist Frances Blaisdell (1912–2009). A selection of her performances, now documented on the NFA’s newly released fifth CD in the Historic Recordings series, honors her trailblazing work on this 100th-year anniversary of her birth. | |
| 1 pm Pompeian | Big Flutes/Small Hands Workshop Plus an Open Masterclass for Alto and Bass Flutists Kelly Mollnow Wilson will begin this workshop by exploring the physical challenges presented by big flutes and helping flutists find an efficient way to support these instruments. Following will be an open masterclass with Carla Rees on music for solo alto and bass flute. Open to all abilities and experience levels. | | 1 pm Octavius 16 | The Flute in Tango Workshop Paulina Fain introduces all the elements of playing tango on the flute, including Piazzolla’s music. Volunteers will be recruited to try some of these new techniques—so bring your flutes! | |
| 1 pm Augustus 1 | Betty, Bach, Berio, Baroque, and the Big Bang! A Tribute to Betty Bang Mather, 2012 Lifetime Achievement Award Winner Memories, testimonials, performances, and other shared tributes to Betty Bang Mather, 2012 Lifetime Achievement Award recipi- | | 1–1:25 pm Milano 8 | Exhibitor Showcase: Flute Music of Slovenia! Come hear some new releases from ALRY Publications featuring Slovenian composers Blaz Pucihar, Anže Rozman and Črt Sojar Voglar. Matt Johnston, presenter. ALRY Publications, LLC. | |
| | | | 1:45–2:10 pm Milano 8 | Exhibitor Showcase: Flute 102: Mastering the Basics with Patricia George and Phyllis Avidan Louke Bring your flute and discover how to use this method in teaching and practice. Integrate etudes, solo repertoire, excerpts, duets, preluding, and contemporary techniques with activities to develop tone, vibrato, technique, and musicianship. George and Louke, presenters. Theodore Presser Company. | |

2 pm
Milano 8

Circular Breathing: How To Do It and Why You Should!

Robert Dick will teach his revolutionary method of learning circular breathing and will demonstrate how circular breathing can be used to enhance performance of repertoire from Baroque to contemporary.

2 pm
Octavius 22

Reunion!

This collaborative concert features Mary Karen Clardy and Trudy Kane performing traditional flute repertoire of Bach, Kuhlau, Liebermann, Sancan, and Schulhoff.

2 pm
Florentine 3–4

Misconceptions Regarding the Mozart Concerti

Professor Chang-Kook Kim will present a lecture on uncovering the wrong notes, ornaments, articulations and trills often found in editions of the Mozart Concerti. Mihoko Watanabe serves as translator.

2:30 pm
Milano 1–2

The Grand Tour

Journey with Jonathan Snowden, Mimi Stillman, and Elena Durán as they take us on a world tour though Mexico, France, England, Switzerland, China, Argentina, the U.S., Italy, and Mexico. *Bon voyage!*

2:30 pm
Pompeian

Flute Choir Showcase #4

Featuring the Stetson University Flute Orchestra, the University of Utah Runnin' Flutes, and the Desert Echoes Flute Project.

2:30 pm
Octavius 2

40 Things to Ask Your Doctor

Got pain? Get the most out of your visit to healthcare professionals with a state-of-the-art questionnaire to help determine important information for diagnosis and treatment. Panelists include Dr. Michael Weinstein, Amy Likar, and Lea Pearson, moderator.

2:30–2:55 pm
Milano 8

Exhibitor Showcase: Introduction of the New Closed and Open Hole Kingma and Brannen Alto Flute

Matthias Ziegler will present the new closed and open hole Kingma and Brannen Alto Flute, as well as the Kingma Bases, Contra and Subcontra. Matthias Ziegler, presenter. Kingma Flutes.

2:45 pm
Octavius 8

Barrère-iana: A Tribute to Nancy Toff, 2012 National Service Award Winner

A concert to honor Nancy Toff, recipient of the 2012 National Service Award. The program will feature music that was dedicated to or premiered or championed by Georges Barrère. Flutists include Don

Hulbert, Leone Buyse, Sue Ann Kahn, Katherine Fink, Patricia Spencer, and Mindy Kaufman.

3 pm
Pisa-Palermo

Hot Off the Press!

“Hot Off the Press” is a concert of pieces written within the last year—come hear some *very* new works, including performances of the High School Soloist and Young Artist competitions commissioned works. Performers include Aaron Goldman, Christine Fish Moulton, Susan Greenberg, Leslie Timmons, and Gergely Ittzés.

3 pm
Octavius 16

Composing the Musician's Mind

Explore the issue of “identity” as the primary barrier to success. Through yoga psychology, Lisa Garner Santa will help participants uncover belief patterns that perpetuate transpositional behavior and learn solutions that lead to peak performance.

3 pm
Augustus 1

The Golden Age of the Flute and Harp

Discover the wealth of original 18th- and 19th-century repertoire for flute and harp and the history of the duo in this lecture/recital with the Lyrebird Ensemble—Ellen Huntington and Lillian Lau.

3 pm
Florentine 1–2

Baroque Meets Renaissance:

Christopher Krueger and Nancy Hadden Christopher Krueger and Nancy Hadden present a varied program ranging from de Rore to Quantz.

3:15–3:40 pm
Milano 8

Exhibitor Showcase: Syrinx and the Allemande—How to Extemporize on Them and Come Out with a New Piece Keep the Allemande of the Partita vital and alive, like a jazzier finding new ways of playing a favorite standard! Peter Bacchus, presenter. Falls House Press.

4 pm
Forum
Exhibit Hall

Visit the Exhibits

Be sure to take advantage of this free hour to visit the Forum Exhibit Hall! NFA board members will be available to visit at the NFA Booth. Stop by and say hello.

5 pm
Pisa-Palermo

A Tale of Two Countries: Austria and France

Explore the music of Austria and France as Elisabeth Moest and Sandra Church, with Francesca Arnone, perform the works of Wolfgang Wagner, Josef Wölfl, and Philippe Gaubert.

5 pm
Octavius 16

Three Continents

South America, Europe, and Asia are represented in music with these three works: sonatas by Brazilian composer Brenno Blauth and Edvard Grieg and *Homage to Iran* by Henry Cowell. Flutists are Sergio Pallottelli, Michel Bellavance, and Alice K. Dade.

5 pm
Augustus 1

Succeeding as a Flutist with Rheumatoid Arthritis: the Role of Therapy

September Payne shares her journey as a professional flutist with rheumatoid arthritis, using biofeedback to master learned relaxation responses to joint pain, reducing muscle tension and allowing her to conquer tendonitis. Discussions include selected orchestral and solo excerpts that put excess tension on specific joints and tendons.

5 pm
Milano Foyer

Lifetime Achievement Award/National Service Award and 40th Anniversary Reception

All members are welcome to meet and greet; a cash bar will be available.

5:45 pm
Milano 5–6

Lifetime Achievement and National Service Awards Reception and Gala Dinner

Bonita Boyd, Betty Bang Mather, and Nancy Toff are honored.

7 pm
Octavius Lobby

Pre-Gala Lobby Concert

Featuring the Los Angeles Flute Orchestra conducted by Ellen Burr.

8 pm
Augustus 5–6

Concerto Gala

This year's concerto gala is the epitome of the 40th-anniversary theme, featuring NFA founders, presidents, program chairs, Lifetime Achievement Award winners, mentors, orchestral players, professors, and soloists playing music ranging from Vivaldi to Mozart to world premieres! Concerto soloists include Walfrid Kujala, Linda Toote, Amy Porter, Peter-Lukas Graf, Aldo Baerten, and Alexa Still. Conducted by Ransom Wilson.

10:30 pm
Milano 1–2

Third Annual Traditional Irish Session: Version 2.0 with Andra Bohnet and Friends

Bring your instruments and share some tunes! Andra Bohnet will lead a traditional Irish session. Players of any ability and experience level can participate. *Slainté!*

10:30 pm
Octavius 8

Saturday Late Nite: Jazz with Holly Hofmann

This jazz quartet concert features Holly Hofmann and an all-star trio playing blues, bebop, and Brazilian jazz from the Great American Songbook.

10:30 pm
Augustus 1

Saturday Late Nite: 21st-Century Guide to the Flute and Guitar

From Argentinian tangos to Bulgarian dances, Baroque sonatas to cutting-edge commissions, the Agnew-McAllister Duo, featuring flutist Aisling Agnew, demonstrates the huge popularity of flute and guitar music worldwide.

Sunday, August 12

8 am–4 pm
Milano
Registration
Desk

Registration

8 am
Roman 2

The Petite Player: Position Adjustments for Small Hands—Plus 40 Tips on How to Prevent Injury and Play Better

Molly York shares her struggles and suggestions as a flutist of small stature.

8 am
Octavius 2

The 40-Minute Practice Hour

You don't need to play to practice! Lea Pearson introduces strategies for imaginary practicing and warm-ups to improve body use, musicianship, and technique in limited practice time.

8:30 am
Florentine 3–4

Upper Body Strength Training for Flutists

Jennifer Rhyne will outline a fitness program tailored to address muscle imbalances caused by the asymmetrical posture required for playing the flute.

8:30 am
Pisa-Palermo

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

Panelists will discuss the history of their flute choirs and how they keep them going. Tips range from how to start a choir to using the flute choir as a teaching tool. Panelists include Christine Beard, Adah Jones, Janice Spooner, Pam Youngblood, and Dolores August, moderator.

8:30 am
Augustus 4

Bartók's Folk Music Research

Julia Tunstall demonstrates how Béla Bartók and Zoltán Kodály researched and recorded the original folk dances and songs used in the *Suite Paysanne Hongroise*.

9 am
 Octavius 22

Flute and Friends
 “Flute and Friends” features the flute in combination with a variety of instruments—the pairings range from standard to quite unusual! Flutists include Katherine Fink, Christopher Chaffee, Sarah Miles, Diane Boyd-Schultz, and Ginny Atherton and Frank Martinez of Bearaven.

9 am
 Augustus 1

Introduction to Beatbox Flute with Greg Pattillo
 This class with Greg Pattillo is a step-by-step introduction to beatboxing on your flute focusing on three basic sounds every beatboxing flutist needs. Bring your flute!

9 am
 Roman 2 and 4

Masterclass Circle: Piccolo
 Advice from the pros! Check out one of the exciting new events of the 2012 convention: “Masterclass Circles” will feature some of the world’s greatest teachers of piccolo and allow attendees to drop in for individual advice and mini-coachings. Everyone is encouraged to bring piccolos and questions, visit up to five stations, and receive feedback from these fabulous experts in a casual environment. The pros include Cindy Ellis, Nicole Esposito, Carl Hall, Sarah Jackson, and Horacio Massone.

9 am
 Octavius 8

Two Worlds: Ethnic Flute Solos for Western Flute and the World Flutes that Inspired Them
 A recital of western flute solos that have been written either in the style of world music or to emulate a world flute. Each solo will be preceded by a short description and solo on the world flute that inspired it.

9:30 am
 Florentine 1–2

The Art of the Traverso
 This concert opens with Traverso Colore performing original and transcribed works for large Baroque flute ensemble by members of the greatest generation of Baroque composers: Boismortier, Handel, and Vivaldi. Featuring Eva Amsler, Jessica Dunnavant, Carlos Feller, Ellen Johnson, Karen Large, and Sarah Jane Young. The showcase of Baroque flute playing concludes with Magda Schwerzmann performing works by Nardini, Telemann, and Boismortier.

9:30 am
 Augustus 5–6

Bach to Baccarat
 International flutists Gergely Ittzés and

Jasmine Choi present a varied program that stretches from Bach to Paganini to Clarke to Ittzés!

9:30 am
 Octavius 16

Phrasing 1.0: Architecture, Artistry, and the Breath
 George Pope discusses using Moyse’s *24 Petites Etudes Mélodiques* as the starting point for understanding the structure of music and developing skills for controlling the elements of performance that allow each of us to bring our music to life. Presentation will include ideas about phrasing and how to use the breath. Volunteers from the audience will play, so bring your flute!

10 am–4 pm
 Forum
 Exhibit Hall

Visit the Exhibits

10 am
 Pompeian

Professional Flute Choir Concert
 Featuring the *two* winners of the Flute Choir Composition Competition, Alberto Guidobaldi’s *Tarantella for 12 Flutes* and David Gunn’s *The Fifth Universal Principle of Alignment*. Clyde Mitchell conducts, with flutists Janelle R.A. Barrera, Laura Benning, Renee Bhatia, Lisa Book, Judy Diez d’Aux, Adrienne Geffen, Dawn Grapes, Laura Gustavsen, Cassy Hewett, Rose Johnson, Cheryl Lamb, Brian Logan, Dorli McWayne, Whitney Farris O’Neal, Kristin Osaki, Dan Parasky, Debra Schild, Lucy Snell, Christen Stephens, Darrin Thaves, Lenora Warkentin, Kelly Via, and Penny Zent. Pamela Youngblood, Professional Flute Choir Competition coordinator, and Paige Dashner Long, Flute Choir Composition Competition coordinator.

10 am
 Pisa-Palermo

Mining for Gems! 40 Years of Flute Clubs and Societies
 How to find and keep volunteers for your organization. Raise them up, don’t use them up! This panel discussion will include practical flute society tips from Jessica Dunnavant, Ellen Johnson, Karen Kontos, and Lynne Stukart. Moderated by Dolores August.

10 am
 Octavius 2

NFA Pedagogy Anthology LIVE! Two of the 40 Gems
 The NFA Pedagogy Committee is pleased to present Bonnie Boyd and Trudy Kane,

| | | | |
|----------------------------|---|--------------------------|--|
| | two of the 40 authors whose words of wisdom are included in the newly published <i>Pedagogy Anthology, Volume 2!</i> | | |
| 10:30 am Florentine 3–4 | Ten Rubies and Pearls of Wisdom: Vibrant Activities to Boost Confident Performing Don't just stand there, <i>do</i> something! This workshop is all about achieving self-assurance, focus, and control on stage. Join Helen Spielman, performance anxiety coach, for this fun, active class. | 11 am Octavius 22 | Gems from the NFA Anthology of American Flute Music Hear outstanding American compositions of the 20th century in this performance of works selected from the <i>NFA 20th Anniversary Anthology of American Flute Music</i> . Performers include Christopher Krueger, Wendy Rolfe, Shelley Collins, Candice Behrmann, Erin McKibben, Lindsay Carr Bartlett, Elise Schauer, and Cynthia Ellis. |
| 10:30 am Augustus 4 | Showcase #4: Kaleidoscope UK-based ensemble rarescale (Carla Rees and Michael Oliva) presents new works for flute/alto flute and electronics; Argentinian piccoloist Horacio Massone performs works of Ginastera, Silva, and Lovreglio; and Catherine Ransom-Karoly plays C.P.E. Bach, Gaubert, and Burton. | 11:30 am Pisa-Palermo | O Fortuna “O Fortuna” celebrates the wealth of music accessible to flutists and piccolists. Nicole Esposito and Rogerio Wolf present a wide variety of repertoire from composers Gaubert, Mower, Cervo, and Dvorák. The program concludes with Adrienne Greenbaum's celebration of the gambling spirit with commissions, klezmer, improvisations, and an on-the-spot audience encore. |
| 10:30 am Roman 2 | Masterclass with Ransom Wilson Winners of the 2012 Masterclass Performers Competition play French repertoire for Ransom Wilson; flutists are Allison Emerick, Bethany Padgett, and HyeJin Park. Martha Cuncell-Vargas, Masterclass Performers Competition coordinator. | 11:30 am Pompeian | Collegiate Flute Choir Concert John Bailey conducts; flutists are Teresa Sandragorsian, Aleksandra Tremblay, Clara Manino, Danielle Stevens, Audrey Sulit, Katie Bakker (Dimick), Sean Adamiak, Charles Page, Sarah Jackson, Sarrong McIff, Margaret Gregory, Melissa Gaughan, Rayna Goldsmith, Jennifer Zarek, Amanda Truong, Jana Havens, Clarice Miller, Kendra Kanavsky, Catie (Sarah) White, Jeremy Jimenez, Deann Duncan, Delara Hashemi, Amanda Sullivan, Sarah Cathryn Wolf, and Adam Wisniewski. Dorli McWayne and Tabatha Easley, Collegiate Flute Choir Competition coordinators. |
| 11 am Octavius 8 | American Classical Music Hall of Fame Presents: FLUTE! A showcase of works by composers in the American Classical Music Hall of Fame features flutists Amy Porter, Nina Perlove, Joan Sparks, Kathy Karr, Heather Verbeck, Leone Buyse, Catherine Ramirez, and Beth Chandler-Cahill. | | |
| 11 am Octavius 16 | Centered in Song: Schubert/Böhm and Āmirov Francesca Arnone explores two highly contrasting flute and piano works centered in song: Schubert/Böhm's <i>Six Songs</i> and Āmirov's <i>Six Pieces</i> . | 12 pm Augustus 5–6 | Young Artist Competition: Final Round Virginia Broffitt, Young Artist Competition coordinator. |
| 11 am Augustus 1 | Extreme Makeover: Flute Edition, with Jill Felber An invigorating workout for all levels incorporating exercises to develop resonance, projection, and focus with dramatically improved facility and flexibility. Led by Jill Felber. Bring your flute! | 12 pm Florentine 1–2 | The Flutist of Sanssouci: Frederick “the Great” as Composer and Performer Mary Oleskiewicz presents this lecture-recital, which includes performances and commentary on several flute sonatas by the virtuoso flutist, King Frederick “the Great” (1712–1786), King of Prussia and pupil of Quantz. |

12 pm
Roman 4

Interactive Guide to Flute Repair and Maintenance
 Flute repair experts give tips on things you can do to keep your instruments in good playing condition.

