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Associate Professor of Flute
From the President

WHAT BRINGS US TOGETHER

After this year’s convention in Salt Lake City, I received heartfelt notes from attendees who described their experiences. They appreciated the “plethora of talented flutists” and felt that “the NFA is a positive force in a world that desperately needs a positive force.” To me, the atmosphere of sharing and openness to learning was everywhere. We are kindred spirits in all of our differences, and that brings us together.

The NFA honors the legacy of those who bring us together in numerous ways. The Frances Blaisdell Convention Scholarship honors a pioneering female flutist. An orchestral flutist and flute educator at Stanford, Blaisdell was generous in assisting young musicians. The annual scholarship provides an award for a high school or undergraduate student to attend the NFA convention; beginning in 2020, the board has increased the amount of this award to $1,500.

Next summer, we will introduce a new competition to nurture and encourage our youngest attendees. The Junior Soloist Competition will debut in Dallas for young flutists in grades 6–8 or the equivalent and between the ages of 11 and 15 on the first day of the convention. Coordinator Meghan Bennett, herself a competition prizewinner and a quarterfinalist in this year’s NFA Young Artist Competition, will assist our newest members.

Following the elections this summer, we welcome a new group of sage board members in November: Carol Dale, Phyllis Louke, John McMurtery, and Assistant Secretary Katherine Emeneth. In addition, our membership voted to ratify the bylaws change that tasks the Nominating Committee with creating a slate to be approved by the board and voted on by the membership. Nominations for all volunteer positions are welcome at any time during the year through the new NFA website. Bravo to our NFA staff for building and launching this website—a remarkable feat!

In November, we say farewell and thank you to a number of volunteers who have devoted much time and dedication to the NFA. I am grateful for the wisdom and perspective of board members Cristina Ballatori, Mary Kay Fink, and Jennifer Grim. Naomi Seidman has been a valued colleague with insight and diligence—I could not have asked for a better secretary to carefully record all of our board proceedings!

A number of competition coordinators will finish their terms: Debbie Gilbert (Flute Choir Composition), Pamela Youngblood (Professional Flute Choir followed by General Competitions Coordinator), Dan Parasky (High School Flute Choir), John Lane (High School Soloist), Ernesto Fernandez (Jazz Flute Masterclass and Jazz Artist), Zach Galatis (Piccolo Artist and Piccolo Orchestral Audition and Masterclass), and Shauna Thompson (Professional Flute Choir). All of these competitions require a great deal of organization and professionalism: choosing appropriate repertoire, coordinating judges, and paying close attention to the needs of the contestants.

Committee chairs serve many important roles in the NFA. We appreciate the longtime and dedicated service of Marcela DeFaria Casaubon (Development Committee), Carla Rees (International Liaison), Katherine Emeneth (Membership Committee), Katherine Borst Jones (Past Presidents Council), John Bailey (Special Publications Committee), and Jessica Valiente (World Music Committee).

In addition to the volunteers mentioned above, the two people who deserve the most credit for the atmosphere of openness and collegiality at this year’s convention are Program Chair Rebecca Johnson and Assistant Program Chair Kate Henry! The beauty of their invisible behind-the-scenes work, along with our NFA staff and Local Arrangements Chair Sally Humphreys, provided the background for an inspiring four days. Thank you all!

In friendship,
—Joanna Bassett
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From the Editor

FLUTISTS LIVING LIFE

The fall issue of The Flutist Quarterly explores a wide range of activities. All of them are flute focused, of course, but none of them are flute centric. To the contrary, one commonality among them is the range of life experiences beyond playing flute that they reflect.

The mission of the National Flute Association is “Inspiring Flutists, Enriching Lives”—a directive that, mathematically speaking, devotes only 25 percent of its message to the musical function of the organization. The rest encourages us to inspire, to enrich, and to live. In both deed and spirit, many of the individuals of our membership tend, by and large, to embrace all aspects of life, not only musical but also physical, emotional, and spiritual.

Take our cover story. (Please!) Brooks de Wetter-Smith has been involved with the NFA for a good percentage of the organization’s existence and has made his mark as a flute teacher and performer. (He also writes for and advises this publication.) In addition, he is passionate about photography and environmental matters, loves to travel (often to extreme and remote places), and has made it a life goal to never stop learning. We were very lucky when past president Jonathan Keeble—a gifted flutist, professor, writer, and NFA leader in his own right—offered to interview and write about de Wetter-Smith for this magazine. The obvious icing to this assignment is its accompanying photography—ready-made, professional, and stunning—provided by the subject of the interview himself. We hope you enjoy the visual and verbal journey through de Wetter-Smith’s life as much as we enjoyed putting it together.

Our resident archivist and storyteller extraordinaire, Nancy Toff (aka Nancy Drew), paints a vivid picture of the oldest flute association, the New York Flute Club, founded and largely shaped by none other than Georges Barrère and celebrating its centenary in 2020. The club’s membership included an entertaining assortment of gifted and creative individuals, among them women forging their ways in a decidedly male-centered universe and including several whose specific characteristics are now more keenly etched in history thanks to Toff’s dogged and unerring sleuthing. For those unfortunates among you who missed Toff’s presentations at the 2019 NFA Convention in Salt Lake City, the article within should remedy your loss.

The Alexander Technique is familiar to many as a valuable performance health tool, but orchestral flutist and AT practitioner Lorna McGhee describes just how broad-reaching and practical the discipline can be in helping anyone reach her fullest artistic potential. Among its other benefits, the practice invites us to take responsibility for how we respond to stressors in life.

Ned McGowan, profiled in this issue, refuses to be put into boxes of any sort, and he writes about his line-blurring life journey in an article exploring seven “borders.” McGowan might be familiar to some as a composer, but he considers himself equally composer, flutist, and seeker. He has spent his life challenging the meanings of all kinds of descriptors that he sees as borders to be crossed—musical, pedagogical, geographical, philosophical, and more. We hope you enjoy traveling along with him here.

The lives memorialized in this issue were rich as well, from that of New York flutist Gerardo Levy, who left Berlin shortly before Kristallnacht, to the other coast’s virtuoso musician and flutemaker Alexander Ilitch Eppler, to several beloved flutists and teachers in towns in between. We always mourn these losses in our community—but are always grateful for the opportunity to learn of the rich lives they led in the time they had among us.

May your lives be both musical and full as another year draws to a close.

—Anne Welsbacher
Pan Harmonia, an artist-directed chamber music company founded by Kate Steinbeck and based in Asheville, North Carolina, launches its 20th season in September. In celebration of this milestone, Steinbeck, who is also the ensemble's artistic director, commissioned composer Dosia McKay to create a quartet for mezzo-soprano, flute, bassoon, and guitar. The work will premiere publicly November 8–10 in western North Carolina.

With assistance from the North Carolina Writers Network, Pan Harmonia held a state-wide competition to find suitable text for setting to music. The contest highlighted women poets and themes of timely significance, specifically focusing on inclusivity and exclusivity regarding cultural, economic, and gender issues. The three poems selected for this poetry and music fusion project were “Dark Sister, Sing” by Sally Atkins, “The Secret” by Valerie Foote, and “Lemniscates” by Cathy Larson Sky.

The newly composed triptych of art songs, entitled *Rubble Becomes Art,* is a call to healing and reconciliation as it pertains not only to the injustices suffered by women but to humanity as a whole. Rather than a mere commentary on pain, it is a testament to art as a powerful and transformative medium in a broken world. Musically, it is an intricately dramatic and emotionally colorful composition requiring sensitivity and virtuosity from the mezzo-soprano and the instrumentalists.

The November premieres of *Rubble Becomes Art* will feature Britnee Siemon, mezzo-soprano; Steinbeck; Rosalind Buda, bassoon; and Amy Brucksch, guitar. Other performances are planned across the state during Pan Harmonia’s 20th season in conjunction with the North Carolina Department of Natural & Cultural Resources’ 2020 celebration of the Year of the Woman, including with Chamber Music Raleigh at the North Carolina Museum of Art on May 17, 2020.

This project was underwritten by a North Carolina Arts Council Program Support Grant, the Abell Flute Company, and private donors. Visit panharmonia.org and dosiamckay.com.

The Flute New Music Consortium, founded by NFA member Shelley Martinson and including dozens of NFA members, this fall celebrates its seventh anniversary and largest commissioning project to date. The consortium is also preparing for its inaugural Flute New Music Consortium New Music Festival, which will be held January 17–19, 2020, at Stony Brook University and will feature the premiere of the newly commissioned work, written by flutist and composer Valerie Coleman.

The three-day festival, a collaboration between the consortium and the university, is organized by executive board members Martinson, Nicole Riner, Elizabeth Robinson, Ashley Shank, and New Music Festival Liaison Hannah Porter Occena. In addition to workshops, lectures, panel discussions, and recitals, the festival features a residency with Coleman. Carol Wincenc, NFA Lifetime Achievement Award recipient and professor of flute at Stony Brook University, will give the residency premiere of Coleman’s new work for flute and piano.

Coleman’s new piece will be performed in early 2020 by many of the more than 50 flutists throughout the world who commissioned the work. All Flute New Music Consortium commissioning flutists share equal commissioning credit and are invited to participate in the simultaneous premiere weekend (January 17–19) or to schedule subsequent performances.
Commissioners include (as of September 1) NFA members Occeña, Mosley, Carmen Lemoine, Andrea Burger, Jill Heyboer, Julie McDonald, Martinson, Chelsea Czuchra, Riner, Large, George Pope, Jan Vinci, Robinson, Laurel Swinden, Marissa Olin, Shank, Katherine Emeneth, Amy Likar, Ayça Çetin, Alexandra Aguirre, Paula Gudmundson, Alina Windell, Krista Jobson, Jennie Brown, Ginevra Petrucci, Kathryn Umble, Brittany Trotter, Timothy Hagen, Emily Johnson, Jennifer Davis, Tracy Doyle, Sarah Jane Young, John Ross, Elizabeth Crone, Shelley Collins, Linda Pereksta, Laura Benning, Laura Lentz, Joanna Goldstein, Naomi Seidman, Tessa Brinckman, Laura Clapper, Carole Bean, Danielle Breisach, Jennifer Grim, Rose Bishop, Cristina Ballatori, Tabatha Peters, Laura Pillman, Carol Wincenc, Heather Verbeck, Jennifer Lau, Misty Theisen, Terri Wacker, Marianne Gedigian, Olivia Boatman, Charlotte Daniel, Christine Beard, Lindsay Leach Sparks, Brienne Little, Mamie Sprinkle, and the Flute Center of New York.

