

# Table of CONTENTS

THE FLUTIST QUARTERLY VOLUME 39, No. 2 WINTER 2014



## DEPARTMENTS

- |    |                             |    |  |
|----|-----------------------------|----|--|
| 11 | From the President          | 50 | Honor Roll of Donors to the NFA            |
| 13 | From the Editor             | 52 | New Products                               |
| 16 | High Notes                  | 56 | Reviews                                    |
| 41 | Across the Miles            | 73 | From the 2014 Convention Chair             |
| 47 | Notes from Around the World | 74 | NFA Office, Coordinators, Committee Chairs |
| 49 | NFA News                    | 79 | Index of Advertisers                       |

## FEATURES

### 22 The Value of Optimal Musical Communication

by Catherine Ramirez

How the flutist connects with an audience is an essential part of powerful performance. Harnessing such power is no small undertaking, but as testified by the leading flutists interviewed here, the reward is not only rich for both performer and audience but also offers insight into what it means to be human.

### 28 One Artist, Two Arts

by Kate Lemmon

Many flutists will recognize this photographer's name—in fact, many of her portraits have appeared in this magazine. Kate Lemmon brings the same philosophy to her camera work as she does to her flute playing, and here she offers advice on how to thrive in yours.

### 34 Commissioning New Repertoire

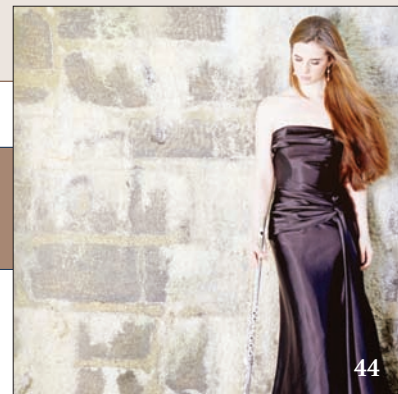
by Deena Reedy

New works don't just come from big-name players: anyone can commission a piece, and the types of composers to approach are as varied as there are composers. For this flutist, who commissioned four works over a four-year period, the process involved a lot of time, twists, and turns. Was it worth it? She has already begun thinking about a future commissioning project.

### 44 Communicating Beauty: An Interview with Emi Ferguson

by Ellen Johnson Mosley

By walking away from the flute for a while, the winner of the 2013 NFA Young Artist Competition was able to come back to it fully confident that this was how she wanted to direct her life.



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