12:30 pm
Forum Lobby

Flute Choir Lobby Concert
 Featuring the Central Arizona Flute Ensemble and the Pacific Flute Ensemble.

12:30 pm
Octavius 2

Alternate and Sensitive Fingerings
 Alternate fingerings improve technique, intonation, and musical sensitivity. Ervin Monroe discusses and illustrates flute structure, harmonics, and how to use alternate fingerings. Bring your flute!

12:30 pm
Octavius 22

Generations of Excellence: The Recital
 Highlighting the legacy of excellence, we feature Peter-Lukas Graf, Aldo Baerten, Peter Verhoyen, and Anke Lauwers (2010 Piccolo Artist winner) as teachers, students, and grandstudent performing a dazzling array of works for flute and piccolo.

12:30 pm
Octavius 16

NFA Pedagogy Anthology LIVE! Two of the 40 Gems
 The NFA Pedagogy Committee is pleased to present Jim Walker and Leonard Garrison, two of the 40 authors whose words of wisdom are included in the newly published *Pedagogy Anthology, Volume 2*.

1 pm
Octavius 8

Jazz Soloist Competition Winners Recital
 Jazz Soloist Competition Coordinator Bryan Kennard. The recital features winners Bill McBirnie and Kenny Stahl.

1 pm
Florentine 3–4

Practical Tips and Tricks Workshop on Clarke Repertoire
 A practical workshop on key excerpts from Clarke's repertoire with tips from Ian on how to approach his music and unlock the learning process. Bring your flute!

1:30 pm
Pisa-Palermo

Made in America
 "Made in America" features recent American compositions for piccolo, flute, and alto flute. Performers include Carl Hall, Cristina Ballatori, Susan Greenberg, and Cindy Ann Broz.

1:30 pm
Augustus 1

What To Do After College: So Many Choices!
 Join Jan Boland, Michael Emmerson, Karen Garrison, Amara Guitry, Rebecca Johnson, Kana Marakoshi, Angela Joy McCuiston, Kathy Melago, Nicole Molumby, Stephanie Pedretti, Chris Potter, Nicole Riner, and Ruth Ann Ritchie to discuss insightful ways to move your career forward after college graduation, including jobs in artist management, academia, and service in military bands as well as considerations for marketing of performance ensembles and seeking study-abroad opportunities. This post-collegiate panel is moderated by Lisa Garner Santa.

1:30 pm
Augustus 4

Flute Ensembles: The Next Generation
 Ready to challenge your perception of what a flute trio can achieve, Tempest, from England, brings an enterprising program from across the pond. Then, Flutronix presents "Plugged-IN: a Definitive Exploration of Electro-Acoustic Music" to expose flutists to the vibrant and diverse repertoire celebrated and developed by the duo.

1:45 pm
Roman 2

A Tribute to Bonita Boyd, 2012 Lifetime Achievement Award Recipient
 Join us in this celebration of Bonita Boyd's remarkable career as a performer, mentor, and beloved friend to generations of flutists. The creators of this concert collaborated to showcase the many ways Boyd inspired each of them, not only in her own artistry and signature repertoire but also in the meaningful ways that she encouraged her students to find their individual voices. The program features the contributions of flutists from diverse professional backgrounds and eras, including Mindy Kaufman, Emily Skala, Aaron Goldman, Alyce Johnson, Donna Shin, Maria Harding, Joanna Bassett, Jeffrey Barker, Gina Sebastian, Kasumi Leonard, Mihoko Watanabe, Jennifer Parker, Valerie Watts, Cynthia Folio, Daria Binkowski, Amy Hamilton, Jen Brown, and Hilary Abigana and The Fourth Wall Ensemble.

2 pm
Pompeian

High School Flute Choir Concert
 Eva Amsler conducts flutists Oria Alexander, Gabriela Nisly, Isaac Alter,

Zachary Arend, Bryan Baker, Haelin Cho, Emily Duncan, Ashley Fleming, Ann Green, Mimi Harding, Tasiaeafe Hiner, Erin Keppner, Katja Kochvar, Rachel Li, Cindy Lin, Laurella Lutz, Sarah Meidel, Sarah Mitchener, Lucy Schermer, Gabrielle Squillante, Katie Buchbinder, Charlotte Zee, Becky Zhang, Belle Hutchins, Charlie Jacobs, K'Deindra Morrison, and Charlotte Zee. Ronda Benson Ford, National High School Flute Choir coordinator.

2 pm
Octavius 16

Improvisation: A Fascinating Approach to Extended Techniques, with Matthias Ziegler

Contemporary music often asks for sonic areas we have never really experienced before. Matthias Ziegler will assist flutists in integrating new sounds into their own musical vocabulary through simple improvisational concepts in this engaging workshop.

2 pm
Octavius 2

Scale Mirrors: Whole Tone, Octatonic, Hexatonic, and Chromatic Scales Made Easy!

As many staples of the flute repertoire drift from a tonal center, mastery of symmetrical scales is not only important but also fun! Bring your flute and join Molly York as we explore these scales.

2 pm
Octavius 22

Piccolo All Stars: Top 40!

An all-piccolo chamber music recital features Regina Helcher-Yost, Deborah Baron, Carl Hall, and Sarah Jackson, with music by Jan Bach, Dehnhard, Schocker (world premiere!), Benshoof, and Waterhouse.

3 pm
Forum
Exhibit Hall

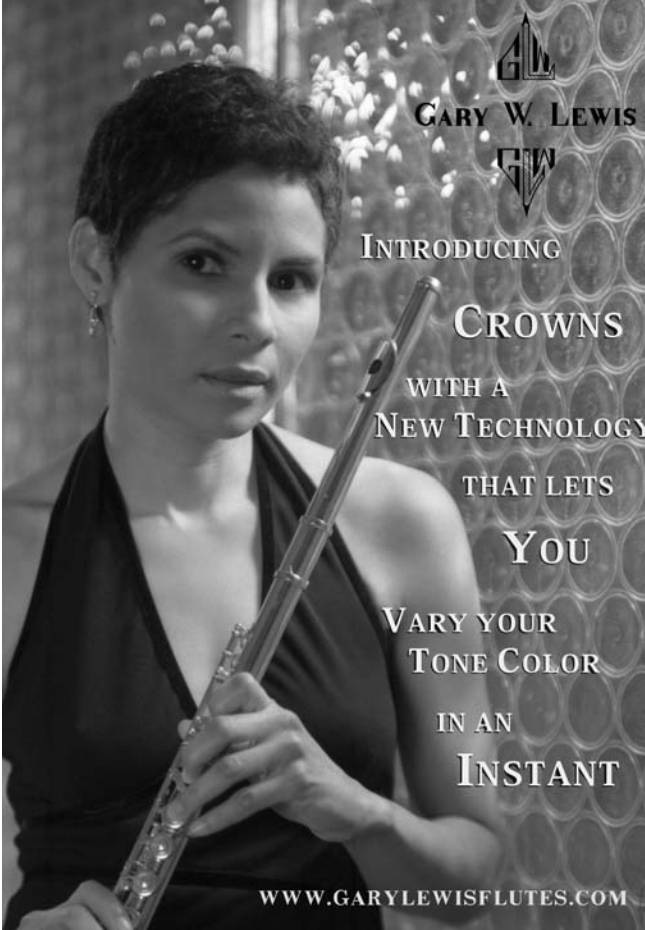
Visit the Exhibits

Be sure to take advantage of this free hour to visit the Forum Exhibit Hall!

4 pm
Augustus

"All the Things You Are": Gala Finale and Closing Ceremonies

Sadly, all good things—even NFA conventions—must come to an end! But our 40th anniversary festivities conclude with a celebration of all things NFA—you don't want to miss the spectacular Las Vegas-style grand finale, "All the Things You Are." The convention closes with the NFA's traditional performance by all convention attendees of Bach's Air.



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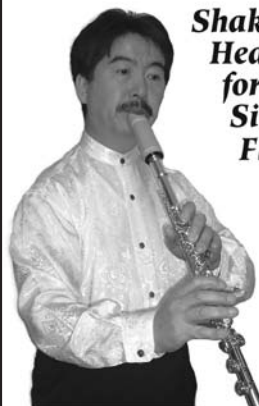
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Across the Miles

News about flute club and flute choir activities throughout the United States



Amy Porter

Southeast Michigan Flute Association held its benefit concert and auction with the Motor City's own jazz flutist, Alexander Zonjic, in October 2011. The association's 2012 events included a concert and workshop given by In Sterio in February; William Bennett in recital and masterclass in March; and, in April, SEMFA's 10th Annual Flute Festival featuring Trudy Kane as guest artist. Competitions included the SEMFA High School Young Artist Competition, the Erv Monroe Young Artist Competition, and SEMFA's 10th Anniversary Flute Ensemble Composition Competition. The SEMFA Flute Choir performed concerts in Dexter, Ann Arbor, and Livonia, Michigan, under the direction of Jacqueline Wright and Kelsi Gautz. SEMFA was founded in 2002 by Amy Porter, professor at the University of Michigan School of Music, Theater, and Dance.

Flutissimo! Flute Choir (Texas) finished its Christmas season with the creation of a fundraiser cookbook, *Flute Salad*, featuring recipes from the group's members. The choir thanks members Keri Holzschuh and Tina Slayton for the organization and printing of the books. Flutissimo! presented a spring 2012 series, "Planes, Trains, and Automobiles" at multiple dates and locations. Music included a Texas premiere of "Contraptions" by Zach Sheets and a world premiere of "The Flying Scotsman" by Scottish composer Alex Abbott. *The Flying Scotsman* was considered the fastest train in Scotland in the early 20th century and ran between Edinburgh and London. Abbott states in his notes that "the train" needs to make its run in "less than 3-1/2 minutes!" Other pieces include Franz's "Fun of Flying," Louke's "Oh, the Places We'll See," Clarke's "Walk Like This," and others. The 2011-2012 season will conclude with a performance for the MasterWorks Series sponsored by the Northeast Tarrant Arts Council June 21 at the Hurst (Texas) Public Library.



Jean Ferrandis

The Central Ohio Flute Association hosted its 29th annual convention April 14, 2012. The goal was to celebrate the music and instruments of the flute family with everything from ensemble playing to solo competitions and student recitals, filling the

day with excitement for music and the flute. Students and professionals from all over the region attended the event, which included an exhibition room with more than 12 exhibitors of flute-related products. A flute ensemble showcase presented flute ensembles from Ohio and beyond. The guest artist for the 2012 convention was Jean Ferrandis, who also led a masterclass that included the previous year's winners of the festival's four competition divisions. (Previous guests artists have included Marina Piccinini, Robert Dick, Alexa Still, and Jim Walker.) The festival included four solo division competitions. Visit cofa.osu.edu or contact Katherine Borst Jones at jones.6@osu.edu.

The Nashville Flute Choir, under the direction of Karen Mitchell, had several new members join the ensemble through audition in 2011. The group had a busy holiday season in November and December 2011. The choir performed five public and private concerts across Nashville. Concert repertoire included selections from the choir's 2010 CD *In the Spirit of Christmas*, which is available for purchase through CD Baby and iTunes. Visit nashvilleflutechoir.com.



Kimberlee Goodman

The Greater Cleveland Flute Society opened 2012 with a second members-only recital and a pedagogy roundtable in January. In February, the group hosted its student flute festival, featuring Kimberlee Goodman as guest artist/clinician. In March, Shelley Binder was featured in a recital and masterclass; also featured in the concert event were Fay Adams on piano and Mary Ann Archer on flute. The program year concluded in April with the Cleveland Composers Connection Concert. This year's concert featured nine compositions—one for solo flute, four for flute and piano, and four for ensemble.



Judith Mendenhall

The Long Island Flute Club is proud to announce the finalists and winners in this year's high school and college competitions. In the college undergraduate division, the Samuel Baron Memorial First Prize was awarded to Samantha Clarke, a sophomore at Long Island University C.W. Post College. In the high school division, the Harold Bennett Memorial First Prize was

SPOTLIGHT

Las Vegas Flute Club

Welcome to fabulous Las Vegas, flutists! It is truly an exciting time for us here. The Las Vegas Flute Club is proud to be a part of the vibrant cultural life in southern Nevada, and we strive to enhance a busy local calendar with events that serve our diverse population of flutists.

Our organization was founded in 1987 by a group of teachers who wished to foster a flute community in Las Vegas. The LVFC Flute Choir was formed soon thereafter, and it fell to the current president of the club to lead the ensemble. The size of the ensemble has fluctuated over the years. However, since the establishment of our new LVFC Flute Ensemble in 2010 through the University of Nevada, Las Vegas, we have seen rapid growth. The amount of interest shown in two short years inspired us to set up monthly flute ensemble reading sessions. These informal gatherings are a playing outlet for flutists who are unable to commit to the rehearsals and performances of the Flute Ensemble.

In addition to maintaining a thriving Flute Ensemble, one of our goals as a club is to host events that appeal to a wide variety of flutists. Each year we bring in a guest artist as part of our annual Flute Day. For that event this March, we hosted Jean Ferrandis in a masterclass and recital. For our young flutists, we offer masterclasses throughout the year taught by local professionals to help students prepare for school district auditions. For flutists of all ages, we present several recitals every year featuring our LVFC Flute Ensemble, flute teachers, and flute students, and a summer recital at which all members are invited to perform.

In outreach to our local community, one of our most recent developments is the creation of the LVFC Scholarship Program. With this, we aim to provide quality private flute instruction to those who may not otherwise have access to it. For the trial run of this program, we asked band directors at selected schools to choose a dedicated flute student who has not had the opportunity to study privately due to financial hardship. Each of our board members has volunteered to partner with a scholarship student for six weeks of free lessons. We are all very excited about this program, and we sincerely hope to see it grow in future years.

Finally, we enthusiastically await the arrival of the 40th Annual NFA Convention. We are thrilled to present two concerts; one will feature the LVFC Flute Ensemble and the second will feature local flutists performing works by Las Vegas composers. We are eager to share our Las Vegas flute community with all of you, and we hope that you will join us for these performances!

Visit lasvegasfluteclub.com, become a fan on Facebook, or contact us at flutes@lasvegasfluteclub.com. We look forward to seeing all of you in August!

—Clare Birmingham and Emma Pease-Byron

Spotlight profiles active flute clubs and choirs. Articles are assigned in advance, but we welcome queries from active organizations for consideration. Contact Dolores August for information.

ACROSS THE MILES

awarded to Leah Stevens; second prize went to Abigail Senghese-Maier; third prize went to Brianna Munch; and fourth prize was given to Sudheer Nuggehalli. Four finalists were Isabel Hanson, Becca Schaarschmidt, Michele Elena Zarco, and Alexandra Leonardo. All winners and finalists performed in concert on Sunday, March 11, at the Half Hollow Hills Community Library; the concert was followed by the presentation of awards and a reception. Congratulations to all! On Sunday, May 6, the Long Island Flute Club ended its season with a recital by Judith Mendenhall in the Red Ballroom at Old Westbury Gardens.