Riner will oversee the final round of the second Flute New Music Consortium Flute Artist Competition January 17 at the New Music Festival. Finalists will premiere a newly composed work by Paul Richards, commissioned by the Flute New Music Consortium for the contest and with a prize sponsored by the Flute Center of New York. The festival will also include performances of winning works from the Flute New Music Consortium Composition Competition, an annual competition coordinated by Robinson. The competition has reviewed more than 1,200 new works and has recognized more than 40 outstanding new pieces for flute since its inception in 2014.

The consortium was the winner of the first competition hosted by the NFA C.R.E.A.T.E. (formerly NFA Arts Venture) Project. A 501(c)(3) nonprofit, the Flute New Music Consortium seeks to encourage an increasingly high standard of artistry in new music performance and composition. Visit flutenewmusicconsortium.com.

Musicians of the Old Post Road launches its 31st season this fall with a concert series offering programs that reflect the many and varied meanings of “home” for musicians in past centuries, for the ensemble itself, and perhaps even for its audience members. Musicians of the Old Post Road is a chamber music ensemble specializing in period instrument performance of music from the Baroque, Classical, and early Romantic eras. For more than 30 years, the group has given special attention to rediscovering lost or neglected works of the past.

The ensemble’s early November program, “Harmony at Home,” explores musical relationships within two families. Siblings Fanny and Felix Mendelssohn were inseparable throughout their lives, while the marriage of Jan Ladislav and Sophia Corri Dussek was a short-lived love affair. Concerts are November 1 and 2.

December’s holiday program, “Christmas Pilgrimage,” features the ensemble’s premiere of Christoph Graupner’s cantata “Das Volk so im Finstern wandelt (The people who wandered in darkness)” about seeking and finding a new spiritual home; and seasonal works by Telemann, Heinichen, and Pez. Concerts are December 13 and 15.

In March 2020, “The Lure of London” features Italian composers who made their homes in London. Inventive trio sonatas by Locatelli, Platti, and Tessarini share the bill with music by Veracini, Sammartini, and Cervetto. Concerts will be March 6 and 8.

May’s season finale, “Dramatic Return,” presents two epic tales of reunification in an all-French program. The Israelites return to their homeland in Elisabeth Jacquet de la Guerre’s “Le Passage sur la mer rouge” and star-crossed lovers re-unite in the land of immortals in Clerambault’s epic “Leandre et Hero.” Instrumental selections complete the program. Concerts will be held May 2 and 3. Visit oldpostroad.org.

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Artists’ intersections and their pursuits of art forms secondary to their areas of expertise have long been chronicled. Arnold Schoenberg was a critically acclaimed painter. Photographer Ansel Adams played the piano. Musician Neil Young remains an avid painter. Closer to home, both Marcel Moyse and Joseph Mariano also were recognized for their work as painters.

Brooks de Wetter-Smith, past president of the NFA, J. G. Hanes Distinguished Professor of Music Emeritus at the University of North Carolina at Chapel Hill, and published photographer, shared thoughts on his work as a flutist and on the intersection of music, photography, and life. De Wetter-Smith’s path to the flute and subsequent work as a photographer are significant examples of an individual whose interdisciplinary interests, determination, and vision have led him to his place as one of the flute field’s great artist-aesthete-pedagogues.

Who were your primary influences as a flutist, growing up?

As a young player, my earliest influences were broadcasts and recordings. The first broadcast I can remember was Joseph Mariano performing Charles Griffes’ Poem when I was 8 or 9. When it came time to select an instrument in fourth grade, my best friends wanted to play cornet, so I figured I would do the same; however, I was about to begin orthodontic work, so my parents discouraged me from the cornet as well as my second choice of clarinet. My father was taking flute lessons with Cleveland flutist John Stavash, and he suggested I begin with flute. After studying with my father for a year, I began studies with Mr. Stavash, from sixth through eighth grade.

Lessons with him were traumatic. He was a very fine player but was merciless with my sound and rhythm. I’d frequently leave my lesson in tears. My father would follow me for his lesson, and I always thought it an injustice that I would get yelled at for an hour and my father not. Eventually, Dad commented that I was working with Stavash for his teaching, not his personality, and that he saw potential in me. This was an important lesson, particularly later in life when I took instruction from Marcel Moyse.
We moved to New Hampshire as I was starting high school, and in spite of having no flute teacher, I continued to have some success as principal flutist in my school band and orchestra, and I was principal flutist in All-State bands and orchestras for four years.

I began my undergraduate studies at the University of New Hampshire as a physics major, and the department did not have a flutist on the faculty. I served as principal flutist and student conductor of the band, wind ensemble, and orchestra for all four years. The summer following my sophomore year, my parents took me on a trip to Europe. I stayed that summer, studying flute in Salzburg at the Mozarteum with Gustav Scheck. I was fortunate to play chamber music and appear as a soloist in the Salzburg Festival and count this as a critical time in my development as a flutist.

Did any specific life occurrences make you decide to become a professional flutist?

Shortly after returning from Europe, I attended a performance by the Boston Symphony Orchestra under Erich Leinsdorf of Britten’s War Requiem. The performance left me in tears, and I realized for the first time the power music had to move me. Returning to campus, I announced to my advisor I wanted to change majors. I was advised to find a flute teacher, so I wrote James Pappoutsakis of the Boston Symphony Orchestra, inquiring if I could study with him. He was holding four teaching positions in addition to playing with the BSO, and he told me he didn’t have time. It then dawned on me Louis and Marcel Moyse were in Brattleboro, Vermont, only a 20-minute drive from my home in Keene, New Hampshire. Perhaps lessons with one or both of them would be possible.

It had been six years since I had received regular flute instruction, but at age 20, I began lessons mostly with Louis Moyse. On occasion, I also would have a lesson with “the old man” (Marcel Moyse) as some of us affectionately and somewhat fearfully referred to him. I didn’t speak French. His lessons were in “Franglish,” which was nearly unintelligible. I can remember one lesson he kept shouting “merdre, merdre” at me. I was bewildered, wondering what “murder” had to do with what I was playing. Only later I learned he was hurling epithets at me! This is where my experience with John Stavash became helpful. I recalled my father’s remonstrances to favor what I was learning over the method of delivery. That lesson was again reinforced when I played in Marcel’s masterclasses in Vermont years later.

Following my undergraduate studies in 1964, I served two years in the army as an officer, 13 months of which were in Korea, and subsequently two years as a middle school music teacher. Throughout my military years, the hunger to perform was acute, so I again requested to audition for Pappoutsakis after separation from service. He agreed to teach me privately, at no cost, in Boston and Tanglewood for one year, in preparation for my successful audition to obtain a MM degree in flute at NEC (New England Conservatory of Music).

“Mr. P” strongly emphasized sound and began filling the vast holes in my solo and orchestral repertoire. I had done no Bach sonatas, and I didn’t even know the Prokofiev sonata existed. Somehow, I became principal flutist in the NEC orchestra for my two years there, first under Frederik Prausnitz and in the second year with Leon Barzin and Gunther Schuller. I was also principal flutist in the Wind Ensemble under Frank Battisti for my final year, 1969–1970.
After winning the principal flute position with the San Antonio Symphony, I turned down the offer and went to Europe for a year with a Beebe Foundation grant, studying with Karlheinz Zöller, former principal flutist of the Berlin Philharmonic, learning circular breathing from Aurèle Nicolet, and later playing in Rampal’s two-week summer masterclass in Nice. Having been offered a teaching position at Southeastern Louisiana University, I returned to the U.S. in 1971. After being awarded tenure there, I began doctoral studies at the Eastman School of Music, starting in the summer of 1973 and completing the required one-year-in-residence in 1975–1976. The following year, 1977, was my first of 40 teaching at UNC-Chapel Hill.

What was it like being at Eastman? Didn’t you work with James Galway?
I absolutely loved my work at Eastman. It was academically challenging and artistically rewarding. I applied for the DMA program particularly to study with Joseph Mariano. Fate intervened. He accepted me as a doctoral student but then immediately retired. In the fall of 1975, Eastman’s director, Bob Freeman, met with the flute studio before classes began. He announced to us in rather grandiose fashion that he was hiring “the world’s greatest flutist.” There was a stirring in the room, and many of us thought, “Rampal is coming from Paris!” Freeman shuffled a little uncomfortably and said he had just hired a phenomenal Irish flutist: James Galway. We all looked around. “Who?” When we learned Jimmy was leaving the position of principal flute in the Berlin Philharmonic, we all felt prospects looked promising, indeed! He stayed only one semester. To our great fortune, Wally Kujala came for the second semester.

How has the flute field changed over your career?
Most especially, the level of flute technique has skyrocketed. I don’t see the same level of advancement being made in musicality. There is such a premium placed on technical command of the instrument, but real music-making takes time to develop. You must experience in order to communicate, to express what lies beyond the notes. Music is not about glitz, it’s about content. Louis and Marcel Moyse, in their most irascible moments, never talked about notes to me. It was always la musique! You, the notes have to be there, but they’re just the start.

The NFA has been fortunate to have you deeply involved as president and program chair, among other responsibilities. Were there any moments that stand out for you?
My first convention was the 1976 Atlanta convention. At the time there were “headliners” and no gala concert. The headliner on this occasion was Wibb (William Bennett). I remember his extraordinary playing, owning the space as I’d never experienced before. His was an incredibly expressive sound. I was really blown away by it. All of us were! I went up to Wibb after the concert and exclaimed, “I’ve never heard any playing like that since Jimmy Galway.” In retrospect, this may not have been the best thing to say to Wibb, but prior to this time, I hadn’t heard this approach to playing. The impact of Wibb’s energy, projection of musical ideas, and sound showed me a sense of what can be done in performance. He got up there, and said “You’re mine!” I’d never experienced that before. If not for the NFA, I wouldn’t have had that opportunity. I’d be so much less a musician if not for this.