Wissam Boustany

The Raleigh Area Flute Association hosted Lebanese flutist Wissam Boustany and Polish pianist Aleks Szram in a March 18 concert. Boustany also presented masterclasses at the University of North Carolina at Chapel Hill earlier that weekend. Fall 2012 events include a September pedagogy session led by RAFA's professional flutists and teachers and the Flute Fair on November 10 with Greg Pattillo and Project Trio. Visit RaleighFlutes.org.

Boston's Willow Flute Ensemble will present a concert featuring newly arranged motets by Monteverdi, Bach, and Gesualdo at Harvard University Memorial Church May 5, 2012. This concert continues Willow's year of bringing new music for flute ensemble to varied audiences. Last February, Willow performed new world music for flute ensemble at Club Passim and schools in Cambridge. WFE has also collaborated with non-flute guest artists (percussion and string bass). Visit WillowFluteEnsemble.com.

Quad City Flutes Unlimited presented its spring concert, "Historical Harmonies," May 4 at Asbury United Methodist Church, Bettendorf, Iowa. The 21-member flute choir took the audience chronologically through American history with *The Mayflower Suite* by McMichael, *Woodbridge Suite* by Morse, *Civil War Suite* by Wood, and *Western Suite* by Caliendo. The program also featured two movements from McMichael's flute quartet *Legends of the Greenwood*. Mary Kae Waytenick was director and Janet Stodd was artistic director for the program.

In 2012, the Kansas City Flute Choir obtained its 501(c) (3) status. The intergenerational flute choir, under the direction of Emily Smith, has been in existence since 2005. The flute choir performed several concerts in the past year including at two new venues: the Thimble Thursdays concert series at Garment District Park in downtown Kansas City and a holiday concert for the luminary walk at one of Kansas City's premier tourist attractions, Powell Gardens. In the coming year, the newly nonprofit KC Flute Choir



Kansas City Flute Choir

hopes to expand its numbers and community outreach with performances throughout the Kansas City metro area. Visit kcflutechoir.org.

The Capital Area Flute Club (CAFC) from the surrounding Albany, New York, area has been active in the 2011–2012 season. The club has experienced a growth in membership following increased advertising and a detailed article in a local newspaper. In December, members of the flute group performed holiday music at the First Presbyterian Church in Hudson, New York. In March, CAFC members performed at a local senior center and again in April at the Grafton Senior Center. Musical selections included “The George M. Cohen Medley,” “You Made Me Love You,” and “Colonel Bogey March.” The CAFC season concluded with a May concert featuring flute choir music and small ensemble performances, including a piccolo duet. Visit capitalflute@hotmail.com.



Mary Karen Clardy

The Arizona Flute Society kicked off its membership year with Flute Camp June 13–16 at Chaparral Christian Church. Special guest artist Mary Karen Clardy taught and performed. Students were arranged into ensembles and gave a concert at camp’s closing, among other activities. The AFS flute choir, Alla Breve, will perform at the Las Vegas convention. Featured

will be Kelly Via playing piccolo on his own piccolo concerto. “Autumn Affair” will be held September 23. This annual fundraiser features a guest artist, silent auction, and hors d’oeuvres and desserts. Proceeds go to a scholarship fund.

Send information about flute club activities, and high-resolution images if available, to Dolores August, Flute Clubs Coordinator, solored_august@yahoo.com.



Germany
mancke.com

United States Representatives:

J.L.Smith & Co
flutesmith.com

Your Flute Works
yourfluteworks.com

Carolyn Nussbaum
Music Company
flute4u.com



Karen E. Wolfgang-Swanson in 1977.

A Lifelong Birthday Present

The piece commissioned for this amateur flutist's 21st birthday gave her something she hadn't anticipated: lessons about herself and about her love of playing flute—not to mention the composer's work itself, which she has made her mission to share with fellow flutists.

by Karen E. Wolfgang-Swanson

As I was approaching my 21st birthday, my parents decided that they wanted to give me something truly special. They thought about all the things that I enjoyed and came to the realization that what gave me the most profound pleasure was music. As an amateur flutist, I probably spent more time than anything outside my school work playing the flute, and when I wasn't playing I was listening to music either at home or in the concert hall.

Two of my parents' dearest friends were the composer George Rochberg and his wife, Gene. At the time, George was a professor at the University of Pennsylvania, where my father was also a professor.

What if their friend could compose a piece for flute just for their daughter? What could be more special than that? They discussed the possibility with George, who gladly agreed to the commission, and thus began the process of what was to culminate in *Between Two Worlds (Ukiyo-e III): Five Images for Flute and Piano*, the third piece in George Rochberg's Ukiyo-e series.

This was planned to be a surprise, all discussed and arranged without my knowledge, and what a surprise it was when I was told on my birthday that George Rochberg was composing a piece for me!

Thank You, But...

Yes, I was very pleased. But looking back now, 30 years later, I realize that at the time, I did not appreciate—was probably not capable of appreciating—how truly special it was to have a piece composed specifically for me, nor was I able to conceive of how dear to me the piece eventually would become.

When presented with the score about a year after my birthday, I was intimidated by all the black I saw, wondering whether I had, or would ever have, the technique to play the piece. And as someone who had some familiarity with Rochberg's music but who was, at the time, steeped in the glories of 19th-century Romantic music, I was wary of whether I would understand it, musically, and—most scary of all—whether I would...like it.

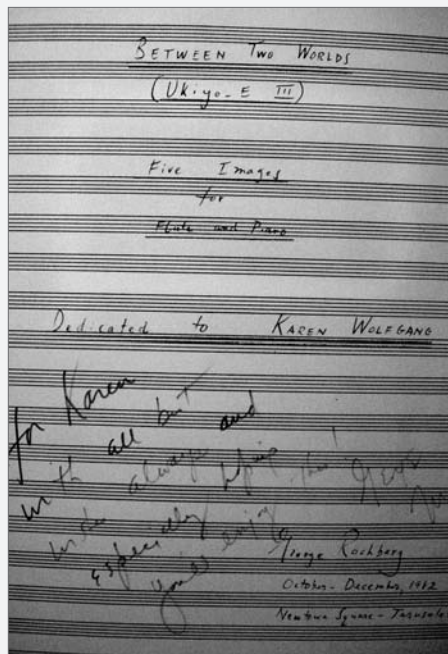
I was too fearful on all those fronts to try to learn it. And, as with so many amateur musicians, I had packed up my flute, my precious and treasured Haynes flute, when the demands of life took hold. I didn't think I would have the time to practice while I was in law school, so I didn't even try to maintain my playing, resigned to having lost, even before it had begun, the proverbial battle between work and pleasure.

In August 1983, Sue Ann Kahn was scheduled to give the world premiere of the piece at the NFA convention with pianist Vladimir Sokoloff. I had spent the summer in London studying law and had then spent a few days sightseeing in Paris, having planned to be back in time to see the premiere at the convention, which was conveniently in Philadelphia, my home town.

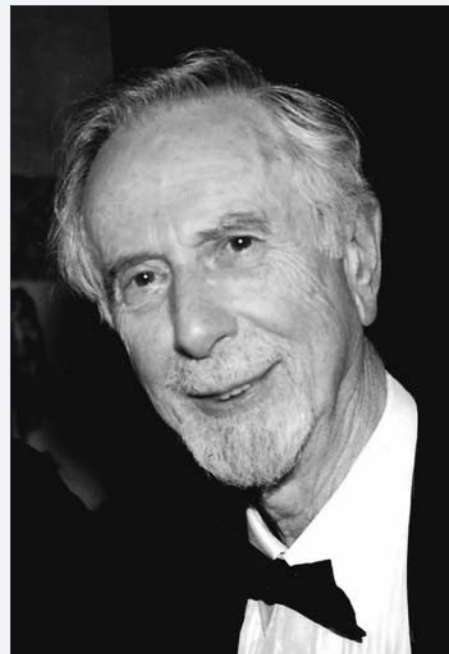
However, not a seasoned traveler, I did not realize that to preserve my seat I had to "reconfirm" my flight back to New York, where I was then living, and, as a result, I lost my seat on the plane. My travel agent was unable to find a seat on a flight leaving within the next few days, so I would miss the world premiere of the piece written just for me!



Family friends: Gene and George Rochberg.



The handwritten score for *Between Two Worlds* by George Rochberg, dedicated to Karen Wolfgang, age 21.



The agent said that I should stay near the phone in case something opened up. In a world without cell phones, this meant waiting in the hotel room. Stuck in a hotel room in an airport hotel outside Paris, being able neither to see the wonders of Paris nor to go home to a once-in-a-lifetime event, was the closest to being in prison that I had (and have) ever come.

Several days went by, and I finally received a call from the agent that a seat had opened up. However, he regretted to say, the flight was to Philadelphia, not New York.

What incredible luck! The flight would land on the day of the premiere and, if on time, with just enough time for me to make it to the convention from the airport before the concert began. Luck stayed with me, and the flight was on time. I raced from the airport directly to the convention, ran to the concert hall, luggage in tow, and made it—breathless, but in time!

I wanted to understand and love the piece—I really did. However, not only did the piece sound beyond my technical capability, but what I heard was foreign to my still-young and traditionally trained ears, and it wasn't until the excitement of the adventure abated that I realized that I didn't really know what to make of the piece.

Life Whizzed By

With my flute packed away and my skills disappearing into the ether, I succumbed to the demands of law school, then practicing law, then raising two children, and the flute and the piece receded to a state of dormancy for 20 years as life whizzed by.

When my children started to take music lessons, a yearning began to grow inside me for the lost pleasures I had had when I was young and so involved with music. I started questioning. Why had I given up something that was such an intrinsic part of my life? *How* could I have given it up?

I learned about an amateur adult flute choir at Hoff-Barthelson Music School in Scarsdale, where my children were taking lessons, and I gingerly approached, asking if a person

who had literally not touched the flute in the past 20 years would be permitted to join the choir. A hearty and very welcoming “yes” from Elly Ball, the director of the choir, and there I was, standing in a room with other adult flutists, all with children and other careers, playing music for the first time in two decades, for the sake of the pleasure it gave. I was quite intimidated at first, but I gradually became more comfortable and began to look forward to the hour each week when we would get together to play.

The yearning developed strength, and the feelings of a fundamental, elemental need that playing the flute had satisfied in my former life began to stir and regain life. I wanted more than playing just one hour a week. I asked if I could take flute lessons. Another very welcoming “yes.”

Several years went by during which I increased the frequency of lessons to once a week, improved my playing, joined a chamber music group coached by flutist Joseph Piscitelli, added a music theory class with Edmund Niemann, an instructor who is a champion of contemporary music...and George Rochberg's name started to come up.

Hauntings from the Past

I began to be haunted by my piece—I had never played through the whole piece, let alone truly learned it. I brought it to my lesson one day, and Elly was ecstatic about the fact that a piece of music had been written just for me. It was “my” piece in a way that it was no one else's, she impressed upon me. Her enthusiasm became infectious, and I decided to try to learn it.

After I started to work on it, I realized that I had a special opportunity to learn about the piece from the composer himself! I called George and left a message that I was starting to study the piece intensively and that once I learned it well enough to have an informed and intelligent conversation about it, I would like to meet with him. He called right back and left a message that he would love to sit down with me and go over it.

The more I worked on the piece, the more I appreciated it and the more I began to like, and then love, what I only then started to think of as “my piece” rather than just the piece that had been composed for my birthday.

I was getting to the point of feeling that I could have a meaningful discussion of the piece with George. Then tragedy struck. Rochberg fell ill, declined very rapidly, and passed away. I mourned the loss of a dear friend, and I then mourned the loss of the chance to learn about my piece from the composer. I did not erase his message from my answering machine for a very long time. I listened to it numerous times, and I finally recorded it onto a cassette, which I still have and keep with the score he gave me.

I was upset and discouraged, and I lay the piece aside, too dispirited to continue learning it.

Several more years went by, and George’s wife began to publish his unpublished memoirs, letters, and manuscripts. In his memoir, published under the title *Five Lines, Four Spaces*, there is a chapter devoted to the Ukiyo-e series in which he discusses my piece. I thought again about my piece. I *must* go back to it. I *must* learn it.

With renewed commitment, I decided to learn it inside and out and then perform it. I couldn’t speak with the composer, but I decided to try the next best thing and seek out Sue Ann Kahn, who had worked with him in preparation for the premiere at the convention 25 years previously and who might be able to share with me what she had learned from him. She teaches at Mannes, and I live just half an hour away, so the stars were aligned. She very graciously met with me and went over the piece with me, consulting the notes that she had taken during her sessions with Rochberg, and I came away with a vicarious feeling of having worked with him, or at least with a feeling of having had a glimpse into his feelings about the piece.

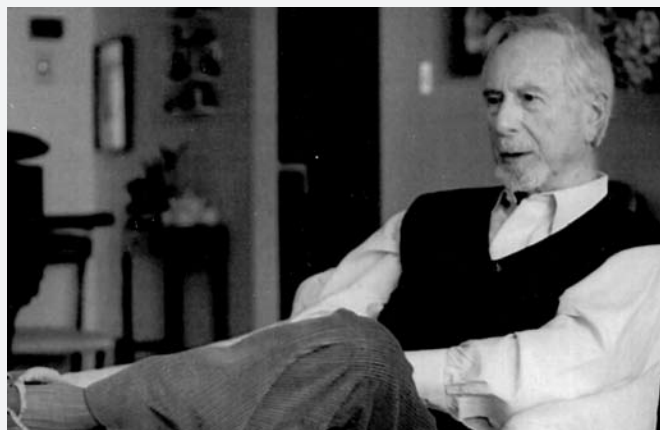
I pored over the piece. I spent a whole year working on it, studying it, thinking about it, talking about it, practicing it, working on it in lessons. And I came to love it very dearly—every note of it, every one of George’s meticulous markings. It was definitely an inspiration that my teacher, Elly, thought it a terrific piece and that my accompanist, Jonathan Ackerman, was enthusiastic about it as well, particularly as it is truly a work of chamber music with piano every bit as vital as the flute.

Elly continued to impress upon me that it is truly “my” piece, that I am the only one in the world who can say this, and that even though I missed the opportunity to learn from the composer himself, it is still my piece to learn and play and interpret as I wish, in a way that no one else can.

Thank You, At Last

After considerable work and time, I finally “got it”; I understood it; I mastered it; I loved it; it became a part of me.

How could I have waited 25 years to reach this point? I have been reflecting on this question and have come to realize that at age 21, I was just not ready to understand this piece. At that age I hadn’t had the experience, the knowledge, the breadth of exposure—not just to different types of music but to the complexities and exigencies of the world—even to be *able* to understand it, let alone love it. This sounds like a cliché. But it is so true.



George Rochberg’s writings, with a chapter on the piece, were later published.

After a year of devoted work, I finally performed the piece that had been composed for me over half a lifetime earlier. I gave the “Scarsdale premiere” at the music school. Surrounded by friends and family, particularly my mother—who, with my father (who had died 10 years previously), had come up with this wonderful idea—I found that performing it was a very emotional experience for me, one I shall treasure always. My piece was finally “my” piece in every sense of the word. I finally was able to invite it into my life, to envelope it, to share it, and to make a permanent place for it to stay with me, and in me, forever.

Although George Rochberg would never hear me play it, I gave a video of my performance to his wife. After she watched it, she said that George would have approved of my performance. That meant the world to me.

I then became a person with a mission. I wanted the whole world to experience the beauty and wonder of this piece. I overcame my inherent shyness enough to go up to performers after recitals and present them with the sheet music and tell them what a wonderful piece it was. I sent cold e-mails about it to flutists. I told flutist-friends about it.

I discovered that it was slowly developing a following. I learned that my wonderful high school flute teacher, Adeline Tomasone, had performed it. I learned that flutist Alexa Still had recorded it (and saw that George had given a nod of approval to the recording in his memoir). I learned that my childhood friend Bart Feller admired it and had even had some of his students work on it.

I have been working with Gene Rochberg on a treatise of George’s, primarily theoretical, scheduled to be published this summer. I was able to share my copyediting and proofreading skills to help prepare it for presentation to the publisher, and I helped to review the first set of proofs. Every time I take it up to do some work, I smile inside, grateful that I had the benefit of the encouragement to learn and master the piece and gratified that I finally had the courage, the determination, and the maturity to make my piece truly *my* piece.

Karen E. Wolfgang-Swanson, a former corporate lawyer, is a freelance editor in the greater New York metropolitan area and an avid amateur flutist. She takes particular pleasure in editing publications about music and has enjoyed helping to proofread the NFA convention program book for the past three conventions.

NFA News

Updates on committee activities and other news of interest from the national office



Rubies!

National Flute Association

CELEBRATING 40 YEARS
OF ARTISTRY AND VISION

August 9-12, 2012

LAS VEGAS, NEVADA
CAESARS PALACE

Join us for *Rubies! Celebrating 40 Years of Artistry and Vision*, the NFA's 40th annual convention, to be held August 9-12 in Las Vegas.

As always, a full-to-bursting exhibit hall will be featured, with convenient hours throughout the convention because you will need to make multiple visits to see it all. More than 75 companies and organizations will be on hand to offer you information and plenty of products on all things flute.

Also, be sure to check out the NFA booth for information, camaraderie, and connections—plus tons of resources! The NFA booth is conveniently located near the registration desk and will be open throughout the convention.

Featured in 2012 are *Frances Blaisdell*—the latest CD in

the Historic Recordings series—and the new volume of *The Flutist's Handbook: A Pedagogy Anthology*, with articles by leading pedagogues on topics including pedagogy, tone, technique, performance, technology, the flutist's health, and “the other flutes.”

You also can pick up plenty of other items from the pedagogy and special publications committees, including the books *Kincaidiana* and Historic Recordings CDs featuring Joseph Mariano, Robert Willoughby, and Maurice Sharp.

Also featured are T-shirts, polo shirts, and sweat shirts with the NFA logo, this year's *Rubies!* theme, and 2009's *Bright Lights Big City* theme. You'll also find hats, lanyards, and other wearable goodies.

Stop by and say hello!



Lea Pearson

The Performance Health Care Committee, chaired by Lea Pearson, will host a special table at the 40th annual NFA convention in August. The table will be staffed daily with health care professionals who can share resources to address your health questions. Ask specialists about physical therapy, hand surgery, speech and hearing, Alexander Technique, Body Mapping, ergonomics, and fitness. Stop by to visit and find out the staffing schedule. See you soon!



Lillian Burkart

In Las Vegas this summer, explore what it takes to create a flute career that fits who you are as an artist and entrepreneur. The Career and Artistic Development Committee announces the line-up for the convention workshop series: “Making It Happen!”

The committee will devote Friday and Saturday, 8 to 10 a.m., to interactive workshops for flutists just like you. This year, featured guests include Lillian

Burkart of Burkart Flutes & Piccolos and Valerie Coleman of Imani Winds. Come benefit from their guidance on how to build successful and rewarding careers that are anything but typical.

Complimenting sessions are hands-on workshops led by Deanna Little of Middle Tennessee State University and Eva Amsler of Florida State University, each with a specific focus and talented line-up of panelists. Plan to bring three of your toughest questions for the team.

The “Making It Happen!” schedule features, on Friday, guests Burkart at 8 a.m. and Little (with panelists Jessica Dunnavant, Kallie Rogers, and Lisa Schroeder) at 9 a.m., and on Saturday, guests Coleman at 8 a.m. and Amsler (with panelists Deanna Bertsche Hamm, Stephanie Jutt, and Matthias Ziegler) at 9 a.m.

See you in Vegas!

The NFA seeks a volunteer or a team of volunteers with experience in public relations to serve as the organization's Public Relations Director. Contact Beth Chandler at chand2be@jmu.edu or 540-560-1020.



Confessions of a Flutist “Beatbox Girl”

Annie Wu, the winner of the 2011 High School Soloist competition, describes her preparation and process in the months leading up to the event in Charlotte—the repertoire of which included the NFA’s first-ever work for beatbox flute.

by Annie Wu

In 2005, I was 9 years old and had just started my studies as a flutist. Even though I could barely extend my stubby arms across the flute, my dedicated mother decided to bring me to the National Flute Association’s convention in San Diego to inspire me with all the other passionate musicians. The High School Soloist Competition was my most poignant memory of that convention. I remember sitting in the back row, cranking my head over the crowd to see the amazing flutists compete. Their playing left me speechless. And even though at the time high school felt light years away, my dream of one day playing on that stage stuck in my mind.

In late 2010, when I became a high school freshman, this competition became truly tangible for the first time. Though participants are typically juniors or seniors, I thought it would be a great experience to push myself, knowing that I work best with a goal in mind. I would give it my all and see where it took me.

To Work

Immediately, I got to work. The first-round repertoire included the first and third movements of the Copland *Duo* and a choice of either the previous year’s commissioned piece or the third movement of Ferroud’s *Three Pieces*. I ran through both of these options in the hopes that one would stand out to me.

When I first read over the beautiful flourishes of the Ferroud, I became captivated by his fusion of French taste and Chinese melodies. My flute teacher, Isabelle Chapuis, happens not only to be French, but a noted proponent of the French School of flute as well. Our two cultural backgrounds combined and made the Ferroud an adventure to learn and play.

Copland’s *Duo* also quickly became one of my favorites. Both a technical and musical challenge, the Copland posed many new problems for me. I became more aware of the importance of intonation, essential in the surreal solo beginning, and the crisp articulation that spans the lively third movement. Written as a piece of chamber music, the Copland also taught me about playing with others. My pianist, Miles Graber, and I rehearsed often to create a harmonious collaboration. Following two months of hard work, I had a successful recording session and sent in the tapes.

One morning, just as I was about to run to orchestra rehearsal, I did a quick scan of my e-mail. First in the inbox was a subject that read “Congratulations from NFA!” My heart stopped as I clicked on the message, reading that I was one of the eight high school finalists who would compete in Charlotte at the 2011 Convention.

I, little freshman Annie from Pleasanton, was going to be one of the flutists competing?! My instant celebration con-

sisted of a run around the house—while screaming, of course—followed by many hugs with my mom and many, many licks from my puppy.

After the initial joy, though, a sense of unease crept into my mind. If I was going to be like those flutists that I had seen competing years before, it was going to be a hard few months!

The Real Work Begins

The second-round repertoire was a formidable challenge: the Dutilleux Sonatine, Telemann *Fantasie* in A Minor, and Greg Pattillo's *Three Beats for Beatbox Flute*! Not only were these pieces individually intricate, but put together, they created a very diverse program to master.

When I found out about the beatbox flute piece, I thought it was outrageously funny. It was such an original idea and a treat to see Greg rocking out in his rendition—but me? I'm not exactly the type you'd imagine “busting out a beat.” My friends refused to believe me when I mentioned my beatbox endeavors, though now I'm known as the beatbox girl at school!

Such a new technique required hours of individual study and analysis. Pattillo's piece involves playing the flute notes, making rhythmic sounds with the mouth and throat, and singing pitches—all at the same time! I watched hundreds of beatboxers online, teaching myself the basic sounds and rhythmic combos. Many times I would catch myself laughing: I was alone in my room, spitting, coughing, hissing, and singing at a computer screen!

Once I learned all the flute notes and percussive sounds separately, I slowly began putting them together. After carefully combining all three elements, the piece became less intimidating. Isabelle helped me tie up all the loose ends, reminding me that even though it was a free piece, I had to stick to the exact rhythms and dynamics that Pattillo wrote. As jazzy and rocking as the beatbox number seems, its basis is in strict rhythm—once I established a steady beat, *then* I could loosen it up with accents and gestures.

In preparation for the competition, I held a recital at a local church for my friends and family where I performed the whole program. When I came out to perform the *Three Beats*, I donned a baseball cap, shades, and my newfound swagger. My friends were beside themselves with laughter.

I definitely learned to be comfortable with whatever I play. Although I felt ridiculous beatboxing at first, being confident with the work behind the beats made my performances translate better for audiences. I knew everyone felt more relaxed hearing me when I was also comfortable rocking out.

I think that is the whole point of the NFA's commissioned piece every year: to see how versatile a flutist is and how far out of their comfort zone they can go. It took a few performances in front of my friends and family before I learned this, but it has stuck with me ever since.

Then came the Dutilleux and Telemann. The technical and emotional mastery the Dutilleux requires made it extremely difficult. Fortunately, Isabelle not only had the Dutilleux in her repertoire but had actually performed it for the composer when she was a student at the Paris Conservatory. She passed

on to me many of the comments that Dutilleux himself had made regarding tempos and musical freedom. There are actually several *ritardandos* not marked in the music that many flutists do, which Dutilleux absolutely did *not* want!

For practice, Isabelle presented me with a new technique—small chunks of the piece at a time with ultimate concentration. I set a distinct goal for each difficult passage and every time I made a mistake, she urged me to question why it wasn't working. Once I took this approach, it made me intellectually more aware of the precise technical problems. I became conscious of what was going wrong and the mistakes seemed to fix themselves!

For the Telemann, I had the good fortune of receiving help from the amazing flutist Robert Stallman. Robert gave me some fantastic lessons on the pure but expressive sound necessary for Baroque music. He also guided me in improvising historically appropriate ornaments. These gave the Telemann—especially the slow introduction—a free and spontaneous character.

Competition Day Approaches

When competition day drew near, the problem of endurance also came into play. Twenty minutes of music including an exhausting beatbox number at the end took so much preparation just physically. The whole program was a tour-de-force, and I knew I was an athlete training for the marathon.

It took a few weeks of preparation before I could reach the end of the program without getting winded. Every other day, I had my dad set up the camcorder, and my family would gather on the couch as I ran through the whole program without a stop—bows, cues, and outfit included. These recordings were incredibly valuable because they showed me what I was unaware of, like funny gestures or phrasings. My run-throughs were so frequent that soon even my non-musical parents were humming the Dutilleux as they did the dishes.

Having all this preparation behind me definitely made me relax for the competition. Even with some nerves, I felt a self-control that I never had before. I knew what I wanted to do and how to do it. I went in competition day feeling like a winner because I had improved myself drastically from this process, learning more about both practicing and performing. It was very fulfilling knowing that I *could* do this and that I was one of those eight finalists.

I went in with a smile, played with all my heart, and came out feeling like it represented me. This competition helped guide me to a whole new level beyond anything I had ever imagined, and after I played, I felt like I was on top of the world!

Annie Wu is a sophomore in Pleasanton, California, and is a member of the San Francisco Symphony Youth Orchestra. In addition to winning first prize in the NFA's 2011 High School Soloist Competition, Wu was awarded the prize for Best Performance of the Commissioned Piece by the NFA (Greg Pattillo's Three Beats for Beatbox Flute). A video of her performing this work can be seen on Greg Pattillo's channel on YouTube; she also posts videos on her own YouTube channel, FluteyCutie27.

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Notes from Around the World

Conventions, festivals, competitions, and other global flute activities
by Christine Erlander Beard



Competition jury members, from left, are Ana Maria Alcaraz, Dianne Winsor, Claudi Arimany, and Jaume Cortadellas.



Convention founder Vincens Prats.



Wendela van Swol and Helen Spielman



Rafael Adobos Bayog took first prize.



Niccola Mazzanti

The second Spanish Flute Convention, hosted by the *Asociación de Flautistas de España* (AFE), was held in Barcelona March 23–25 at the Superior Conservatory of Catalan Music. The event drew 1,000 people internationally—more than three times the number of the AFE's 300 members—including attendees, performers, presenters, commercial members, and students. The convention was conceived by Vincens Prats, president of AFE and solo flutist of the Orchestre de Paris, who was born in Catalonia,

near Barcelona, and had the initial vision to bring together the flutists of his country. Prats and Wendela Van Swol, vice president of AFE and professor of flute at Cordoba's *Conservatorio Superior*, organized the convention, with assistance from volunteers.

Presenters and performers from the United States included Tadeu Coelho, Nicole Esposito, Helen Spielman, Kate Steinbeck, Eva Amsler, Leonard Lopatin, James Lyman, Alan Weiss, Peter Bacchus, and Dianne Winsor. Spanish soloists included Omar Acosta, Luis Orden, Albert Mora, Joaquin Gerico, and Alvaro Octavio.

International performers included Phillippe Bernold, Aldo Baerten, Nicola Mazzanti, Rogerio Wolf, Michel Bellavance, Mattias Ziegler, Karl Heinz Schutz, and Jean Louis Beaumadier. The convention also featured workshops and performances by flute orchestras, including one from Korea.

As part of the convention, the 2012 *Asociación de Flautistas de España* National Flute Competition drew 15 flutists between the ages of 14 and 20. Candidates prepared first- and second-round programs, which included a new work for solo flute, "Giravolts," composed for this event by Spanish composer Salvador Brotons. Judges were Claudi Arimany, Dianne Winsor, Ana Maria Alcaraz, and Jaume Cortadellas.

First prize winner was 14-year-old Rafael Adobos Bayog, of Ibiza, the youngest competitor. Bayog received a Guo New Voice Flute and a 150 € gift certificate from Editoriales Brotons. Nicolás Hernández Carrión received second prize, an Emanuel silver headjoint. A special prize for the best interpretation of the new Brotons composition was awarded to 15-year-old Francisco Izquierdo González. Emanuel Arista, Omar Acosta (representing Guo Flutes), and composer Salvador Brotons personally presented the awards following the competition.

The next *Asociación de Flautistas de España* convention will take place in March 2014.

—Helen Spielman

An international flute competition "Premio Internacional Andalucía Flauta" will take place at the Conservatorio Superior de Musica "Rafael Orozco" in Córdoba, Spain, October 12–14. The competition is divided into three different age categories: up to age 14, 15–18, and 19–23 years, with monetary prizes ranging from 150 € to 1,500 €. Send an e-mail to administracion@produccioneshercules.com or visit produccioneshercules.com/andflauta/default.asp.



Eva-Nina Kozmus



Dejan Gavric



Rogerio Wolf



Zoya Vyazovskaya

The Ninth Slovenian Flute Festival was held May 19–20 in Zagorje ob Savi, Slovenia. Concerts, workshops, and master-classes were presented by guest artists Jim Walker (U.S.), William Bennett (U.K.), Carlo Jans (Luxembourg), Dejan Gavric (Serbia-Germany), Rachel Brown (U.K.), Gergely Ittész (Hungary), Rogerio Wolf (Brazil), Zoya Vyazovskaya (Russia), and the young Slovenian flutist Eva-Nina Kozmus, who premiered nine new pieces written for the festival by Slovenian composers Rok

Golob, Nenad First, Tomaz Habe, Igor Krivokapic, Robert Kamplet, Marko Mihevc, Anze Rozman, Crt Sojar Voglar, and Aldo Kumar. The International Flute Orchestra (U.S.) also performed under the baton of John Bailey. Future dates of this biennial festival are May 17–18, 2014; May 21–22, 2016; May 19–20, 2018; and May 23–24, 2020. Visit slo-flute-festival.org.



Javier Rodriguez

The First International Flute Competition “Santiago Grand Prix” was held in Santiago, Chile March 16–19. First prize was awarded to Javier Rodriguez from Venezuela; third prize went to Laura del Sol Jiménez from Colombia. (Second prize was not awarded.) Awards were

a silver Miyazawa concert flute specially engraved for the competition (first place) and a Trevor James flute (third place). Two special mentions went to Felicia Coelho from Brazil and Vicente Vacanni from Chile; each received scholarships to *Ecole Normale de Musique de Paris “Alfred Cortot.”* The 12 selected candidates were Kalliopi Bolvinou, Rubén Cáceres, Coelho, Joo Youn Chang, Jiménez, Min-Hee Lee, Sung Jun Lee, José Ignacio Orellana, Javier Rodriguez, Carlos Rojas, Vicente Vaccani, and Ya-Tin Yu. The second competition will be held in 2015. Visit <http://flutecompetition2012.cl/english.html>.

Send submissions for this department to Christine Beard at cbeard@unomaha.edu.



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ATTENTION ARTISTS & CLINICIANS:

The San Diego Flute Guild is now accepting Proposals for their 2013 Spring Flute Festival (April 2013)

The goal of this festival is to include flutists of all ages and abilities to create and instill a sense of inspiration and wellbeing to all attendees.