In his widely traveled life, de Wetter-Smith has studied with James Pappoutsakis, Karlheinz Zöller, Aurèle Nicolet, Jean-Pierre Rampal, James Galway, and both Moyses, Louis and Marcel.
In addition to being a fantastic flutist, you’ve also published photographs in major periodicals. Where are the crosscurrents and divergences between music and photography for you?

There is a distinct kinship between music and photography. Both are about balance, shape, structure, texture, “color,” and mood. Even working with a black-and-white image, the issue of color comes up, because you’re dealing with shades of grey. Those shades imply each of those qualities. I think about them all when I’m teaching, playing in an ensemble, or performing as a soloist. Music and photography serve to inform one another.

One of the great honors and pleasures in my life was getting to know photographer Ansel Adams out in Carmel Highlands, California. He had been an accomplished pianist and saw the parallels between music and photography. Ansel would often insist, “The negative is the score, and the print is the performance.”

Where this convergence breaks down, where it diverges, is in the final product. The greatest challenge and satisfaction we have as musicians is the performance. At its core, though, a performance is temporal. All we have at the end is an impression, a memory. Just as Britten’s War Requiem was key to my becoming a musician, it remains today as a memory. A photograph is something one can return to and experience anew.

Photography and music are simply venues for expressing what lives within us. Art is about taking this inner energy and sharing it with others. It’s artistically satisfying to live in both the temporal and concrete worlds. The camera, as with the flute, is only a means to share something very personal, something that lives beyond the lens or the score.

Your photography is focused on the natural environment. Can you share how this came to be?

There’s a strong spiritual component to my life. I feel deeply connected through my relationship with nature. Being immersed in it is simultaneously humbling and inspiring. Contemplating the nighttime heavens, experiencing a solar eclipse, witnessing dawn in the presence of Mt. Everest or in the mist-encased Everglades remind me of our true place in the universe. It’s a confirmation that we are but strands in a grander tapestry. Working in nature provides a metaphysical connection to the universe. I feel that bond also when I play.

You’ve been on photo shoots in Iceland, the jungles of South America, the slopes of Everest. Have you had any life-threatening experiences trying to get to a particular shot?

No, but I’ve been injured on occasion! Katabatic winds of 70–80 mph in Antarctica blew me down onto the ice with 30 pounds of photographic and recording gear in my backpack. My back reminds me of that injury frequently. Probably the closest I’ve come to feeling my mortality was in Antarctica. There’s so little room for error in that environment. The water temperature is 29 degrees, and one loses consciousness in 10 minutes or less if you fall in. Kayaking through those waters is a clear reminder of one’s fragility.
Altitude has been another intimidating factor at times. I was hiking through the Andes, and another party was climbing near us. One of the Austrian hikers with them suffered cerebral edema and died overnight, before he could be rescued by helicopter. Fortunately for me, though, I’ve emerged mostly unscathed.

Is there a place you’ve been to where you felt a special connection?
Mt. Everest. I didn’t summit the mountain, but even at 19,000 feet, you do suffer. It taxes you physically and emotionally. The oxygen deprivation, extreme cold, exhaustion, and vastness of the terrain together are beyond description. One is forced to abandon any sense of real control. You must become one with the mountain, one with the ice, one with the cold.

Your photography has a remarkable depth and color. Is there something you look for when scoping out a site?
I’m looking for an image that is emotionally powerful and tells a story. Scoping requires asking lots of questions. What impact does the scene have on me? Can I translate that into a visual interpretation? This is not unlike creating a musical interpretation. Is this a color or monochrome subject? Should I shoot with the sun at the side, behind me or in front of my camera, factoring in weather, clouds, and textures. Is the scene best created in moonlight with stars above, could it be cloudy and/or foggy? But then serendipity happens, and one experiences the magic. Not every image is pre-visualized, but I must say in most cases I know in my mind the final result I am seeking as I am making the exposure.

You have some terrific black-and-white photographs. What elements make you choose to shoot in monochrome as opposed to full color?
More often than not, that decision is made when assessing whether the location is about contrasts of textures, shapes, and the tonality of a subject’s brightness and darkness or whether it’s the color itself that provides the greatest impact.
The other thing that draws me to black and white is that for most of us, life exists splendidly in full color. Black-and-white images require viewers to create part of the scene through their imagination. One becomes engaged in filling what’s “missing.” We see things in a different way, and that can provoke different emotional responses. Monochrome images can encourage viewers to discover something that they weren’t aware of beforehand.

Among the many things I’ve been so impressed by in your work is how you excel in multiple media. Do you have advice for young, aspiring professionals?

Among the many things I’ve been so impressed by in your work is how you excel in multiple media. Do you have advice for young, aspiring professionals?
It is the same advice I would offer musicians, artists, dancers, painters, doctors, actors, filmmakers, and accountants. Available to all, one can seek to be open, flexible, and creative. If you’re open, you’re allowing yourself the vision of unexpected opportunities. By nurturing your flexibility, you’ll retain a willingness to actively explore new paths, especially if the one you occupy is less fulfilling than you would wish. Maybe your gift to others is along another pathway. Permitting creativity to flow from within, inspired by what surrounds you, allows you to personally and sincerely express who you are as a caring source of energy connecting to all life.

Ultimately, when looking back on life, we want to know we made a difference and that we lived with a sense of purpose. Every one of us has a chance to make a difference. It doesn’t matter whether it’s big or small. We matter. Life matters. Art is a great vehicle for making a difference in the world, but we need not box ourselves into a particular and specific vision. Exercising these elements of openness, flexibility, and creativity allows us to find our calling and to make that difference. To view more of Brooks de Wetter-Smith’s photography, visit dewettersmith.com.

Jonathan Keeble is a member of the award-winning Aletheia Duo and the Prairie Winds and is principal flutist of the Sinfonia da Camera. He is one of only two music faculty members to win a campus award for undergraduate instruction at the University of Illinois, and his students populate orchestras and universities around the globe.
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Inpiring and empowering students to become creative leaders who transform society through music.
A century ago, “good-natured flutists” came together to play music that was either notable or soon would be. The rest is history.

The beginnings were decidedly modest but also a bit of a provocation in a New York City apartment building: in December 1920, Georges Barrère, principal flutist of the New York Symphony Orchestra and flute teacher at the Institute of Musical Art, invited 16 flutists to his apartment to play the Kuhlau Grand Quartet, four to a part. We don’t know what the neighbors thought, but the flutists were sufficiently inspired that they started a club.

The New York Flute Club was officially incorporated on December 31, 1920; the first regular meeting took place on January 9, 1921. The inaugural board consisted of Barrère, president; Mrs. Eliot Henderson (professional name: May Lyle Smith), first VP; William Kincaid, then a member of the New York Chamber Music Society, second VP; Milton Wittgenstein, on staff at WQXR, recording secretary; and flutist-composer Lamar Stringfield, treasurer.

The first concert took place on February 6 in the Rose Room of the ornate Ansonia Hotel, at Broadway and 73rd Street, sometime home to Caruso, Toscanini, Mahler, and Babe Ruth. In the lineup were six Barrère students, including Meredith Willson. Three female students played Albisi trios, and the program ended with the full Kuhlau Quartet at the hands of Barrère and four men. In an era long before flute choirs became a phenomenon, the Kuhlau was a fixture of the club’s activities, regularly played onstage and off with multiple members on a part.

The New York Flute Club was not the first flute club in the United States, and like many of the others, it bore the mark of a charismatic founder. For many years, the club was a venue to serve Barrère and his coterie of students and amateurs; it appears that none of the older German flutists in town were members. The fact that nearly everyone in New York studied with Barrère made it essentially his club for decades.

by Nancy Toff
THE NEW YORK FLUTE CLUB
Incorporated

RECITAL OF FLUTE QUARTETTES
Presented by
GEORGES BARRERE
Assisted by
Misses: FRANCES BLAISDELL  RUTH FREEMAN
CAROLYN GRANT  ANNABEL HULME
MARY ELIZABETH MILES  PATRICIA POWELL
and
Messrs: DAVID DE VOL  GEORGE NEITZERT

Programme

1. Quartetto in G, Op. 52  Luigi Gianella
   Allegro
   Andante (Nel cor piu mi sento)
   Allegro finale
2. Grand Quatuor, Op. 103  Frederic Kuhlau
   Andante maesoso
   Allegro assai con molto fuoco
   Scherzo
   Adagio molto con espressione
   Rondo
3. a. Rondo Capriceioso  Robert Russell Bennett
   (Published by the New York Flute Club)
   b. Turkey In The Straw  A. van Leeuwen
   (Theme and variations on the original Folk tune)
4. Quartett, Op. 12  Anton Reicha
   Allegro
   Andante
   Menuett
   Allegro vivace

Midtown Music Hall  Sunday, February 23, 1941
846 Seventh Avenue, at 55th St.
NEW YORK

The New York Flute Club
Incorporated
Organized 1920

SUNDAY AFTERNOON
November 27th, 1955
CARL FISCHER CONCERT HALL
163 West 57th Street
NEW YORK CITY
FIVE-THIRTY P.M.

Program

CHARLES DeLANEY, Flute

Assisted by
Edwin Thayer  Piano
Elizabeth Bobo  French Horn
Gerald Stone  Flute
Benjamin William  Flute
Victor Ludwig  Flute

I
Mountain Dawn  Lamar Stringfield
II
Sonata in C Minor for Flute, Horn and Piano  Locatelli
Grave—Poco Largo  Adagio—Andante  Allegro
III
Trio Impressions  Eugene Bezza
La Fontaine de la Villa Medicis
La Petite Nymph de Diane
La Danse d’Elke
Ballade  Frank Martin

INTERMISSION

IV
Symphony for Eight Flutes, Percussion and Voice  Henry Brant
1. Millennium  2. Quest
2. Exodus  4. Tournament
Charles DeLaney, Clareta Lafferty, Victor Ludwig, Albe Mahler
Carol Michael, Gerald Stone, Jervis Underwood, Benjamin Williams
LYNN CLARKE—Soprano
HENRY BRANT—Percussion
ARTHUR WINDGRAF—Conductor

V
Adagio and Scherzo for Flute Quartet  Adolphe Wousten

Mr. DeLaney is Instructor of Flute and Theory
at the University of Illinois

The New York Flute Club
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SUNDAY AFTERNOON
January 29, 1950
CARL FISCHER CONCERT HALL
165 West 57th Street
NEW YORK
FIVE-THIRTY P.M.