Go to www.sandiegofluteguild.org and click on “Events”

Passing Tones

Information about absent friends



John Taylor Thomas



John Taylor Thomas, sixth from left, with classmates at Tally-Ho Camp.

John Taylor Thomas, 89, of Penfield, New York, died February 15, 2012, at Rochester General Hospital, of a massive aortic rupture that had been diagnosed only a few weeks before. He survived two subsequent surgeries but eventually experienced multiple organ failure.

Thomas was born in 1922 in Pittsburgh, Pennsylvania, the son of Ralph Thomas, a clerk at Mellon Bank, and Rebekah Crawford Thomas. In his youth he studied piano, flute, and organ. After he graduated from Schenley High School in 1940, he faced a choice between attending Westminster Choir College as an organ major or Eastman School of Music to study flute with Joseph Mariano. He chose the latter, but organ-playing never completely disappeared from his life.

Thomas married Marian "Mimi" Parsons at Ft. McClellan June 22, 1944, shortly before he enlisted in the army and entered World War II in August of that year. As a member of the 29th Infantry Division, he was assigned to a company band. The first pieces the band played on its new instruments were from a new hit show—*Oklahoma!*—which it rehearsed in the field with smoke from the Battle of the Bulge rising in the distance.

Thomas didn't see combat. "I never had to fire a shot," he said. "Only had the safety off my rifle once."

While stationed near Bremen, Thomas took flute lessons with Eduard Wissmann, a flutist, composer, and student of Karg-Elert.

Thomas received Bachelor's and Master's degrees from Eastman, where he was awarded the Performer's Certificate. His first orchestral post was as principal flute in the San Antonio Symphony, where he moonlighted as organist at Travis Park United Methodist Church. From 1954 to 1968 he was a member of the Rochester Philharmonic/Eastman-Rochester Orchestra, playing flute and piccolo on Mercury recordings conducted by Hanson and Fennell. He played principal flute in the Rochester Chamber



Joseph Mariano's flute class, probably 1946 or 1947. John Thomas, rear, third from left; Walfrid Kujala, rear, fourth from right.

Orchestra for its first 20 seasons and performed with cellist Alan Harris and pianist Jared Bogardus as the Rochester Chamber Trio.

For 44 years, he taught flute and coached chamber music at Eastman School and Eastman Community Music School. He also spent many summers at Tally-Ho Music Camp and the Allegheny Music Festival.

"He was my flute teacher for one transformative summer at Eastman, when I was still in high school," notes NFA member Zara Lawler. "I will always remember his 'Karate Kid' approach. Although I had been playing advanced pieces for many years, he took me back to the beginning and we spent the summer working through very simple pieces to make them musically communicative and meaningful. Though I had been working on scales for years, I never really 'knew' them until that summer of being put through my paces by Mr. Thomas in our daily lessons."

"John Thomas's studio on the third floor of the Eastman School of Music was a fixture for years," says Anne Harrow, associate professor of flute at Eastman. "We knew that behind that door, surrounded by a fascinating assortment of flute repair tools and gadgets, we would find one of the kindest, most knowledgeable flutists anywhere. He was never too busy to tinker with a leaky pad or sluggish key for a relieved student. I often think of him when I pass that door. We will miss you, John Thomas."

After retiring in 1995, Thomas renewed his love for organ-playing, serving Brighton United Congregational Church for 30 years until his death.

Thomas was predeceased by his parents; by brother Ralph, Jr., of Pittsburgh; and by Mimi, his wife of 67 years, who died in June 2011. His brother, Robert Thomas of Pittsburgh, died in April. John Thomas is survived by five children: John, Jr. (Sarah Davis); Jeffrey (Jane) and children James, Rebekah, Sarah, and Susannah; Timothy (Jody) and children Joel and Joelle; David Evan; and Christine (Thomas) Tsen (William Tsen) and children Kira and Liam. In lieu of flowers, donations may be sent to the World Wildlife Fund.

A memorial service for John Thomas was held April 21 at the Penfield Baptist Church in Rochester. At the service, his son David Evan noted that he had once found among his father's things words attributed to Pablo Casals: "When you wake up in the morning, thank God you are alive. Remember you are the most important person in the world. When you are unhappy, play Bach."



Vicki Bigley

Vicki Bigley, of LaCrosse, Wisconsin, died on December 26, 2011, at Mayo Clinic's Methodist Hospital in Rochester, Minnesota, after multiple medical complications. Bigley had survived multiple forms of cancer for more than 30 years. She was 69.

Bigley studied with Bernie Birnbaum and Robert Cole and held a degree in microbiology from the University of Wisconsin. She was on the faculty of Western Technical College in LaCrosse, where she taught in the Medical Technology program. In the late 1970s, she left the field of microbiology to devote herself to performing and teaching flute exclusively.

She was principal flutist of the LaCrosse Symphony Orchestra for decades, the longest-serving member of that orchestra. "Vicki was the heart and soul of the orchestra," said Tracy Fell, executive director of the LaCrosse Symphony Orchestra.

Bigley was one of the first women to perform with the LaCrosse Concert Band. "It was an all-male bastion for a long time, a good-old-boys club," said Alex Vaver, the band's director. "She was kind of a pioneer." She continued to play with the band until 2011, when she became ill.

Bigley also served as faculty for the La Crosse Area Youth Symphony, staying involved with the organization for 30 years. She taught flute at the University of Wisconsin-LaCrosse and held a large private flute studio. She founded, managed, and performed with the Rosewood Classical and Jazz Trios and worked behind the scenes serving on boards, raising funds, and establishing scholarships and opportunities for students and professional musicians alike.

A long-time member of the Federation of Musicians' Union and the National Flute Association, Bigley was an avid supporter of both organizations. She regularly invited students to travel with her to annual NFA conventions and often purchased flute periodicals for them. Many of her students continued their studies with teachers including Bernie Birnbaum, Robert Dick, Zart Dombourian-Eby, Michele Debost, Tim Lane, and Robert Willoughby.

Bigley is preceded in death by her mother, Sophie, and husband, John Bigley. She is survived by her family: Judy and Terry Sheridan, Donald Hladky, Sam Kaptain, and June Miller. Among close friends are Jerry Every, Laurie Craig, Gina Eichman, Mona Gardner, Nich Handel, Pam Helgersson-Dome, Sue Retzlaf, Marilyn First, and many others.

To join in performing or attending a recital or other activities in memory of Vicki Bigley, send a message by e-mail to vickibigleystudents@earthlink.net.



Janet Weiss with one of her Skye Terriers.



Weiss and Julius Baker in Riverside, 1967.

Janet Louise Kristensen Weiss died December 25, 2011, after a long struggle with cancer and subsequent complications. She was 80.

A native of Duluth, Minnesota, Weiss excelled at music and academic studies, graduating from high school two years early. At 17 she was accepted to study at the Curtis Institute of Music in Philadelphia by noted flutist William Kincaid, but her parents disapproved of her desire to be a musician and she did not attend Curtis. She subsequently graduated from the University of Minnesota with an English degree.

But Weiss was determined to be a musician and eventually graduated from Eastman School of Music in 1955, studying flute with Joseph Mariano. She also studied with Julius Baker, Harold Bennett, and Haakon Bergh.

Weiss was a member of the American Federation of Musicians since the mid-1950s, first with Los Angeles Local 47 and since 1965 with New York Local 802. From 1958 to 1965 she lived in Los Angeles, where she worked in motion pictures and TV. During some of these

years she was a member of the Musician's Guild of America. She moved to New York in 1965 with her husband, clarinetist Mitchell Weiss, and children, and worked with the Radio City Music Hall orchestra and the American Symphony. But her playing career was cut short by repetitive stress disorders of the hands and wrists. During the 1970s and '80s she researched extensively on these disorders, ultimately becoming a recognized authority on this then-new topic. She advised many flutists, instrument makers, and National Flute Association members on prevention, rehabilitation, and ergonomically redesigned flutes. In later years, these studies led her to become an expert flute-repair person and design consultant. She served as a chair of and participant in many committees related to these topics.

Throughout her life, Weiss was an active teacher with countless students, young and old, amateur and professional. She loved music, the Baroque and early Romantics being her favorites, but especially the French school of Debussy, Ravel, and Faure.

Weiss's hobby was raising show dogs, specifically her beloved Skye Terriers, at which she excelled. Of the many dogs she owned, 15 were awarded the title Champion. Her dogs were shown at countless dog shows throughout the United States, Canada, and Europe, including the Westminster Dog Show, three times winning the Award of Merit there. Her dog Ch. Talyot Dionysis won the Pedigree Award in 2003 as the Number One Skye Terrier in America. She also was a past president of the Garden State All Terrier Club.

Weiss died peacefully on Christmas morning at the Oakland Care Center near her longtime home in Oakland, New Jersey, with her immediate family at her side. She is survived by her husband of 59 years, Mitch; her son, flutist David of New York, and daughter, Cecilia, a TV producer, of Santa Monica, California; and one grandson. —David Weiss

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NFA member Paul Taub has released *Edge: New Music from the Periphery of Europe* on Present Sounds. The five works on the CD reflect Taub's nearly 25-year interest in music of the former republics of the Soviet Union. He commissioned the earliest piece on the CD, Sergei Slonimsky's *Recitative, Aria and Burlesque*, in 1990 for the Goodwill Arts Festival in Seattle, following the NFA-sponsored tour of the USSR, where he heard Slonimsky's opera *The Master and Margarita* and was impressed with his synthesis of a strong Russian classical tradition with many modernistic touches.

Around the same time, Taub discovered the music of Latvian composer Peteris Vasks and was an early American exponent of his first solo flute piece, *Landscape with Birds*. This CD includes the premiere recording of Vasks' even more compelling *Sonata for flute/alto flute*.

The music of Armenian composer Artur Avanesov and Azerbaijani Elmir Mirzoev was introduced to Taub through his work with the Seattle Chamber Players. Avanesov's lyricism in his *Namu-Amida-Butsu*, and Mirzoev's use of the bass flute with pre-recorded street sounds of Cairo in *Fayum Portraits*, both make for intriguing examples of music by younger composers from the Caucasus.

Georgian composer Giya Kancheli's *Ninna Nanna Per Anna* was commissioned by the National Flute Association during Taub's tenure as chair of the New Music Advisory Committee. It was a coup for the NFA to commission a work by Kancheli, whose singular voice has long held a special place in the international music world. This is the premiere recording of this intimate and personal work in its revised and final version. Visit presentsounds.com.



Canadian flutist Susan Hooppner, with pianist Lydia Wong, has released *American Flute Masterpieces*, featuring the works of Liebermann, Copland, Burton, Barber, Corigliano, and Muczynski. The CD was nominated for a JUNO, Canada's highest recording honor. Hooppner

teaches at the Glenn Gould School of the Royal Conservatory of Music and the University of Toronto and is a graduate of the Juilliard School, where she studied with Julius Baker. Visit susanhooppner.com.

Verne Q. Powell Flutes has launched a new website with expanded features and sections including the Repair Doctor, where customers may schedule instrument repair; Q Club, where users can search for flutes by serial number and create appraisals; News and Events; Fun Stuff and Links; the VQP Shop; and more. The Powell Academy allows flutists to schedule lessons with master teachers, request to host events, read articles, and view videos on flute and piccolo techniques. New releases and discontinued recordings are available for download in the Recording Studio. Visit powellflutes.com.



Ludwig Böhm, the great-great grandson of noted flutemaker and composer Theobald Böhm, announces that the complete collection of Böhm's works and arrangements is now printed and available for purchase. The collection—30 years in the undertaking—includes 37 works and 54 arrangements for flute and piano or orchestra and reproduces sources as close to the original as possible. Work on this collection began in 1981,

when Böhm contacted 600 libraries and 600 musical instrument collection owners in 60 countries to seek out his ancestor's flutes and works. By 1988 he had completed the majority of his collection with approximately 500 manuscripts. At that time he enlisted Munich musicologist Michael Nowotny to develop computerized reproductions of the works and Swiss musicologist Raymond Meylan as co-editor. An appendix cites the corrections made by Meylan on the pieces, and Böhm has authored—in German, English, and French—a preface for each work and arrangement. The works are available individually or as a complete collection. Send an e-mail to ludwig/boehm@t-online.de or visit theobald-boehm-archiv-und-wettbewerb.de.

A piano accompaniment has been added to the *Andersen 24 Studies, Op. 15*, and to *Marcel Moyse: 24 Little Melodious Studies* by Trevor Wye and Robert Scott. Both publications help the student in the understanding of the phrasing, rhythmic structure, and stress and release points in these studies. The piano accompaniments are easy and playable by anyone with a little ability. A separate flute part is also included in the *Andersen Studies*, but only a rhythmic guide-line is included for copyright reasons in the score of the *Moyse Studies*. Both are published as downloads; visit scorvivo.com.



The Los Angeles Flute Orchestra recently released its second CD, *Winter Wonderland*, a collection of holiday music featuring flutists Ellen Burr, Jonna Carter, David Lamont, Cathy Larson, Joanne Lazzaro, Michael Morton, Laura Osborn, Emily Senchuk, and Sherril Wood with conductor Peter Senchuk. Two selections also feature percussionists Stephen Burr and Alex Smith. The CD includes Michael Kibbe's arrangement *Christmas Flutes*; *Kinda Blue Xmas*, a cool-jazz arrangement of *God Rest Ye Merry Gentlemen* and *We Three Kings* by Peter Senchuk; *Five Movements from the Christmas Concerto* by Arcangelo Corelli; Anne Cameron Pearce's *African Noel* with varied percussion including African talking drum; and *A Hanukah Celebration* and *Suite of Nutcracker Dances*, both arranged by Emily Senchuk. Also on the CD are *Koliady—Three Ukrainian Christmas Carols* by Peter Senchuk and *The Little Drummer Boy*, arranged by Emily Senchuk. Among websites carrying the CD is flute-world.com; also visit losangelesfluteorchestra.net.

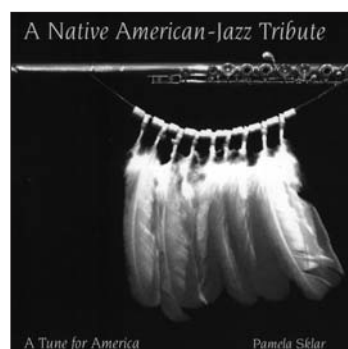


The Palisades Virtuosi, with flutist Margaret Swinchoski, has released its fourth CD, *New American Masters, Vol. 4*. The recording's seven works include *Statements* by Joseph Turrin; Melinda Wagner's *Thumbnail Moon*; Amanda Harberg's *Birding in the Palisades*; Gwyneth Walker's *Full Circle*; Ryan Francis's *Trio*; Sunbin Kim's *Whirlwind*; and Matthew Halper's *Trio*.

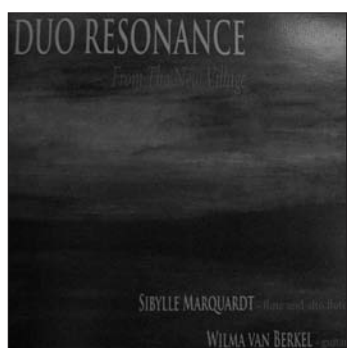
Previous CDs showcase works by Dan Cooper, Aaron Grad, John Lampkin, Richard Lane, Robert Manno, Godfrey Schroth, and Paul Mck Somers (2006); Caroline Newman, Frank Ezra Levy, Gary Eskow, Allen Shawn, and Carlos Franzetti (2008); and Eric Ewazen, Brian Schober, Fred Messner, Dick Hyman, Randall E. Faust, and Ben Model (2010).

The group, which also features Donald Mokrynski, clarinet, and Ron Levy, piano, has been creating new works since 2003 when its first commission, *Lep-i-dop-ter-o-lo-gy* by Aaron Grad, premiered in Ridgewood, New Jersey. Over the past nine seasons the group has premiered a new work on each of its concerts, by both prize-winning and younger composers. The ensemble's "Mission to Commission" has expanded the repertoire for flute, clarinet, and piano by more than 50 new works of music. For more information and to hear clips, visit palisadesvirtuosi.org.