Program

John Wummer  Flutist
All pieces are for solo flute without accompaniment

I
Capriccio-Sonata in A Major  Johann Anton Stamitz
Allegro Moderato  Andante amoreo  Rondos

II
Fantaisie in G Major  Georg Philipp Telemann
Allegro  Andante  Vivace  Allegro

III
Sonatine  Walther Geiser
Fresco  Allegro Molto  Adagio Molto  Vivo e Capriccio

INTERMISSION

IV
Sonate  Virgil Thomson
Adagio—Allegro  Adagio  Vivace

V
Landler  Theo. Boehm
Allemande  J. Danjon
Le Chant Du Vent  J. Danjon
Le Tambour  Francois Danjon
Barrère was ahead of his time in supporting American composers and women composers and performers, traditions the club continues to this day. The works of his students Lamar Stringfield and Quinto Maganini appeared often on the early programs. Around 1916, the young Robert Russell Bennett roomed at the West Side YMCA next door to Brown Schoenheit, a Barrère student who would become principal flutist of the Kansas City Symphony. Thanks to Schoenheit’s introduction, Bennett’s Rondo Capriccioso for four flutes was premiered by Barrère, Kincaid, and others at the club, which published the piece in 1922.1

Regular Sunday afternoon professional concerts became the backbone of the club’s activities, with opportunities for members of various levels to participate in ensembles and, as described in the 1933 membership brochure, “Playing the flute in the presence of others during the amateur hour, accompanied by an outstanding pianiste” (sic; the pianist was Alice Nichols and later Mildred Hunt Wummer). Bernard Goldberg, who studied with Barrère at Juilliard in the 1940s, recalled, “after the formal program in which he played with his own students…he just sat there and played quartets with anybody who brought a flute on stage; for hours and hours, and had a good time, you know, and created an atmosphere of friendliness and joy and love for the flute, …until he was very tired.”2

Georges Laurent, recently installed as principal flutist of the Boston Symphony, gave a recital in 1922 but never returned. Other guest artists included Lambros Demetrios Callimahos, New York Philharmonic principal John Amans, Philip Kaplan, Harry Moskovitz, Mildred Hunt, John Wummer, René Le Roy, and Carmine Coppola. The New York Flute Club also sponsored special events, including picnics on Long Island and a 1927 dinner-dance at the Hotel Pennsylvania honoring the Columbia University composer Daniel Gregory Mason.3

Barrère’s last solo recital for the club, titled New Music for Flute, took place in December 1938, with premieres by Marion Bauer, Gaubert, Richard Franko Goldman, and Eugene Goossens. His final appearance onstage was in February 1941: Although Barrère was not particularly a fan of massed flutes—“Who listens to only one Bell hears only one Tone…Too much Flute is perhaps worse than not enough,” he wrote—he did present a full program of quartets by Gianella, Kuhlau (of course), Bennett, van Leeuwen, and Reicha, which he performed with eight of his students.

After Barrère
Barrère remained president until his death in 1944. Wummer, the principal flutist of the New York Philharmonic, then assumed the presidency. His successors included his wife, Mildred Hunt Wummer; Wittgenstein; Paige Brook, associate principal of the Philharmonic; Frederick Wilkins (New York City Opera and Ballet); Moskovitz (New York City Opera); and Eleanor Lawrence (American Symphony, Manhattan School of Music), continuing through the mid-1980s. All of these presidents were active performers on the concert series.

The Wittgenstein era saw two notable events. In 1949, Lois Schaefer, then 25 and a recent graduate of the New England...
Conservatory, played the world premiere of the Martinu Sonata. Schaefer recalls:

Mr. Powell had just made the first (I believe) white gold flute and wanted to introduce it to the flute public. At the same time, came along the Martinu Sonata and an invitation to play at the New York Flute Club. Well, it seemed that Laurent really didn't want to play the sonata for reasons unknown to me and suggested that I be given that honor. Powell seemed delighted and urged me to play it on his new model. Laurent was my only coach. … Never had an opportunity to play it for Martinu in advance of the concert! Looking back, I wonder now how I had the nerve to do this. After the concert, Martinu came backstage and greeted me. I couldn't tell if he liked my efforts or was unhappy with them.5

Two years after the Martinu premiere, the club hosted the first appearance in the United States of the Moyse Trio (Marcel Moyse, flute; Blanche Honegger-Moyse, violin; and Louis Moyse, piano and flute). Although it was not, according to some accounts, a great performance, it introduced an important musical dynasty to the United States.

Program innovation was always a feature. That might mean an all-solo-flute concert (Wummer's and Moskovitz's specialty) or new music. For example, on December 18, 1966, Harvey and Sophie Sollberger, flutes, assisted by Otto Luening, flute, and Charles Wuorinen, piano, give a program of contemporary compositions by Luciano Berio, Chou Wen-chung, Wuorinen, Luening, Kazuo Fukushima, Mario Davidovsky, and Sollberger. Sollberger's association with the club was longstanding, and it presented both a 65th-birthday tribute and, most recently, an 80th-birthday concert that included two world premieres.

Laurence Trott of the Buffalo Symphony came to New York in February 1977 to give what was billed as the first all-piccolo concert (Wummer's and Moskovitz's specialty) or new music. For example, on December 18, 1966, Harvey and Sophie Sollberger, flutes, assisted by Otto Luening, flute, and Charles Wuorinen, piano, give a program of contemporary compositions by Luciano Berio, Chou Wen-chung, Wuorinen, Luening, Kazuo Fukushima, Mario Davidovsky, and Sollberger. Sollberger's association with the club was longstanding, and it presented both a 65th-birthday tribute and, most recently, an 80th-birthday concert that included two world premieres.

Laurence Trott of the Buffalo Symphony came to New York in February 1977 to give what was billed as the first all-piccolo concert in the city, an event sufficiently unusual that Robert Sherman previewed it in the Times. Trott explained, "Why shouldn't I give a concert like everybody else? I know there isn't a vast repertory, but there is some music, and many Baroque and pre-Baroque pieces transcribe beautifully...I want people to know what the instrument can do, and I guess I want composers to know it too, so that they can be inspired to expand the literature further."

The program included the Sonata Piccola of Charles Jones, the New York premiere of Jacob Stern's Row for Piccolo and Lawrence Trott, and other works by Lawrence Widdoes and Henry Brant, with all four composers in attendance. The Buffalo Symphony played at Carnegie Hall at 3:00 pm, and Trott and company walked across the street to CAMI Hall for the 5:30 p.m. flute club concert.6

In December 1990, Katherine Hoover gave the world premiere of her solo work Kokopelli. The concert took place in the wood-paneled precincts of the Kosciuszko Foundation, on East 65th Street—the route of the M67 bus. The piece ended on a quiet B-flat. And just as it did, a New York City taxi driver leaned on his horn, tuned to a perfect B-flat.

From the 1980s, presidents such as Sue Ann Kahn, Patricia Spencer, and Jayn Rosenfeld continued the attention to new music, with concerts such as Tomorrow's Classics: Recent Flute Pieces with Staying Power (December 2002). Over 99 years, the club has hosted the premieres of more than 180 works. A wide range of ethnic flute traditions appeared on the programs as well: Chinese, Japanese, South Asian, Irish, American Indian, and African.

Competitions

In August 1947, the club announced a “Prize Composition Contest” for a “major work” for flute and piano. The prize was $100 and publication by a leading publishing house, and more than 100 entries came in. The judges were Frederick Wilkins, John Wummer, and Arthur Lora.7 The winner was Eldin Burton, a Georgia-born pianist-composer who was a Juilliard friend of Samuel Baron, to whom it was dedicated.8 Lora and pianist Leonid Hambro gave the premiere at the flute club concert on January 30, 1949, at the City Center chamber music hall. The
piece rapidly established itself in the repertoire, played often by Wummer, who recorded it with the composer.

In 2014, under the leadership of Kaoru Hinata, the club revived the composition competition, and the flute fair featured the winning works by Scott Rubin (first prize, for the Bath Clown Duo), Heeyoung Yang (second prize, for Credo), and Nadine Dyskant-Miller (third prize, for They Move with No One Watching: Dances).

In the early 1970s, the club began a competition for early-career professional flutists. Originally, the judges selected an unranked group of winners, who performed in the annual spring concert; in 1988, specific places were designated. Many of the winners have gone on to outstanding orchestral and solo careers, among them Trudy Kane (1968), Renée Siebert, Carol Wincenc, and Ransom Wilson (1972), Michael Parloff (1973), Linda Chesis (1974), Sandra Church (1975), Debbie Baron and Alan Cox (1976), Linda Toote, Gary Schocker, Maria Piccinini, Amy Porter, Mary Kay Fink, Alexa Still, and Elizabeth Ostling. Many others are on faculties at leading universities and are innovative performers in many venues.

As competitions became a bigger presence in music education, the club decided in 2008 to institute a contest for pre-college students, to give them experience in the competitive environment and also to receive constructive feedback from the veteran corps of New York professionals.

Ensembles, Education, and Flute Fairs

Ensemble playing has always been a key activity, with readings often attached to the formal concerts. By the 1970s or so, there were annual fall ensemble days with small and large ensemble readings. During the full year, an ensemble coordinator matched mostly amateur players by level and geography to form ongoing small ensembles, and all of those groups appeared at the annual spring ensemble concert. In the 21st century, the program has evolved into a monthly large-ensemble gathering that includes both professional and amateur members, as well as a very for-bearing guide dog who somehow tolerates the high frequencies.

In the 1980s, the club began to expand its reach to the New York musical community. Ardith Bondi, a scientist, flutist, and longtime club board member, conducted a flute choir at the La Guardia High School of Music & Art and Performing Arts. In the ’90s, the club formed a partnership with the Harlem School of the Arts; New York Flute Club flutists played for young professional singers in the vocal masterclass led by mezzo-soprano Betty Allen, the school’s president, and the collaborators performed at the flute fair.