MakeMusic, Inc., creator of SmartMusic interactive music learning software for band, orchestra, and voice, has signed an agreement with Hal Leonard Corporation, the world's largest music print publisher. Under the agreement terms, MakeMusic will expand its SmartMusic music library to include many of the most popular songs of the 20th century and contemporary hits. For the first time, those songs will be available for purchase from within the SmartMusic application.



Pamela Sklar announces the release of her debut CD, *A Native American-Jazz Tribute*, featuring her own compositions. Straddling world music and jazz, the CD features classical and improvised chamber music for mixed instruments, including flute, alto flute, bass flute, and piccolo performed by Sklar. Sklar has appeared with Claude Bolling, Dave Brubeck, Alan Hovhaness, and Andrea Bocelli and has recorded for many other artists. Influenced early in life by the professional musicians in her family, Sklar grew up listening to and absorbing diverse musical styles, including classical, rock, folk, avant-garde theater, and jazz. The co-featured colleagues on this CD perform in New York-area ensembles, orchestras, and recording sessions. They include Sarah Davol, English horn; Steven Hartman, clarinet; Richard Locker, cello, William Anderson, guitar; and John Arrucci, percussion. A portion of proceeds from sales of *A Native American-Jazz Tribute* will go to National Relief Charities, which serves more than 75 Indian reservations. Visit nrcprograms.org and pamelasklar.com.

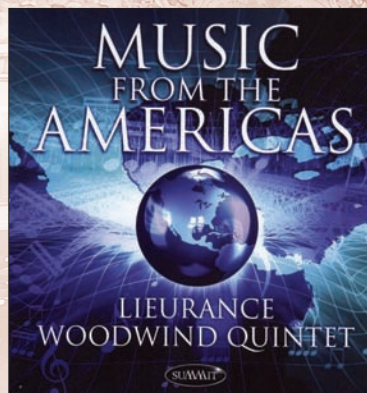


Duo Resonance—Toronto flutist Sibylle Marquardt and guitarist Wilma van Berkel—has released *From the New Village* on Woodlark Discs with works by Piazzolla, Pujol, Torok, Takemitsu, and Bogdanovich. The CD includes Argentinian tangos, Slavic dances, a short homage to James Brown by Toronto composer Alan Torok, and the spheric sounds of Takemitsu's *Toward the Sea*. A native of Germany living in Canada since 1997, Sibylle Marquardt is a member of the ERGO ensemble specializing in modern music, the Trio D'Argento, and Duo Resonance. She has performed in Canada, Germany, Switzerland, Austria, Japan, Italy, the former Czechoslovakia, and France. Visit silverflute.ca/duoResonance.html.

REVIEWS

Reviews of flute-related recordings, books, and other items of interest

CDs



Music from the Americas **Lieurance Woodwind Quintet**

©2011 Summit Records

The Lieurance Woodwind Quintet, faculty quintet of the Wichita State University School of Music, is one the longest running quintets in the U.S. Accord-

ing to the CD jacket, *Music from the Americas* commemorates the ensemble's 63 years by featuring music composed since its inception and, more specifically, works demonstrating "influences" from North, South, and Central America.

The CD's title and stated repertoire objectives may not be readily apparent to the listener who anticipates an array of works that either originate from the three Americas or contain clear compositional references to these areas. Four of the five works are by U.S. composers (Robert Muczynski's Quintet for Winds, Op. 45; Alec Wilder's Quintet No. 2; Paul Valjean's Dance Suite for Woodwind Quintet; and John Harbison's Quintet for Winds). The only representative piece that is not from the U.S. is *Suite Hermeta for Woodwind Quintet*, by Brazilian-born Liduino Pitomberia. A potential avenue for displaying even more diverse musical language may have been tapped if the quintet had explored repertoire from a broader range of origin.

That said, the beautiful and cohesive performance along with the interesting selection of repertoire make this a "must have" for woodwind quintet aficionados.

The Pitomberia work, first on the program, is a tribute to Brazilian composer/musician Hermeto Pascoal, one of Pitomberia's inspirations in the development of his compositional style. Sprinkled throughout are musical references to Hermeto's birthplace, Lagoa da Canoa, Alagoas, in the Brazilian northeast. These references include regional specific dance rhythms and characteristic harmonies.

Next on the program is Muczynski's Quintet for Winds, Op. 45, in three movements. The first and third movements engage

the listener in rhythmic playfulness typical of Muczynski's style.

Wilder's four movement, Quintet No. 2, like the Pitomberia, has clear references to native idioms—in this case, jazz. The jazz influence, especially evident in the characteristic swing/rhythmic lilt, is especially evident in the first movement (Allegro). It's even more apparent in the third movement, Allegro Epoco Vivace, which opens with a soulful clarinet solo that is soon followed by flute and oboe reiterations of the "jazzy" melody line.

The five-movement *Dance Suite for Woodwind Quintet* by Paul Valjean provides a light and airy contrast to the first three works. Each movement averages two minutes in length, giving a taste of varied dance styles with titles as follows: Gavotte, Sarabande, Tango, Pas De Deux, and Waltz. Valjean, born in 1935 in Norristown, Pennsylvania, was a bassoon and theory student at Eastman in 1955 when he wrote this work. He composed this delightful suite for "The Bassoonists' Ballet," a show organized by Eastman bassoon students. Particularly impressive in the quintet's performance of this work is their rendering of the waltz. The blend of the flute, clarinet, and oboe in the playful unison melody line is so united that it sounds as if one player is controlling them all.

Harbison's Quintet for Winds, the last work on the program, is in five movements—Intrada, Intermezzo, Romanza, Scherzo, and Finale—each providing challenging passages for the ensemble to navigate. The scherzo features a writhing, sinuous melody passed between the instruments in relay form—a *la* the opening of Smetana's *Moldau*. The quintet performs this beautifully with seamless execution. The finale is equally impressive for its beautiful blend of colors, rhythmic unity, and solid intonation.

The group's technical performance throughout the entire CD is tight in all facets—rhythmic, timbral, and intonation, which is impeccable. Kudos as well go to the production team (Nicholas Smith, producer; David Muchl, engineer and editor; and Dave Shirk, digital mastering). The CD as a whole showcases a homogenous and musical performance clearly evidencing the quintet's long tradition as an ensemble.

Music of the Americas is performed by Frances Shelly, flute; Andréa E. Banke, oboe; Suzanne Tirk, clarinet; Nicholas Smith, horn; and bassoonists Scott Oakes and Nicolasa Kuster. —Julie Koidin

SAVE THE DATE

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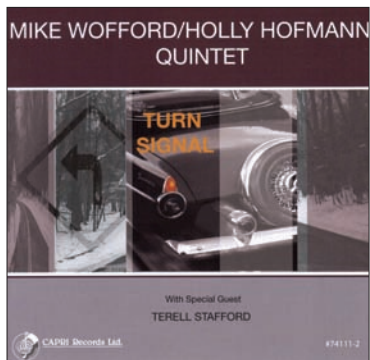
August 7–10, 2014

(Hilton)

Washington, D.C.

August 13–16, 2015

(Marriott Wardman Park)



Turn Signal Mike Wofford/Holly Hofmann Quintet © 2012 Capri Records

The American essayist Gerald Early once wrote that, “when they study our civilization two thousand years from now, there will only be three

things that Americans will be known for: the Constitution, baseball, and jazz music. They’re the three most beautiful things Americans have ever created.” Saxophonist Phil Woods puts it more succinctly: “The only thing we ever invented is baseball, Mickey Mouse, and jazz.” It is a short list, perhaps, but the moral, for Americans at least: It’s best to know something about these things. For NFA members who wish to know something of jazz, this is getting easier all the time, with a particularly rich selection of jazz flute recordings appearing recently.

The new recording by former NFA Jazz Committee Chair Ali Ryerson appeared in 2011 and was reviewed elsewhere, as are several recordings of Cuban music that come under the rubric of Latin jazz. Hard on their heels comes *Turn Signal* by Holly Hofmann, with Mike Wofford playing piano; Rob Thorsen playing bass; Richard Sellers playing drums; and special guest Terrell Stafford playing trumpet and flugelhorn.

Hofmann is well known to NFA members, performing regularly at conventions—in her own right as well as with the Jazz Flute Big Band—and organizing jazz masterclasses and soloist competitions while Wofford, her husband, has recently been the hard-working accompanist for the jazz artists at these events. If my count is correct, this is Hofmann’s 12th release, featuring her flute in a variety of settings, duos, quartets, etc., and with the multi-flute group Flutology. All of these recordings are thoughtful, beautifully crafted, and highly engaging and belong in the collection of any flutist desiring a greater appreciation of jazz.

After more than a century, flutists are still fighting to overcome a prejudice toward their instrument in the jazz world. Those who have succeeded, not counting saxophonists who pick up the flute for an occasional ballad or bossa nova, have either created a variation of the genre more suitable to the flute or have gone straight to the heart of the music’s main-

stream and learned to make the flute work in that context. Hofmann belongs in the latter group. According to the *Los Angeles Times*, “Holly Hofmann has single-handedly destroyed the stereotype of the delicate female flutist, thanks to her muscular attack and improvisational abandon.” A slight exaggeration, perhaps—others have made significant contributions—but certainly with a kernel of truth.

One aspect of Hofmann’s approach that appears on this new release is the successful blending of her flute with the trumpet of her guest artist, the now-mature young lion Terrell Stafford. This is still a rare combination in jazz compared with the more ubiquitous trumpet/saxophone front line. But Hofmann makes it work beautifully with the help of Wofford’s arrangements, which not only adroitly exploit this timbre, but also extend it by including the gorgeous but rarely heard alto flute/flugelhorn combination, particularly on the first two selections.

“Karita” is a more up-tempo Latin piece, while *Soul Street* mines a deep blues groove allowing Hofmann to let her hair down and get “in the pocket.” “Pure Imagination” introduces Willy Wonka as a jazz composer to great effect, while “The Girl from Greenland,” a feature for Wofford’s piano, displays the wry humor of its composer Richard Twartzik. The big finish is Hofmann’s composition, an up-tempo burner entitled “M-Line” with all the soloists rising to the occasion, Hofmann exploring her bebop roots, Terrell eloquent even at this tempo.

As a reviewer I am frequently critical of jazz artists who insist on either including their own compositions before these are ready for prime time or going to the opposite extreme and performing the same-old, same-old jazz standards. Hofmann and Wofford here avoid both Scylla and Charybdis by balancing a couple of originals with rarely heard pieces carefully selected from the jazz canon. Wofford’s writing, as composer or arranger, is always compelling, and Hofmann is a beneficiary of his skill.

Overall, these selections find a flutist fully confident of her role in this music. Having played a major part in establishing the flute in jazz, Holly Hofmann has no need to prove anything, and is thus free to pursue her own musical vision. In the company of four of her peers in the profession she succeeds handsomely. Highly recommended! Visit hollyhofmann.com.
—Peter Westbrook



The Chamber Music of Kevin Kaska and Jack Jarrett

Paul Fried
©2011 Denouement
Records

Addressed in this review is the *Capriccio for Flute and Seven Instruments*, with

Paul Fried joined by Brian O’Connor, horn; Gayle Levant, harp; Tereza Stanislav, violin I; Belinda Broughton, violin II; Robert Brophy, viola; Andrew Shulman, cello; and Michael Valerio, bass. It is a superb performance, superbly recorded.

Kevin Kaska, an eminent composer who received a degree in film scoring from the Berklee College of Music in Boston, currently resides in California. His compositions and arrangements have been performed by many orchestras worldwide, including the Boston Pops under John Williams and Keith Lockhart. Kaska’s movie score orchestrations include *Evan Almighty*, *Dark Knight*, and *Sherlock Holmes*, among many others.

Most flutists are aware of Fried’s enviable reputation as

CDs

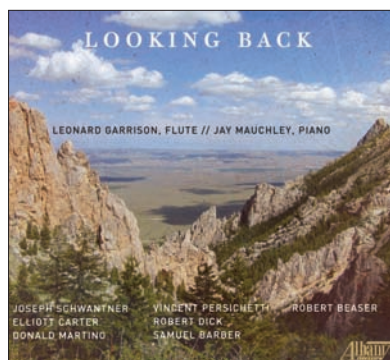
the complete master of his instrument. Fried attended the Juilliard School and is a protégé of Julius Baker. He served as alternate principal flutist of the Boston Symphony, principal flutist of the Boston Pops, and principal flutist of the Pittsburgh Symphony. Currently he lives in Los Angeles and is an active freelancer. He performs in a multitude of ensembles and records extensively for movies and television.

Kaska's *Capriccio for Flute* is a sparkling virtuosic work replete with the playfulness of Shostakovich and Prokofieff. This work conforms to Merriam-Webster's definition of a capriccio, "an instrumental piece in free form usually lively in tempo and brilliant in style. The capriccio is in ABA form and culminates in an exciting conclusion." Kaska's composition demonstrates his understanding of the technical capacities of the flute, and it reflects his own exploration into the use of the flute in different compositional styles.

Additionally, it makes use of Fried's virtuosity to a fault. In addition to the solo flute, there are many opportunities for the strings and horn to shine. The flute, when not in the solo role, provides requisite filigree along with motifs reminiscent of the mischievousness of the flute-writing in Strauss' *Till Eulenspiegel*. Especially effective are both the responsive writing between soloist/ensemble and the compelling unison writing between the flute and the other instruments. The centerpiece of the *Capriccio* is an evocative and plaintive flute cadenza that includes motivic references to melodies throughout the score.

I believe that this work will occupy a permanent place in the flute chamber music repertoire. Not only is the *Capriccio* both aerobically and musically rewarding, but performances will constitute a thrill for audiences.

—Erich Graf



Looking Back **Leonard Garrison** ©2012 Albany Records

For lovers of contemporary flute music, this CD provides exciting and also thoughtful selections from among our most distinguished composers of the 20th and 21st centuries. Elliot Cook Carter (born in 1908) is still actively writing and, as pointed out in the CD's excellent liner notes, has "garnered more awards, including two Pulitzer Prizes, than any other American composer." Here we are treated to "*Scrivo in vento*" (1991), a "drama of contrasting characters" inspired by a poem of Petrarch's (1304–1374) reprinted here to underscore the music's story line.

Not often heard, but played with great sensitivity here on alto flute, is Vincent Persichetti's *Parable for Solo Alto Flute*, Op. 100 (1965). This music explores the entire range of the alto flute on a loosely constructed 12-tone row, "stated at the beginning...and in retrograde at the end." More familiar, but always stirring, is Robert Dick's "Fish are Jumping" (1999), played with great virtuosic flashes evoking visions of sparkling silver fish leaping about with abandon!

Calming us a bit, the disk moves to a beautiful rendition of the famous *Canzone for flute and piano* by Samuel Barber (1910–1981), thought until recently "to be the composer's own transcription of the second movement of his Piano Concerto, but Barber actually wrote the flute version first." Garrison's playing here is exquisite, particularly in the third register tonal control: pure and sweet.

For pure lyricism, "The Old Men Admiring Themselves in the Water" by Robert Beaser (born in 1954) seems hard to match. Originally composed as a song for voice and piano

with words by William Butler Yeats (thoughtfully reproduced in the liner notes) and later transcribed for flute, it is played here as an exploration of the poem's reflections on the transiency of life, the inevitability of loss—"And one by one we drop away"—and the understanding that "All that's beautiful drifts away/Like the waters."

The CD ends as it begins with music by Joseph Schwantner (born in 1943). We hear finally Garrison's interpretation of "Black Anemones," Schwantner's 1991 transcription of the second song from his *Two Poems of Agueda Pizarro*. Again we have in the liner notes the text of the Pizarro's poem, the narrator of which "is a child addressing its mother" speaking "not of intimacy but of estrangement and fear."

But it is the CD's title selection, *Looking Back*, written by Schwantner in 2009 on a commission from many former students and colleagues of Samuel Baron (1925–1997) to memorialize him that makes this CD stand out. I love the comment Schwantner makes about his composition: "There is something to be said for just being on the verge of losing it—and really good players embrace that sometimes, and go for the jugular."

There is no doubt that Garrison does exactly this: the performance sparkles through an occasional fluff (very occasional). Virtuosic, contemplative, and retrospective, each of the movements "looks back" thematically and yet still manages to provide anticipation of what is yet to come. The "remembering" is both of Baron and of "sonorities from previous pieces." Challenging in range and technique, it requires that the flutist be in full control of large intervallic leaps at breakneck pace, singing/playing, speaking into the flute, whistle tones, and spit attacks. Garrison proves himself more than up to all, and pianist Jay Mauchley is a well-matched musical companion throughout.

—Cynthia Stevens



**NeoBossa—
Old Songs New: OSN**
Mike Colquhoun
No Date or Publisher Given

We might know Mike Colquhoun better for his compositions like *Charanga*, a solo piece that incorporates extended techniques in a very tuneful way, and *First Flight* for

flute and claves. He is also a flutist in his own right with a penchant for jazz and Latin-influenced music.

NeoBossa, recorded with guitarist Don Metz, is a collection of bossa nova classics written by Antonio Carlos Jobim. Also included are bonus jazz standards familiar to American audiences. The “neobossa” in the CD’s title is meant to communicate the artists’ attempt to put a “new spin” on these old tunes, but they don’t stray dangerously far from what we’ve heard before, making for a pleasant, easy listening experience (and I mean that in a good way).

The titles of these bossa nova tunes may not be familiar (“Água De Beber,” “Desafinado”), but if you have ever listened to Brazilian popular music from the 1950s, you’ve heard them—

I learned these tunes from my dad’s old Stan Getz records. Upbeat yet gentle, this is the music you play for guests or just to accompany your own leisurely moments at home. The other jazz standards, including “All of Me” and “Well You Needn’t,” are equally recognizable. This program is like a great collection of old friends we had forgotten we’ve been missing over the years.

Colquhoun plays with a simple, unadorned style that suits the jazz aesthetic perfectly. His improvised solos fit the style of the pieces and are performed with a light touch, keeping his interpretation about the music rather than merely a showcase for himself. Don Metz on guitar infuses his rhythmical parts with all the verve and simple joy I want to hear in classic bossa nova. The occasional down-tempo numbers are performed with great pathos and care. OSN plays well together and individually in this style, and it makes for a listening experience that is great fun from start to finish.

Listening to jazz flute played by a saxophonist with bad chops can be downright frustrating; it is refreshing to see more and more trained flutists taking over the literature, and Colquhoun should certainly be included on that roster. This album is a great example of what a flute can sound like in the jazz idiom, a well-constructed program of terrific music and an album that is good, simple fun at its best. Bravo, OSN—a successful debut.

—Nicole Riner



Uncommon Time
Janice Misurell-Mitchell
© 2010 Southport

Uncommon Time is a collection of compositions by the multi-talented artist Janet Misurell-Mitchell. A flutist, composer, and performance artist, she

also serves on the faculty of the School of the Art Institute of Chicago and as a member of CUBE Contemporary Chamber Ensemble in Chicago. She has been commissioned by the NFA on multiple occasions and was even named “Chicagoan of the Year” in classical music in 2002.

When I saw that this music was for flute and voice, I imagined the more traditional pairing of a flutist and a classically trained singer, but this was not the case: In several tracks, the flutist is actually more spoken word poet than flutist.

In “Profaning the Sacred II” and “Blooz Man/Poet Woman” the flutist (Misurell-Mitchell) begins by reading text derived from different sources by Allen Ginsberg. Eventually, flute notes punctuate this reading, but the speaking itself continues through these notes for an acrobatic feat that makes Robert Dick’s sing-and-play moments sound like elementary school

work. These pieces require comfort with theatrical reading, and some text is almost sung (*Sprechstimme*). Misurell-Mitchell does it very convincingly, but these pieces are not for he faint of heart. “Everything Changes,” for flute/piccolo/voice and percussion, could be described similarly.

Along the same vein, “Are You Ready?” is purely a sound poem and begins with an explanation of its construction by the composer. The piece was recorded live, and it is helpful to hear the composer’s thoughts to help guide listening. Misurell-Mitchell’s vocal technique is impressive—her clarity of diction in fast technical passages is amazing, actually—but for all of these spoken word tracks, I feel as though the visual element of a live performance is missing. It would be wonderful to join her at the Green Mill in Chicago and experience the audience’s reaction (such an integral part of any performance) as well. But merely listening to the aural element on my stereo while sitting on my couch did not draw me in enough. My experience of these tunes as recordings was a bit too removed.

“Mamiwata” for solo marimba is comprised of atmospheric melodic fragments strung together by delicate beads of sound. It is lovely and abstract, but it maintains a pretty steady pace that becomes slightly taxing by the end of its almost 10 minutes.

“Uncommon Time” for flute and frame drum improvisation is a breath of fresh air—rhythmically tantalizing, tuneful, and a great utilization of some of the flute’s many extended

CDs

techniques. Mary Stolper plays the flute part beautifully, with a positive energy that makes me want to learn the piece myself. This composition can keep both performer and audience satisfied, and I loved every short, precious minute of it. A solo flute version of this piece was commissioned by the NFA in 1991 for the High School Soloist Competition.

“Una voce perduta: in memoriam, Ted Shen” for solo alto flute is more free flowing than “Uncommon Time” and lovely in its own way. Another avant-garde piece with extended techniques (both are quite heavy on the flutter tongue and also employ double stops, sing-and-play, key clicks, and other standard techniques), the compositional style here reminds me of Takamitsu. Sound and space are mingled to create a kind of wordless haiku that is simple and straightforward.

“A Silent Woman” for voice (a separate singer this time), voice/flute (more of the speeched flute playing), clarinet, and piano, borrows its introduction from 12th-century musical

quotations but soon develops into a completely different, abstract collection of sounds that float in and out of existence and to my ear (and without a score in my hand) rarely interacting with one another. I would file this one under the “esoteric” category, and given its distinct aesthetic and demands placed in individuals, it may be uncommon to hear on stage.

As evidenced in her playing and composing, Misurell-Mitchell is an immensely multi-talented woman. She and her colleagues on this recording deliver flawless performances. Misurell-Mitchell’s aesthetic is rather experimental (with the exception of “Uncommon Time” and perhaps “Una voce perduta: in memoriam, Ted Shen”), and she imagines new ways of involving the flute in performance. It is a very specific style but it is done incredibly well. Kudos to her for engaging such talented artists for this recording project and for the creative work she has undertaken.

—Nicole Riner

Music



Study with Style: 30 Selected Studies **Peter-Lukas Graf**

©2011 Schott

Although I hardly consider myself “iconic” like some of my namesakes—flute stars Peter-Lukas Graf and Richard Graef, along with tennis legend Steffi Graf—I am indeed fortunate to have been tasked with reviewing Peter-Lukas Graf’s new

flute publication, *Study with Style*. This is the latest product from Schott’s library of basic literature for study entitled *Essential Exercises*.

I have always been an admirer of Graf as both performer and scholar. In his latest offering, he has elegantly annotated selected etudes from the annals of Theobald Böhm, Joachim Andersen, Paul Jeanjean, Sigfrid Karg-Elert, and Heiner Reitz.

The works of all of the former composers, with the exception of Reitz, will most likely be familiar to most seasoned flute pedagogues. Reitz, who is still alive, appears to have been captured by the Germanic influences of Paul Hindemith and Harald Genzmer. His etudes therein are challenging, interesting, and reflective of the intervallic obsession of Hindemith with a scosh of Leonardo DiLorenzo applied for spice. In this edition, Graf’s annotations and suggestions for practice are very helpful and his metronome markings well-conceived, and in the reprint of the originals, he has deferred to the composers’ own diacritical markings regarding dynamics and other elements.

Additionally, I appreciate the size of the musical print in this rendition, which is enlarged from some of the originals I own. This eliminates the necessity for the squints of yesteryear that used to constitute fine excuses for mistakes in performance.

This select publication has caused me to practice (with metronome) many of the etudes from my distant past—with renewed vigor.

—Erich Graf



Joachim Andersen: **24 Etudes for Flute, Op.** **15 (With Flute 2 Part)** **Urtext Ed., ed.**

Carol Wincenc

©2011 Lauren Kaiser Music
Publishing

Carol Wincenc’s prefatory remarks explain her rationale for creating this beautiful edition—the research she did at the

New York Public Library where Andersen’s scores and papers reside—and the access she therefore had to Andersen’s own copy of Op. 15 complete with original penciled marks, as well as a manuscript fragment of Etude Number I (housed at the Pierpont Morgan Library). She pays tribute to her own mentor Marcel Moyse who, while his students played, would create a counterpoint to the original study and who frequently provided vocally improvised melodies. Thus it was “the great French flutist Marcel Moyse,” she writes, who provided the idea for this edition, exquisitely prepared and published, a bargain at the asking price.

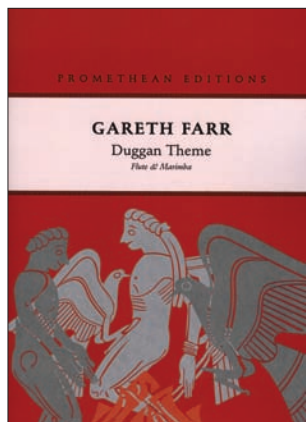
Thank you, Carol Wincenc! What a lovely addition to the teaching literature. For many years, my students have enjoyed the Henri Altes etudes which, in the Leduc hardcover edition of the

Altes Methode Complete, are accompanied by a second flute part to be played by the teacher. Now we can also play a second flute part with this marvelous classic set of Andersen etudes. I've always found that my students come better prepared with their etudes when they know they can be rewarded—and instructed—by playing with me on second part. This is one way students learn “about rhythmic stability, phrasing, intonation, and quality of sound.” And, as Wincenc points out, beginning students can also

learn by playing the second part with the teacher on the first.

I hope we can look forward to more etude projects of this kind. For serious music students working with inspiring and careful masters like Carol Wincenc such projects would seem to be perfect as compositional assignments in counterpoint classes or as doctoral dissertations. Again, thank you, Carol Wincenc, for once again leading the way.

—Cynthia Stevens



Duggan Theme

Gareth Farr

©2011 Promethean Editions

The very brief duet “Duggan Theme” is for marimba and flute, though it optionally can be played as a solo marimba piece. It was originally written for the television series of the same name, a popular cop drama in New Zealand. This might not do much for us in the States, but it

does seem fitting for the mood and style of the composition.

“Duggan Theme” is based on a catchy, mixed meter tune that gets repeated several times with brief connective material to bring us back home each time. It’s at a moderately fast tempo and the flute part is almost exclusively written in eighth notes. The mixed meter is all compound—5/8, 7/8, 6/8—and the effect is one of a seamless, fluid song.

Having said that, however, the return of the theme always

effects a necessary accent and a sense of restarting, so to speak, despite whatever uneven number of notes comes before. The constant sense of an underlying eighth-note pulse gives a sense of drive or urgency without sounding frantic. It’s quite pleasant as a melody and very fun and easy to play for an advanced flutist.

As a student piece, the required responsibility of maintaining a steady pulse through the various meter changes could be a great project for an advanced high school or early college student. As a bonus, the marimba part stays within a narrow range and only requires two mallets, also making this piece a fitting project for a student percussionist.

Advanced performers could make good use of this piece as a tonal, pop-y palate cleanser; almost minimalist in style, it provides a short little flash of color and simple, easy listening that could work nicely to break up a serious program. It is also quite easy to put together, making it a good on-the-fly piece that requires minimal rehearsal time.

The piece is just under two minutes and a pleasant bit of color in our limited flute-percussion repertoire.

—Nicole Riner



Purple Phobia

Liesa Norman

©2011 Falls House Press

The lively jazz piece “Purple Phobia” alternates between a lilting, playful 6/8 feel and a section in 4/4 meter marked “with cool intent” and “swing,” finally returning to the original 6/8 increasing to a lightning-fast tempo and accelerando to the end. The first

flute is predominantly melody while the second (which requires a low B foot) provides more of a harmonically supportive role, but the two parts are equal rhythmically.

The piano part is written primarily in block-chord style with a few brief departures, particularly during the final push to the end. In the very beginning, the notation of the piano part is a bit unclear; it begins in 6/8 with a tempo marking for the dotted quarter, but after a few bars, the meter briefly changes to 2/4 without any indication of whether the quarter note pulse equals the previous dotted quarter or if it is some-

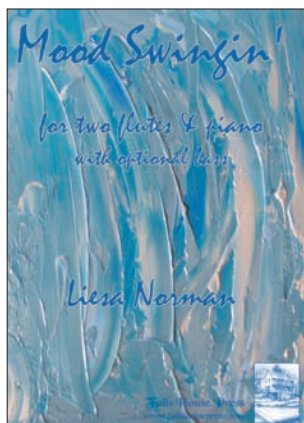
thing different. This happens one more time before the flute entrance, and because of the rhythmic uncertainty, the flute entrance could be tricky.

Several opportunities for ad lib or improvisation are noted specifically in the score (although not in the flute parts), and chord symbols are provided in the parts in this section. The optional bass part has an extended 16-bar solo, and a suggested solo is provided in the part for the first eight bars followed by “continue solo ad lib.” The composer also notes that these 16 bars “may be extended for as many solos as desired,” so the flutes, who are resting at this point, could get in on the fun, too. Unfortunately, the flute parts do not include chord symbols, so flutists will need to create an insert for their parts and transfer the chord symbols from the score. Although there is no formal drum part, specific notation for a percussion solo at the end of the bass solo suggests that the ensemble should include this instrumentation.

“Purple Phobia” would pair well with “Mood Swingin’,” another jazzy work by Liesa Norman for two flutes and piano (with optional bass), with this energetic piece following the slower, sultry “Mood Swingin’.” The cover art for both is from abstract paintings by the composer.

—Rebecca Hovan

Music



Mood Swingin'

Liesa Norman

© 2011 Falls House Press

Mood Swingin' is appropriately titled in that the mood and tempo of this jazzy piece never seems to stay in one place for very long, shifting between brief sections that are alternately lazy and playful. The composer uses unusual markings throughout the piece to indicate mood and tempo. The initial indication is "moody/sexy": I don't believe I have ever seen the term "sexy" indicated in a piece of music, but there it is. This and other unusual markings such as "laissez faire" and "retrospectively" leave much to the interpretation of the performers. On the other hand, the composer is exceptionally specific about tempo changes, giving very precise metronome markings every few bars along with the text indications for mood. These may be helpful for younger students as they learn how to make frequent, slight changes in tempo, but they are unnecessary for the more advanced player, especially at points where a ritard is indicated.

The two flute parts engage in a jazzy dialogue of alternating phrase fragments connected by brief interludes of coming together before returning to the initial dialogue pattern. Some

of the rhythms, a bit tricky at first glance, are easily manageable with a bit of careful study. Brief opportunities are provided for improvisation in each of the flute parts, but only for a maximum of three bars. Chord symbols are not provided in the parts, so the flutists will want to consult the piano score for the appropriate chords in those places.

The piano part is quite simple, mostly written in block-style chords but with some syncopated rhythms that contribute to the jazzy nature and the lazy mood of the piece. Because of the part's simplicity, this piece could be an ideal selection for a pianist inexperienced at playing jazz to get a feel for this style. There are no chord symbols in the piano part, which does not call for any improvisation. In the hands of an experienced jazz pianist, the part could be embellished to make it more interesting; an optional bass part also could be spiced up a bit by an experienced jazz bassist. No drum part is included or indicated, but it seems appropriate to add percussion for a full rhythm section; a drum part would be a nice addition.

As a classically trained musician, I have not had much experience at playing jazz, so I appreciate composers of this style who write music that is accessible to me. "Mood Swingin'" would work well on a traditional recital as a light piece, on a jazz program for a change of mood, or paired with "Purple Phobia," also by Norman, for a slow/fast set. It also would be ideal for background music at a dinner party, reception, or other occasion. The cover art for both is from abstract paintings by the composer.