The club provides scholarships for students from underserved communities and community music schools to attend events at negligible cost, and periodic masterclasses and other programs preceding regular concerts cater particularly to students—for example, a panel on college auditions and a masterclass by Los Angeles Philharmonic piccoloist Sarah Jackson.

In 1994, during Nancy Toff’s first term as president, she, David Wechsler, and Rie Schmidt organized the first annual New York Flute Fair, which brought together many of the club’s ongoing activities.
programs—concerts, the competition, lectures and workshops, masterclasses and ensembles—with Jean-Pierre Rampal as guest soloist. With the exception of 1996 and 2002, the flute fairs have been held every year since.

Recordings and Publications
To celebrate the U.S. bicentennial, New York Flute Club treasurer Robert A. Lehman, a chemist and flute collector, organized a concert that was enshrined in a Musical Heritage Society LP, The Flute in American Music.11

Composer Henry Brant had been involved with the club since the early 1930s; Barrère and his students premiered his Angels and Devils (not at the club) in 1933. The club had long contemplated reissuing the classic 1956 CRI recording with Frederick Wilkins as soloist and Henry Brant conducting a Who’s Who of New York flutists. Then, at the 2003 flute fair, Robert Aitken gave the New York premiere of Ghosts and Gargoyles (2001), scored for solo flute (also playing piccolo and bass flute) with an octet comprised of piccolos, C flutes, alto flutes, and bass flutes plus a jazz drummer. Suggested by Paul Taub of Seattle, it was envisaged as a quasi-sinister 70-years-later sequel to Angels and Devils.

To complete the CD Henry Brant: Music for Massed Flutes, the producers chose the Mass in Gregorian Chant for Multiple Flutes (1984). It is scored for as many flutists as possible with approximately 20 percent of them doubling on piccolo, all playing material provided in the Graduale Romanum for masses sung on June 16.

Jayn Rosenfeld, executive producer of the CD, recalls, "For Mass I rounded up about 20 flutists and Bob Aitken, who, in a 'teaching rehearsal,' taught us how to do the 17th-century mean tuning that would be appropriate for Gregorian chant. He has a superb ear, and we tried very hard to get those fourths low and sevenths high. It was a learning experience for all, and Aitken was really generous with his gentle teaching and coaxing!"12

After the untimely death of Samuel Baron in 1997, the club published a two-CD compilation of solo and chamber music performances that includes live concert performances with the Bach Aria Group, Jean-Pierre Rampal, and other noted artists as well as rare and out-of-print commercial recordings. Reflecting Baron’s intellectual curiosity and the diversity of his repertoire, it ranged from Kuhlau to Kupferman, Bach to Easley Blackwood.

Commissions
To honor the NFAs 1996 convention in New York, the club, in partnership with the Long Island Flute Club, commissioned two flute choir works: Katherine Hoover’s Three for Eight and Elizabeth Brown’s Alabama Panorama, both of which were premiered at the convention.

To celebrate its centennial, the club has commissioned a new work for flute and piano by Gabriela Lena Frank. Carol Wincenc will premiere Five Andean Improvisations at the gala centennial concert in November 2019.

Exhibitions
In 1980, under the leadership of Robert Lehman, the club mounted an exhibition of flutes and printed materials entitled The Flute from Hotteterre to Barrère and published a checklist by Lehman. It was hosted by the New York Public Library for the Performing Arts, which is also home to the club’s archives.13

Then, in 1994, to commemorate the 50th anniversary of Barrère’s death and the 75th anniversary of the flute club, Nancy Toff curated an exhibition at NYPL, Georges Barrère and the Flute in America. The opening concert and reception brought together members of the Barrère family and some 20 former students and members of the Barrère Little Symphony. Frances Blaisdell was a major player in this effort.

What Would Barrère Do?
No other flute club approaches the New York Flute Club in longevity; it is in fact the oldest non-keyboard musical instrument organization in the world. Because of the singular character of Georges Barrère, his bonhomie, support for composers, and extensive roster of students, he had an outsized influence on the club.

That influence continues today. “What would Barrère do?” is still a question that the board of directors asks as it works to sustain the club into its second century.

Over 99 seasons, flutists have always performed at the New York Flute Club gratis, merely for the honor of doing so—a tradition that carries over to the NFA. The club has often had its challenges—artistic, financial, and logistical. Even in 1921, Barrère observed, “Running a club in a large city such as New York was tricky business.”14

But the goal remains the same, as Barrère stated in a 1923 toast to the members: “The real mission of a Flute Club is to promote better Music. This is what a flute club is for: getting together good natured flutists of any standard.”15

Nancy Toff is author of The Development of the Modern Flute, The Flute Book, and Monarch of the Flute: The Life of Georges Barrère and was curator of Georges Barrère and the Flute in America. She received the Dena Epstein Award from the Music Library Association and is president and archivist of the New York Flute Club.

Endnotes
WOODWIND QUINTET CDS

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Inspiration AND Practicality
The Pittsburgh Symphony Orchestra principal flutist and teacher describes how the Alexander Technique can help us reach our fullest artistic potential.

“A person who never made a mistake never tried anything new.” —Albert Einstein

This elegant observation of Einstein’s speaks directly to our greatest fear as musicians, the fear of making a mistake. No matter where you are in your musical development, whether you are performing professionally in public or auditioning for a youth orchestra or college, this fear can be, quite literally, disabling. The effects can range from a block in expression for a youth orchestra or college, this fear can be, quite literally, disabling. The effects can range from a block in expression to full-blown stage fright or from stiff, slow fingers to the literally, disabling. The effects can range from a block in expression to full-blown stage fright or from stiff, slow fingers to the devastating debilitation of tendonitis.

Frederick Matthias Alexander, the founder of Alexander Technique, was himself a performer and experienced first-hand the toll that public performance can take on one’s body and mental state. As a successful actor, he experienced the terror of losing his voice mid-performance on many occasions. The doctors could not diagnose the problem and simply prescribed rest. This did not solve the problem.

Alexander therefore concluded that he himself, through misuse of his body and “over-efforting” in performance, was creating the circumstances that brought about his vocal problems. Through years of intense, self-directed study, he developed a technique that allows one to regain a sense of choice in how we respond physically and mentally to any stimulus, be it simply picking up one’s instrument, walking onstage to do an audition, or getting in and out of a chair. It is possible to move with lightness, balance, ease, and freedom in any circumstance.

The Alexander Technique offers one a sense of agency. It is an invitation to take responsibility for how you move and respond to stressors. It offers a way to deal with unhelpful habits that build up over the years. It offers both the lightness of freedom and the discipline of responsibility. With this “opposition” comes stability.

My Experience

I started Alexander Technique lessons in London when I was a student at the Royal Academy of Music in the ’90s. I was motivated to have lessons in the first place (as many people are) because I had shoulder pain. Not only did the lessons free me from pain, but as Alexander Technique is a form of re-education, not a therapy or relaxation technique, the lessons helped me understand how to practice constructively.

With Alexander, you’re dealing with habits. You can fall into all sorts of traps as a performer—being incredibly judgmental or self-critical or mindlessly repetitive in the way you practice. Alexander helps bring a mindfulness about the quality of the work itself, the quality of the way you can use yourself physically, and the quality of the way you approach things mentally. These initial lessons allowed me to get the most out of my college training and set me off on a good footing.

Many years later, in Vancouver, I started to have Alexander lessons again as a result of problems with my left hand. I realized it was not simply a question of lack of practice or failing technical abilities. My earlier Alexander experience allowed me to consider that the problem might instead be one of my own personal misuse—i.e., my patterns of behavior and movement could have something to do with this problem.

I started taking lessons again and in a very short time the problem with my left hand disappeared—but more than that, my new-found physical freedom overall dramatically improved my playing and, especially, my sound.

This has led me into applying the Alexander lessons to my own work as a flute player and teacher, finding the lightest of balance points between effort and effortlessness at any given moment. It offers a wonderful, lifelong exploration that has greatly informed and enriched my life as a musician.

We function best artistically when we are not in survival mode. We are best coordinated when we are not stressed. The nervous system is like a horse—it spooks and shies easily. Our profession is full of stressors. The physical quietness and the mental ease and alertness that come about through studying the Alexander Technique can be of great benefit.

Alexander Principles

In Alexander Technique, one of the principles is to be aware when you are “end-gaining”—so focused on achieving a specific result, or “end,” that you neglect the means. An example of this is to be so focused on getting through a difficult passage without making a mistake (i.e., to be so attached to the end result of having played it cleanly) that you neglect to notice that the fingers grip the keys much too tightly or that the wrists are locked or that you have stopped the free flow of the airstream. Being so mentally dominated by the attachment to a certain end result (playing cleanly) and neglecting the means (fingers, wrists, air, overall use) directly decreases your ability to achieve the desired end. This type of practice is antagonistic. It is like accelerating and braking at the same time.

Another Alexander principle is “inhibition.” This does not mean being inhibited psychologically; instead, it means stopping or inhibiting habits that are inefficient or harmful. It is being aware that we have choice at any and every moment in how we conduct ourselves. For example, if I have to come in quietly on a
Fingers
Keep your physical equanimity in the midst of activity—i.e., take the physical quietness and balance you can find in slow practice into speed. No need for any more effort when playing fast. Let your fingers alight on the keys like a butterfly on a leaf. No need to press or grip the keys. What is the minimum movement of the hands and fingers? Find balance in negotiating the weight of the hands and fingers. Visualize the idea of "lengthen and widen the back, let the neck be free." To go back to the example of the high A in Prokofiev’s Classical Symphony, the direction could be to keep the back of the neck soft and free, feel the soles of your feet on the floor, feel your seat bones on the seat, send the crown of your head up towards the ceiling, let your jaw be relaxed. Then you can just do what you need to do to be efficient without getting in your own way or defending against disaster. No fuss.

Applying the Alexander Technique to Flute Practice
Here are basic applications of Alexander Technique principles in different aspects of flute playing:

Fingers
Keep your physical equanimity in the midst of activity—i.e., take the physical quietness and balance you can find in slow practice into speed. No need for any more effort when playing fast. Let your fingers alight on the keys like a butterfly on a leaf. No need to press or grip the keys. What is the minimum movement of the hands and fingers? Find balance in negotiating the weight of the instrument. Let the arms be balanced, not rigid. Let all the joints be full of air, not concrete.

Practice confidence—i.e., practice short, accurate micro-movements with ease and poise. Break a difficult passage into tiny chunks and pay attention to your use. Do not create bigger chunks until you have found ease, consistency, and mastery. Just playing slowly will not cut it. Technique is coordination. Technique is memory. Build a memory bank of accurate, effortless experience.

Give yourself time to get coordinated, but do not only practice slowly. We need to be able to step up to the plate. Therefore, practice the smallest manageable chunk up to tempo, with accurate and peaceful physical poise.

Notice if you are grasping mentally or physically. Of course, we need to have clear goals and aspirations. We just don’t need to “end-gain” as we pursue our goals. If you do find yourself grasping, then kindly but firmly say to yourself, “cease and desist!”

Free the neck. The concert is going ahead anyway. You can choose to be in a flap or not. Remember you have choice. We’re not victims. Fast playing is just a series of masterful, easeful micro-movements, nothing more. Whatever we practice, we reinforce.

Therefore, constantly reinforce the good stuff. Don’t even give an inch to practicing in a fluster. You’ll only have to undo the damage later. Don’t waste your time. Be wise.

Another practical application of the “means-whereby” idea is to separate out the individual kinesthetic elements of a piece and then combine them gradually, in the same way that a golf or tennis champion will practice and perfect all sorts of shots separately to be able to play the game with ease later.

For example, with Saint-Saens’ “Volière” from Carnival of the Animals, separate out the different skills you need to play it with excellence. Practice your scales double tonguing at the same tempo that you want to play the excerpt. Start with four articulations on each note, then two, then one, then also backwards (KT or GD). Bring that same practice to the excerpt (i.e., four articulations on each note at tempo). Train in the super-fast articulation without the worry of adding the fingers into the mix.

Next, practice the fingers separately, without the articulation, i.e., slurred. If the fingers aren’t smooth and even, then there’s no chance of the tongue and fingers ever being coordinated. Get the fingers evenly up to speed.

Next, practice the tone that you want—i.e., play the excerpt slowly for your best sound, like a vocalise. Do not compromise the sound when you eventually add the fast fingers and fast articulation. It’s like learning to juggle with two balls, then three, then four, adding to your skill level while maintaining a peaceful body and mind.

Stand your ground. Take as long as it takes. Be satisfied with steady, realistic progress. Do not sabotage yourself by getting frustrated and trying to bite off more than you can chew or run before you can walk—classic end-gaining! Match your skill with the challenge at all times. Find your edge. Stay there a while. Be your own best teacher.

At all times in your practice with difficult challenges, neutralize the charge. Do not, under any circumstances, reinforce stress or panic—that is inviting failure. Make everything steadily manageable and no cause for fear or freezing. In the words of the famous cellist, Pablo Casals, “Playing an instrument should increase a person’s confidence, not their fear.”

Do not create negative triggers for yourself. Practice patience and develop trust in your ability. Technique is only coordination. We are less coordinated when we are stressed, so create the conditions that allow you to flourish. Choose how you respond to the stimulus. Technique is kinesthetic memory; therefore, create a positive, healthy memory bank of templates. In the words of F.M. Alexander, “People do not decide their futures; they decide their habits, and their habits decide their futures.”

Sound
The bones provide the resonating, reflective surfaces for the air to bounce against. We can house the air in the beautiful resonat-
ing spaces of the body, like a great singer. Any excess muscle use acts directly as a mute. Freedom of the air translates directly to freedom of expression. After all, we are artists of the breath. The breath itself is the medium, the musical messenger.

We must not block the flow of the air with unnecessary tension. That would be like building a dam in the river and stopping the musical flow. (Incidentally, Alexander gained recognition early in his career for assisting people with respiratory problems and became known as “The Breathing Man.” Studying his technique will directly improve the quality and efficiency of your breathing).

Learn and choose how to organize your body for the best results. Don’t just give in to forcing or squeezing. Remember: the faster the airstream, the more physical space it demands to resonate freely without bouncing off the body’s walls and breaking up, becoming edgy. Therefore, the solo in Brahms’ Symphony No. 1, for example, requires the greatest degree of spaciousness in all the resonant spaces of the body and absolute freedom of the neck and limbs. The temptation might be to blow very hard. However, try not to push or pull the airstream but release the air generously and allow it to replace itself. This is the dynamic natural elasticity in the exchange of the in-and-out breath. No need to be tight in the ribs or the stomach muscles. No steel girdle!

At the same time, we’re not a sack of potatoes. Think of generous air and dynamic alertness. Make your whole body a cathedral of resonance (i.e., let the sinus cavities and chest cavity be open) and, like a great singer, invite a lovely, resonant vowel sound inside the mouth, head, and chest. Remember your Alexander Technique directions: free the neck, lengthen and widen the back, inhibit any pulling up or collapsing down, no gripping the instrument. Be relaxed and dynamic.

**Dealing with Stressful Circumstances**

Performers have the right to be open, free, poised, and balanced. Claim that right! Performing from the heart makes you vulnerable, but that vulnerability is a great strength. Keep your dignity and take up your space in the world. Bring a quality of holistic psycho-physical awareness to what you’re doing. This is both a discipline and a challenge.

For example, it’s a hundred times more difficult to keep that poise, balance, and equilibrium in the orchestra than in the practice room or even a recital. In your practice room, you have almost total control over your environment; there are no variables. In the orchestra, you have to watch the conductor, listen for cues, respond to what other people are doing around you, adjust to the intonation of others, and deal with the orchestra’s sheer volume. There’s an audience you don’t want to let down, a conductor who’s judging you, and your tenure committee sitting around you. All those opportunities for end-gaining and attachment to a specific result!

No wonder we are inclined to shorten the neck, brace ourselves, tighten the back, and hold our breath! Nevertheless, with training and mindfulness, we can learn to be free and poised in the most stressful of situations. With the Alexander Technique, you can mentally and physically practice choosing your reactions to stimuli.

Let’s say in the heat of battle, you try too hard. What is the practice? Inhibit and direct. Release the singing quality in the sound no matter what the circumstances and have the courage to come in on that high quiet note without “over-efforting.”

It’s like a willingness to practice trust and surrender. You train with mental quietness and physical accuracy so that you can trust that that high note is going to come out instead of playing in a defensive way, bracing against possible catastrophe—because usually that bracing is what leads to catastrophe. It is a defensive way of playing—it’s not generous. In truth, it is rather self-centered.

Instead, play positively. Remember the constructive directions that allow you to do your best: free the neck, back lengthened and widened. Focus on the music.

**In Conclusion: Serve the Music**

I once asked my teacher, Gabriella Minnes Brandes, to tell me the purpose in studying the Alexander Technique. Her response: “to fulfill your greatest potential for expression.” So suddenly those mistakes are not the focus anymore. It doesn’t get much better than that!

Of course, there is no substitute for one-on-one, hands-on lessons with a qualified Alexander Technique teacher to guide you into spaciousness, but I hope I have demonstrated how its principles provide a logical, psycho-physical road map to help you prepare and perform at our best. Stop doing what doesn’t work, invite what does work, and get out of your own way.

Then you are truly able to be of service to the music and not merely defending your own ego against embarrassment.

“Excellence is never an accident. It is always the result of high intention, sincere effort, and intelligent execution; it represents the wise choice of many alternatives—choice, not chance, determines your destiny.” –Aristotle

Lorna McGhee is principal flutist of the Pittsburgh Symphony Orchestra and teaches at Carnegie Mellon University. She co-teaches with Alexander Technique teacher Gabriella Minnes Brandes on the Pender Island Flute Retreat and has studied the Alexander Technique for more than two decades with teachers in the U.K., Canada, and the U.S.

A slightly revised version of this article first appeared in the winter 2015 issue of Pipeline, published by the Chicago Flute Club, and is printed here with permission.
Seven Borders

A composer and flutist explores the multifaceted meanings—and questions—of “borders.”

by Ned McGowan
What types of borders do we encounter as musicians? When is a border a limit and when is it a door? Can we know where a border truly is until we’ve crossed it? What lies behind borders: fringe or frontier?

Border One: Reading or Improvising?
Can we learn both at a young age?

When I started playing the flute at age 9, my teacher Gary Stotz taught me both to read music and to improvise. Becoming familiar with these approaches at a young age was perhaps the single most important activity determining who I became as a musician, leading to new possibilities at every stage of my development.

As I witnessed my son learning Dutch, English, and Japanese, I make the connection that improvising is like speaking a language: one mostly learns by doing. Yes, there is theory and knowledge, but it is only through continuous action that a new language becomes fluid. Like multilingualism, being able to improvise can provide a doorway to new worlds. And with both skills, learning at a young age enables one to more easily take on new ones later in life. The creativity, flexibility, and learning ability I exercised while improvising helped me to discover new expressions, and that continues to this day.

Border Two: Classical, New Music, or Jazz?
Do we have to specialize?

We are all multifaceted people. When we are young, our focuses are separate, but as we get older we learn to put them together, and this combining process—one that is common among artists—gives us individuality.

While maintaining a priority on classical during my musical education, I never stopped learning and playing jazz. It turns out that having a strong classical technique is a good springboard to playing other styles of music. A solid technical foundation combined with theory and a lot of listening enables much.

In college I gigged in cafes and jazz clubs at night while practicing Debussy and Bach during the day. During lessons with Jeff Khaner, I would discuss the differing roles of the interpreter and the composer—a border I continue to explore today. One summer, I had a five-nights-a-week gig in an Italian restaurant and, besides fully supporting myself for the first time, that’s where I began to cultivate my voice as an improviser. Improvising is about being in the moment, interacting with the music, being aware of the audience and what you are feeling, thinking, creating, and expressing within the flow of time. Just like kids who begin to speak faster as they achieve better command of all the tools of conversation, I learned to improvise in front of people largely as a result of the sheer number of hours spent on it. The opportunity to play night after night after night, unlocking ideas that were inside of me and trying out new ones, was irreplaceable. These days, each time I perform improvisation, I conjure up the feeling developed from that time.