—Rebecca Hovan



Flute Concerto

Carl Nielsen (ed. András Adorján)

© 2011 Edition Svitzer, Denmark

Along with the Ibert Flute Concerto (1933), this Nielsen Concerto (1926) remains a popular piece. The first edition was published in 1952 by Samfundet til Udgivelse af Dansk Musik and edited by Nielsen's son-in-law Emil

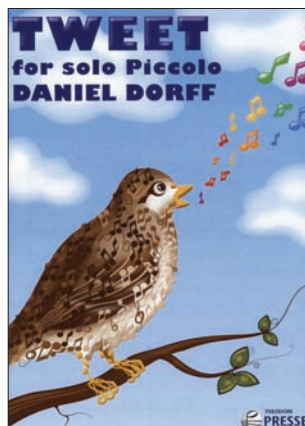
Telmányi, who also conducted the first performance; the 2003 edition was published by Edition Wilhelm Hansen as part of *The Carl Nielsen Edition*. A new edition, edited by András Adorján, was released in 2011.

In his foreword to the first edition, Telmányi writes that he completed parts of the first movement and the whole second movement for flute soloist Holger Gilbert-Jespersen, a student of Hennebains and Gaubert, who played the first performance. The original, pencil-written manuscript had been lost,

and because Nielsen was suffering from an extended illness, he was unable to work further on the piece in time for the performance. Shortly after that time, Nielsen re-wrote the end of the second movement, and this version was used in the first edition. To facilitate the interplay between the solo flute and orchestral solo instruments, the Telmányi edition had inserted in the flute solo part a thorough set of cue notes for the orchestra's solo passages (a kind of chamber music version). The Carl Nielsen Edition presented the flute solo part without these cue notes.

In Adorján's new Svitzer edition, the orchestra's extra part is inserted again (although sometimes rendered a little differently), and also added is an adaptation for second flute. The piece also can be played by two flutes and piano; the notes that are identical for the second flute part and piano are printed in red. I found text that I initially thought was a kind of commentary on the differences in articulations—the old edition's lack of accents and breath marks—but realized is a description by John Fellows of the musical development of the composition. It is very interesting reading, too; but regarding the reasons behind Adorján's choices, we are left to guess. Also included is a bibliography of literature about this flute concerto.

—Mia Dreese



Tweet for solo piccolo
Daniel Dorff
 © 2011 Theodore Presser Company

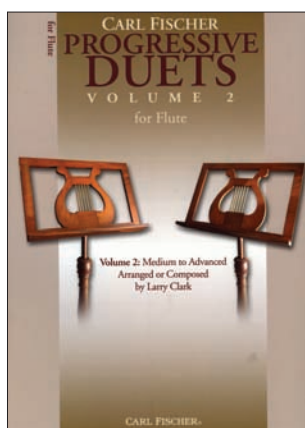
When piccoloist Lois Herbine commissioned “Tweet” as part of her 2011 NFA performance program, composer Daniel Dorff turned to the birdsong outside his window for inspiration. I was able to hear the premiere at the NFA convention

in Charlotte, and the performance has influenced this review. The most difficult aspect of “Tweet” from a technical stand-

point is a section of rapidly arpeggiated grace notes that appears four times throughout the piece. The piece mostly occupies the first two octaves of the piccolo’s range, with a few higher notes appearing on occasion. Any advanced player with a dedication for piccolo work should be able to play this work successfully.

Herbine brought the work to life by bringing out different characters within what is, at first glance, a less varied texture, especially in the aforementioned arpeggiated sections. By giving these characters a voice and turning “Tweet” truly into a conversation between birds, the performance was engaging and truly enjoyable, with fluid phrasing and virtuosic technique. Herbine’s thoughtful interpretation could help inform anyone preparing the work. Though she took some liberties with tempo not indicated by the composer, the results were excellent.

—Rebecca Johnson



Progressive Duets, vol. 2
Larry Clark
 © 2011 Carl Fischer

Twenty duets, 64 pages, all printed both parts to the page—these are indeed progressively arranged duets perfect for the sight-reading portion of the lesson (or, of course, for presentation in recital). No. 1, originally written for violin, by Jacques F. Mazas (1782–1849), is comprised

of quarter notes, whole and half notes, and a few eighth notes, but the articulation variations make for some interest. No. 20, composed by Larry Clark, is a six-eight Rondino (dotted-quarter=60) that romps through its E minor key with standard rhythm patterns and a few tempo changes (ritardando/a temp). In between are newly arranged excerpted duets by

Mozart and Gariboldi, new arrangements of four J.S. Bach Inventions, four more arrangements of duets by Mazas, an arrangement of the famous little Clementi Sonatina, Op. 36, No. 1, and three newly arranged Ernesto Koehler duets.

As I tested out some of these duets with my students, however, their favorite was frequently Larry Clark’s “Twist of Fate,” with its mixed meter, quirky articulations, and tempo changes. (Proviso: Most of my testers had already played a great deal of music from the 18th and 19th centuries and hungered for the “contemporary” feel captured by the Clark composition.)

Clark’s Foreword nicely summarizes his purposes for assembling this material: “...important teaching and performing...range of keys...both parts on similar ability level...each line given opportunity to play a lead role at some point...” This second volume of Clark’s *Progressive Duets* series may indeed fulfill his hope that it be “a useful tool for you for years to come.”

—Cynthia Stevens



Two Sonatas for Flute and Basso Continuo
Georg Philipp Telemann
 © 2011 Bärenreiter

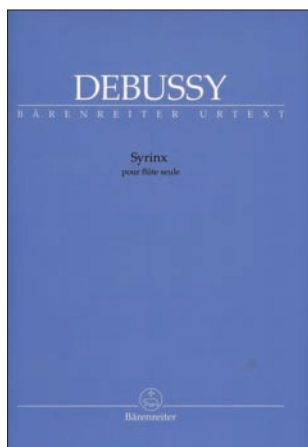
It is almost an understatement to say Telemann was a prolific composer. This fact alone makes it quite difficult to keep up with all of his solo flute sonatas, which are quite numerous. Then the fact that a number of flute sonatas are tucked away in col-

lections that include sonatas for other instruments as well further complicates the issue. These two sonatas—D Major, DWV 41:D9 and G Major, TWV 41:G9—are found in a collection of 24 works named *Essercizii musici* (*Musical Exercises*). As far as this writer has been able to ascertain, this is the only modern edition of these two sonatas.

These two works are quite typical of Telemann’s sonatas. They are both in four movements in slow-fast-slow-fast format. The edition is “urtext,” so the performers should be prepared to add some improvisation, especially in the slow movements for an authentic performance. This publication comes with a solo flute part, keyboard part, and separate continuo part. The parts are printed in such a way that there are no page turns within the movements for both the flute and continuo parts. The print is very clear and a good size making the parts easy to read. An excellent preface is helpful for writing program notes and it also contains performance practice suggestions.

Most people who read reviews want to know of these sonatas are any good. This a question of personal taste. However, this writer finds these to be very solid works in typical Telemann style. They should make a nice addition to Telemann’s other sonatas, especially for those who would like “new” Telemann works to add variety to their programming.

—Keith Pettway



Syrinx **Debussy (urtext)** © 2011 Bärenreiter

The newly released Bärenreiter Urtext edition of Debussy's *Syrinx* is an important addition to a fuller understanding of the interpretive markings of this famous solo flute work. A detailed introduction by the editor, Douglas Woodfull-Harris, gives a scholarly explanation of the work's back-

ground and of the existing sources. He refers to the autograph—presumed lost, according to the editor—in a letter of November 26, 1913, between Debussy and Gabriel Mourey, who wrote *Pyche*, the play for which Debussy's piece was written. This letter was written when the work was just completed. The other sources are a manuscript copy with the title *La Flûte de Pan* that was owned previously by Louis Fleury and the first edition with the title *Syrinx* published by Jobert in 1927 (Fe).

The editor has done a marvelous job of comparing the sources and preparing a critical edition with the changes from the various sources marked in square brackets or broken lines (for slurs, ties, and hairpins). In general he has used the Fe source but has elucidated discrepancies between the two

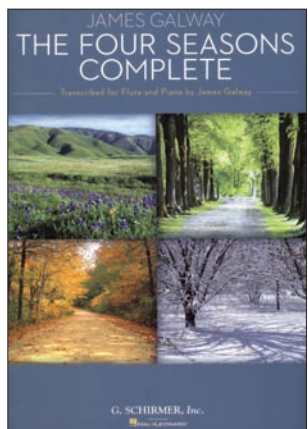
sources in a very detailed manner in terms of markings and breath marks of the two sources.

In addition, he has included in the introduction many details of the compositional process of the composer and his questioning of the nature of the work and its placement in the play. Debussy wrote, "Would you please tell me, very precisely, after what lines the music starts? After several attempts I think that one has to stick to the Pan flute alone without any accompaniment. This is more difficult but more natural."

Woodfull-Harris has also carefully footnoted with reference material much of the correspondence between the playwright and the composer. He carefully refers to the pages of his referenced material from *Claude Debussy, Correspondance (1872–1918)*, ed. Francois Lesure and Denis Herlin (Paris: editions Gallimard, 2005). In this edition, the spoken words from the play are given at the two appropriate places at the opening and before measure 9. In another letter, Debussy also lamented the worry of not finding an appropriate performer as the orchestras were in full season.

It is quite revealing to read of the compositional problems and questions and many of the usual performance dilemmas alluded to by the composer and poet of this remarkable and innovative solo. In the end, noted flutist Louis Fleury, a student of Paul Taffanel, performed at the premiere of *Pyche* December 1, 1913, at the home of M. Louisa Mors. I give this highly informative and critical Urtext edition my highest recommendation.

—Andrea Loewy



Four Seasons Complete **Trans. for flute and piano** **by James Galway** ©2011 G. Schirmer, Inc.

This collection of all four "Season" concerti looks to be merely a new way of packaging Sir James Galway's transcriptions, each of which has already been made available by Schirmer for individual purchase. It is a convenient collection to have all

together, and the price (around \$20) makes it even more economical than his original, individually published movements, which tend to run \$9–10 each.

So, let's say you have already done the math and come to the same conclusion. Why should you purchase Galway's edition rather than choosing another (or doing it yourself)? In comparison to the original transcription, dynamics, ornaments, and articulations to this transcription have been added sparsely, giving the performer an idea of a way the solos could be performed. However, it is up to the performer to carry on with these markings in similar passages, as they are not always consistently applied through a movement. I found some articula-

tions a bit awkward and chose to change them.

Galway includes translations of the programmatic subtitles within the music, which is helpful to the performer's interpretation. The print is somewhat large on the page, making it easy to read in all kinds of lighting, but this layout does also yield some rather awkward page turns. Copious photocopies will need to be made if one is not performing these pieces from memory.

Galway has made interesting choices in leaving out material, generally tutti passages, but some of the soloist's original obbligato lines are also omitted, giving the flute soloist an occasional welcome break. I think these choices work just fine.

Characteristic of Galway's transcription style, many passages are taken up an octave higher than the original, which is often not necessary and becomes taxing to the performer, who must make passages in the extreme range sound graceful and light when they would much more easily have come off this way in the original range.

Conversely, there are also a couple of times (third movements of Summer and Fall), when passages exploit the extreme low register, requiring great skill to be heard and to maintain clear articulations. At these times, one wonders if the goal is to serve Vivaldi as well as possible or to show off the performer's great athleticism.

In terms of ability level, Spring seems mismatched to the rest (Vivaldi's fault, not Galway's). This concerto could easily

be performed by a young college student or even a very impressive high school student, but the other three require such stamina in double tonguing and confidence in prolonged fast scale and arpeggio passages that they should probably be left to a more advanced student or professional to perform on stage. However, Vivaldi is great fun to play, and it is immensely pleasurable to play through these tunes that we have heard so many times in our lives; this edition might be worth the

purchase for personal entertainment alone. If one does undertake to perform from this or any other edition, I think it is perfectly reasonable to assume that the performer will need to apply creative license in writing or rewriting ornaments, articulations. If you're comfortable doing that, this is a fine edition for your library.

—Nicole Riner



Play a Song of Christmas

Ruth L. Zimmerman

©2011 Theodore Presser Company

The recently renewed publication of *Play a Song of Christmas* by Ruth L. Zimmerman by Theodore Presser now includes a CD with recorded piano accompaniments (mp3), lyric sheets (PDF), and the score itself. The work consists of 35 *Favorite Songs and Carols in Easy Arrangements for Variable Mixed Ensemble or Soloist with Accompaniment*. This is an extremely versatile and well put-together arrangement of songs that are

so requested around the holiday times. As the publisher states, "Part-books for each instrument provide the melodic line along with various other parts so that anyone can play the tune and any combination of instruments can play in 2-3-or 4-part harmony."

Now, with the CD with piano accompaniment also provided, the student can play along "as a soloist or in any combination of musicians with the accompaniment provided" by the CD along with the complete printable lyrics for the audience or party, if needed. The score under review for two flutes works extremely well for the instruments, and this publication would enable intermediate students to feel great joy and pride in being able to play these popular holiday tunes upon request. I highly recommend this publication.

—Andrea Loewy

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Confluence of Cultures & Perseverance of Spirit

New Orleans, Louisiana

August 8–11, 2013

Oh, Lord! You will want to be in that number when the flutes come marching into the Crescent City.

Mark Twain once said, “An American has not seen the United States until he has seen Mardi-Gras in New Orleans.” I say flutists have not seen a flute convention until they have seen the NFA Flute Convention in New Orleans in 2013. A confluence of cultures and perseverance of spirit will abound.

Come! Come and be a part of this number of flutists when we celebrate the 41st NFA convention in the Crescent City. Also known by other nicknames such as The Big Easy or Saint City, none of these do justice to the complex culture and riches that New Orleans, the most Latin of U.S. cities, offers. As the birthplace of jazz, the city has expressed its jubilant testimony to the love of life ever since its inception. Beginning with Choctaw Indians, followed by French colonial settlers, then followed by Spaniards and the arrival of Acadian settlers, to name a few historical periods associated with New Orleans, we might stop and ponder. We can’t help looking inward to ask: how was it possible that something good emerged from the tragedy of Katrina?

A rebirth occurred, a coming together, which brings us, still today, hope and faith that we will abide. This is a testament to the perseverance of the spirit, a restoration and preservation of the legacy and tradition of this amalgamation of cultures, a born-again spirit, a new life! And you just have to be in that number, my friends.

As you make your destination the Crescent City, your unfailing smile will certainly proliferate because you will contribute to a greater cause that perhaps transcends your daily life. We are planning opportunities for you to join and volunteer in the reconstruction of the spirit of New Orleans. As you serve, you are served. Test it out in New Orleans.

An immense opportunity for flute ensembles from the U.S. and abroad is also being created. We ask ensembles to submit programs that contain at least one “world premiere” of a work written specifically for the New Orleans convention. The world premiere must have an identifier word or phrase in the title, such as New Orleans, The Big Easy, Crescent City, or any words that will unmistakably connect the piece to the Crescent City. Stay tuned for more in the coming months as we materialize our dreams for this convention.

My wish is that this convention will give you the pleasure of partaking in an authentic musical experience; that you will feel like you are one in the number of great flutist-friends; and that you will be inspired and proud to be in the number of *your* convention, where great art, creativity, and imagination will surround you. I hope you are tempted to do your best to help us make this event memorable. Come on down to New Orleans in 2013!

Please complete and submit the online proposal form available on the NFA website at nfaonline.org. Additionally, please



Tadeu Coelho

print out the completed submission form and mail it, along with supporting proposal materials including recordings and list of audio-visual needs, to:

Tadeu Coelho,
NFA 2013 Program Chair
Krisztina Der, Assistant PC
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All non-flute choir applications must be postmarked by October 1, 2012. All flute choir proposals must be postmarked by November 15, 2012, and must include three audio CDs (no DVDs) made within the past 15 months, with exact timings.

—Tadeu Coelho, Program Chair, 2013 Convention

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40th Annual National Flute Association Convention- *Rubies!* - Caesars Palace Las Vegas, Nevada

Showcase Concert: Celebrating Vegas Stars



Alexander Viazovtsev
&
Jennifer Kuk-Bonora

Albina Asryan, Piano

Friday August 10th, 2012 at 1:45pm

Verona Room

Featuring works by Bozza,
Doppler, & Tsibin.



Alexander Viazovtsev is Principal flutist with the Las Vegas Philharmonic. Prior to this experience Alexander was Principal flutist with The Phoenix Symphony (2006-07) and Virginia Symphony orchestra (2004-05). Originally from Siberia, Russia, Alexander came to the US as a student of the UC, CCM in 2000. Alexander plays on a 14k gold Full Concert model Nagahara Flute.

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