One problem from my study time was that I often felt constrained performing classical music. It was too rigid and static, as if there were only one correct way to play it. After joining the new music ensemble in college, I experienced a feeling of freedom and individuality in music for the first time, and slowly I learned to apply that freedom to classical music. I went on after that, together with my classical and jazz upbringing, to specialize in contemporary music and extended flute techniques. The question of what style to focus on was never fully answered; I regularly, happily cross stylistic borders.

Border Three: U.S. or the Netherlands?
What makes us feel at home? When do we feel the need for home, and when do we feel the need to go somewhere new?

For my final masters recital at the San Francisco Conservatory of Music, I performed a mixed program of works by Widor, Bach, rock guitarist Steve Vai, and myself. After earning my diploma, though, I didn’t feel ready to jump into the professional world; it was clear by that point that an orchestral job was not my musical truth, and further, the entertainment gigs and weddings were killing my musical creativity. I wanted to get serious with contemporary music and flute techniques, so I came to Amsterdam to study with Anne La Berge.

That period was the golden age in my life: living off a small amount of money borrowed from my parents, I practiced the flute as hard as I could, read books, and went to lots of concerts. It was time for me to take control of my musical direction and to do it the best I could with no compromises. I dictated the lessons, starting each with something similar to, “I will play this piece and this piece, I have this and this question, and I want to know what you think about this.”

I also began to study South Indian music theory at the Conservatory of Amsterdam. This gave me tools to interpret complexities in European music, particularly rhythms, microtones, and ornamentations.

After several years I decided to stay in the Netherlands to continue learning. There was little professional work, but I was exhilarated over the direction I was growing, and that was more important than work. I believe we should study as long as possible before entering the professional world; being able to learn full time is one of the most amazing activities. As Mahatma Gandhi said, “Live as if you were to die tomorrow. Learn as if you were to live forever.”

After eight years, the moment of decision matured: should I stay or should I go? Despite the offer of a full scholarship to do a DMA at a major American university, I could only think of coming back to Amsterdam afterwards, so I decided to not even leave. Twenty-five years later, I have never regretted that decision. Khaner once said to me, “There are no wrong decisions in life; whichever decision you take, you make it the right one.”

Living on a different continent has meant many sacrifices. I’m far away from my family, and in many ways I am an outsider here. For example, Dutch was a very difficult language for me and took a long time to learn. The better I became at speaking it,
the more success I had. When you speak the local language, you are able to communicate and collaborate, and it’s a lot more fun to live as the culture’s full richness opens up.

I have discovered that one doesn’t learn a language and then stop. You just get on the pathway of learning and keep continuing on it, getting better and better. I am still learning English, for that matter. This concept also applies to flute and other aspects in music: intonation, rhythm, breathing, listening, Bach. There will always be those who know more than you and those who know less than you, just as there will also be people with more (or less) money, work, or technique. Wherever you are, that will always be the case. So comparisons don’t offer insights, they just point out trivial locations on a scale we all are on. The only comparison that matters is how much you have improved and that you are moving forward on the scale.

Border Four: European or Indian flutist?

What would it be like to go to India? How do Indian rhythms work? How do they make all those incredible ornamentations? What would it take to become an Indian flutist? How do the musical structures work in their compositions? What could I really understand about Indian music? Is music local or universal?

It took many trips to India to find meaningful answers to my questions. Since 1999, I have traveled there approximately 30 times to perform, collaborate, and study, and I am lucky to have worked with top musical artists in Bangalore and Mysore. Violinist Mysore Manjunath, for example, can convey the full depth of human expression in a single note. Percussionist B.C. Manjunath has taught me the power of Indian rhythmic structures.

At one point, I was awarded a scholarship in the Netherlands to study flute and composition in Bangalore for several months, and I learned important things: how the structures of new works were composed and how to play several traditional compositions on Carnatic flute, complete with the customary ornamentations and phrasing. After this experience, I realized that becoming a specialist in Indian music would be similar to climbing the tallest mountain. Since I had already scaled two large ranges as a performer and composer, and because it is not my personal truth to become an authentic practitioner of a tradition foreign to my native culture, I decided that I would return to India not as a student but as a European artist. After I experienced an essence of the music, I was able to let the tradition go and come back as who I am and not who I’m not.

At that point I began to work professionally with Indian musicians in fusion concerts, in which we play tunes and improvise on them following both Indian and European improvisational methods. While I play the same pitches as the Indian musicians, I play them in different ways, with slightly different musical logics and sometimes extended flute techniques. For the Indian audiences, as an exotic musician, I am free to follow or break rules as my own musicality dictates, and, further, this foreign manner of expressing familiar music is often appreciated, perhaps in a similar way that foreign accents can be very interesting.

Imagine being celebrated for your differences.

One aspect I truly value in Indian music is how it combines composition and improvisation. The music is built of strong structures that leave plenty of room for personal expression. There are many facets to Indian music that can be amazing to learn—such as the approach to long phrases, use of tension and resolution in melodies, and refined approach to pitch (microtonal in our equal-tempered system)—but the rhythm has been the richest source for me. The system of rhythmic syllables (tha ka di) is a robust system to learn, practice, and analyze rhythm, and it forms the basic material I teach in my Advanced Rhythm and Pulse courses at the Utrecht Conservatory. Further, the way Indian musicians apply mathematical logic to a practical approach to create rhythms enables a complexity that is far more advanced than typically utilized in Western classical music.

While the country India can be very confronting in many ways, for me the experiences with the music and musicians have been transcendental, and the influence of Indian music on my compositions is hard to overstate. I often employ a process I call “Found in Translation” through which I create new music (contemporary classical or contemporary jazz) based on Indian models. The benefit of this process is that one can take advantage of an already-proven quality in new combinations—for example, by composing a piece for Western classical musicians in a form that would normally be improvised in India (my Chamundi Hill), using common Indian rhythmic cadences with atonal modes (my Wood Burn), or applying a typical Indian rhythmical frame technique to a new composition (my Garden of Iniquitous Creatures). None of these pieces quotes Indian music in all their musical parameters. So it is not copying but rather utilizing the creative technique of blending to create new music.

(See FQ Plus for my published essay, “Is music universal?”)

Border Five: Performer or Composer?

Is composing a natural development for performers, or is it reserved for special types? Does improvising eventually lead one to composing? Is improvising simply composing in real time? Is composing simply improvising slowly? Does good composition sound like improvisation? Does good improvisation sound like composition?

I began to compose at one moment (at age 23). For me, improvising does lead to composition, since it exercises your voice as a creator, and composing is simply fixing your ideas into structures. In concerts at the time, audiences liked my first composition (Why? for solo flute) better than my interpretations of Widor or Debussy. This was tough for me to hear, because at the time my dream was to become an orchestral flutist—principal of the New York Philharmonic, of course.

For years after that moment, I focused mostly on flute playing, but the composition seedling grew steadily in parallel. Eventually, I studied composition at the Royal Conservatory The Hague, and big questions of my late 20s became, “Am I a performer or a composer? Could I quit the flute and become only a composer after all that hard work?” It took perhaps 10 years for me to fully make the internal identity switch to composer, but I am now 49, and I realize that I never did make the switch. I perform and compose regularly. Skills are only added as time goes on.
As we explore our inspirations, we encounter signals—opportunities, successes, and failures—all of which are important indicators of where we can go in life. For me, and perhaps for many, sometimes those indicators are not welcome at first. They might tell us things that we do not agree with or are not ready to hear. There is always something to learn from feedback, and what we do with it can define who we become. In my case, I eventually learned to accept that the feedback was positive toward my compositions instead of negative toward my playing, and I then continued to water both plants.

One elevating aspect to composing is how it is an exercise in honesty, first discovering, then accepting what you love in music—and then learning to trust in it. Once I developed that degree of conviction, I could apply it to other people’s compositions, too, because I could relate to the process of creation. Suddenly, I had no problem playing Bach, Prokofiev, or Ferneyhough. I know what I think about their pieces and now feel the freedom to express it. Further, as a composer, I also know that the performer’s ideas are essential for a piece to live on stage, and I am clearly aware of that when I perform other composers’ music. Composing taught me about listening to my inner voice, self-respect, and respect for composers.

Interestingly, being on both sides of the composing-and-playing fence has also taught me much about the possibilities and limits of interpretation. When I perform my own works, I sometimes give myself license to alter them for musical or even technical reasons, for example, with different tempos, octaves, articulations, or ornamentations. I make those decisions all the time as a composer, so why not when I am playing too, since music lives differently in an instrument on stage than in the composition studio?

However, my practice to alter music, sometimes even on the spot, goes against our performance practice tradition to enshrine the composer’s wishes. We have learned to honor the score as if it is carved in stone like the 10 Commandments! I work extremely hard to notate my intentions in a composition, but I do believe that live music is a duet between composer and performer, both giving essential input into what the music is. That means that the ideas of the performer are also very important for the composer and the audience.

Further, I believe that music is quite flexible, and if there is a strong vision from the interpreter to recast things, the composition can almost always handle it. I am curious for new interpretations of my works and greatly appreciate when performers put in the work to create them. Of course, a lack of either preparation or respect to the intentions can also be simply wrong, as a performer might completely miss the point. On the other hand, often there are instances where I have gained new insights into my own works.

Pieces are like children: they go out into the world and have their own interactions with others and become influenced by those interactions. Seeing a performance of a work that I composed years ago can be like seeing a child or family member after many years. They have changed, and it is exciting for me to experience this.
Border Six: Artist or Researcher?

What’s the quickest, smartest, most rewarding way to become our best? What is research? Are you engaged in research every time you play a concert? How does one become an artist?

Picasso said that he was not creating art but conducting research. I have been working on an artistic research PhD from the University of Leiden, and rarely have I been this happy. At my perhaps rather late age to start on a PhD, it provides a structure to codify questions that occupied me for many years and to go deeper and more comprehensively into them.

My recent reading has been focused on neurobiological literature about how we keep track of time in the brain and body, and it is very exciting to learn the scientific reasons for things I already know as a musician, such as how movement is essential for us to accurately keep track of time. That scientific perspective then informs my art in new ways—for example, to explore those physiological limits in a piece of new music.

Recently having judged an artistic research competition for masters students, I clearly saw its catalytic power to grow one’s musicianship, and I believe that artistic research is the process that turns craftsmen into artists. Forming a question, carrying out a methodology, and drawing conclusions that are disseminated is an incredible tool for rapid growth. Writing is a helpful way to clarify and crystalize ideas, and text always plays an important role in my compositional process. With artistic research, though, writing isn’t the only way to communicate. Often images, recordings, videos, or websites can be much more effective.

While many may distinguish artists from researchers, artists are, in fact, researchers. For example, we often research the identity of the music we play—the history and context from when it was created—and also our opinions about it. Even when we are playing music on stage or at home, we are also engaging with questions in real time, such as how to play in tune, use correct timing, make a beautiful diminuendo, or communicate the composer’s ideas. During performances, I also like to pay attention to goals less directly related to music, such as my posture, my oxygen intake, or the audience’s attention span. Often those observances create a context for me to better achieve all my musical goals.

Importantly, though, I believe that music is not a passive activity that we just sit back and enjoy. Music is active participation, learning, analyzing, feeling, thinking, exploring, and always improving. This perspective can help us to continuously unlock new levels of enjoyment.

Border Seven: Routine or Inventive?

How can you expand your borders with improvisation? Do we experience time differently when we improvise? How do we learn to improvise? How can it be fun?
Improvising takes many forms and exists in many genres. I started out improvising in blues and jazz but now use it as a way to exercise my musical creativity instead of playing a particular style.

One easy way I exercise improvisation is to incorporate it into my daily warm-ups. I do an arpeggio/scale/articulation/long-tone exercise in all 12 keys. It takes one to two minutes per key, and after each I improvise one phrase lasting one breath. It can be anything: a melody, a rhythm, a sound, or something else. It doesn’t matter what; the most important activity is that you play something not fixed. Since it’s only one breath, it is very short, but still you’ve done an action that uses your brain and imagination in a completely other way than a written exercise.

One of the reasons I like this exercise is that we are a different person each day, with different moods, ideas, and inspirations, and it allows for the expression of that variation. Through prolonged playing of the exercise, you get to better know yourself and your improvising voice, and inevitably ideas start to materialize that lead to new things.

I created this easy improvisation exercise to work on my creative thinking. It shows what I believe is a simple process for a lifetime of learning: (1) decide out what you want to learn; (2) design a daily exercise to work on it; (3) take years to practice it. This three-step plan may seem obvious, but the one point about it that was a game changer for me was to practice for the long term, not for tomorrow or next week. Taking this perspective allowed me to do a small amount of solid work each day, avoiding the pitfall of over-practicing something until it breaks down and useful learning has stopped. Small amounts of regular work over longer periods of time is how you turn a weakness into a strength.

What is the pathway to borders?
The pathway to and over borders is simple: ask questions. Lots of them, all the time. Break each one up into more questions and break those up, too. Research, read, and write. Discuss them with others. Go deep. Fill journals with questions from beginning to end. (I have many.) Occasionally, answers will present themselves, but those become trivial in the end. Our identity comes from the questions we ask, the experiences we have, and the borders we cross; and, as Robert Frost might say, that makes all the difference.

Ned McGowan, born in the United States and now living in the Netherlands, is a flutist and contemporary classical music composer. His music has won awards and been performed at Carnegie Hall, the Concertgebouw, and other halls and festivals around the world by orchestras, ensembles, and soloists. As a flutist, he plays classical, contemporary, and improvisation concerts internationally, and he has a special love for the contrabass flute. Email nedmcgowan@gmail.com or visit nedmcgowan.com.
The Chicago Flute Club celebrates its 30th anniversary in its 2019–2020 season. In October, Project Trio kicked off the year with a lively concert and masterclass. The Donald Peck International Competition for adults will take place November 8 and will be followed by the club’s biennial fall festival November 9. The world premiere of "Cardinal Songs," a work commissioned by the club for its 30th anniversary, will be featured in the competition’s final round. Sounds of nature are incorporated in this work for flute and recorded track by Venezuela-born composer Adina Izarra. This year’s festival theme, "World of Flutes," reflects a focus on diversity and integration of different cultures, instruments, musical traditions, repertoire, and teaching methods from around the world. The November 17 student competition will offer students an opportunity to prepare, perform, and shine. And finally, Marie Tachouet, principal flutist of the Lyric Opera Orchestra, will give a recital and masterclass on December 14. Visit chicagofluteclub.org.

After a Memorial Day weekend concert in Summerhaven, the Tucson Flute Club began summer with twice-monthly sight-reading sessions. The club performed at the National Flute Association 2019 Convention in August as part of a tribute to its founder (and one of the founders of the NFA), the late Phil Swanson. President Sandy Schwoebel conducted a piece composed especially for the convention and dedicated to Swanson. Fall was busy with planning for the club’s 50th anniversary in 2020. The celebrations will begin with a March 2020 gala concert conducted by Ricky Lombardo and featuring the premiere of a composition by Lombardo in honor of the 50th anniversary. The Tucson Flute Club is exploring a partnership with Flowing Wells School District on a pilot project that would provide qualified members to lead masterclasses at the elementary, middle school, and high school levels. The group is also investigating collaborating with other local ensembles, including the Green Valley Flute Choir and the Arizona Flute Society. Tucson Flute Club is supported in part by a grant from the Arts Foundation for Tucson and Southern Arizona. Visit tucsonfluteclub.org.ucsonfluteclub.org.

The Terre Haute Flute Choir had an active 2018–2019 season. The ensemble performed at the Swope Art Museum "Miracle on 7th Street" Holiday Concert and the Osher Lifelong Learning Series of Indiana State University and will assist in the opening of the new Historical Society Museum. Future plans are to host a Flute Choir Workshop.

The Pikes Peak Flute Choir performed on July 21 in a joint concert with the High AltiTooters Flute Ensemble at Mountain View United Methodist Church in Woodland Park, Colorado. The choir performed works by American composers and arrangers, including Valerie Coleman and Alexandra Molnar-Suhajda. Also included in the program were works composed or arranged by members of the ensemble, including Adrienne Boese, Akio Lis, and SierraMarie Whigham. This portion of the concert provided a preview for the fall concert to be held October 20 at the Ent Center for the Performing Arts on the campus of the University of Colorado, Colorado Springs. The concert will feature a wide range of flute choir music composed in the 21st century, from traditional western- and folk music-inspired pieces to contemporary and avant-garde compositions. Visit thepikespeakflutechoir.com or the group’s Facebook page.

The Raleigh Area Flute Association will host its 31st annual Flute Fair, featuring guest artist Valerie Coleman, on November 9. In addition to a masterclass, flute choir coaching session, and gala concert by Coleman, the day’s activities include exhibits of the latest flutes and accessories, Student Showcase recitals by Raleigh Area Flute Association contest winners, participatory workshops, a recital by 2018 Artist Competition winner Jovana Damnjanović, and the final round of the 2019 Artist Competition. Visit rafalutes.org.
The Rochester Flute Association had a busy 2019, beginning with Flutopia! in April—a morning of flute fun for students in grades 4 through 8. With a theme of Around the World, students participated in a group warm-up focused on breathing (and bubbles), then moved through various “countries” learning new flute skills and participating in yoga and a flute choir reading session. In July, the association continued its 19-year partnership with The Hochstein School for a one-week flute day camp for students in grades 5–12. Activities included warm-ups, group lessons, flute choirs, and workshops in Dalcroze and yoga. Pennsylvania State University Assistant Professor of Flute Naomi Seidman was the featured guest artist. The week culminated in a concert of small chamber groups and large flute choirs held in the historic Hochstein Performance Hall. Flutists from around the Northeast attended the 23rd annual RFA Flute Fair on October 25–26. The performance competitions for high school, college/emerging artists, and adults were held on Friday at Nazareth College; that evening, special guest artist Marianne Gedigian performed in concert with pianist Diane Frazer in Nazareth College's brand-new Beston Hall. Fair activities continued Saturday with a busy exhibit hall, workshops, a performance competition for middle school students, and a masterclass led by Gedigian. A highlight of the day was a dramatic presentation of Gedigian’s book, Survival of the Flutist, complete with narration and her original incidental music.

The Upper Midwest Flute Association announces its Young Artist Competition for 2020. Alternating yearly between national and local applicants, the 2020 competition is open to flutists age 18–30 who are residents or students in Minnesota, Wisconsin, Iowa, South Dakota, or North Dakota. Preliminary recordings are due February 1, 2020, and required repertoire is a Baroque piece and a piece from Flute Music by French Composers, ed. L. Moyse. Finalists will perform at the Upper Midwest Flute Association's Flute Fest in Minneapolis/St. Paul in April. Prize amounts are $600, $400, and $200. Contact Barb Leibundguth, YA coordinator, at barb@toeprint.com or visit umfaflutes.org.

The Seattle Flute Society is preparing for its 40th anniversary. Season highlights will include Flute Celebration Day, an event featuring performances by local flute sections from various orchestras and performances of music by local composers. In the winter, the society will present the annual Frank and Lu Horsfall Competition, in which talented high school and middle school students from the Puget Sound area will compete for a cash prize. Upper Division Adjudicator Lisa Bost-Sandberg will pres-ent a guest artist recital. In the spring, the society will host its annual Flute Fair. Valerie Coleman will be the featured artist, and Ken Benshoof has been commissioned to write a flute-and-piano piece for the club’s 40th anniversary. This event will also feature the Eighth Young Artist Competition and a showcase of flute choirs from the region.

Desert Echoes Flute Project’s summer was full of firsts: the First Annual All-Arizona Flute Choir, the first Summer Flute Project (flute camp), and the first AZ FluteFest. The high school flutists comprising the All-Arizona Flute Choir performed the world premiere of Petrichor by James-Michael Sellers at the concert. The DEF Quartet, coached by Artistic Director Christina Steffen, presented one of the concerts for the new flute camp and FluteFest. Next year’s event is scheduled for June 15–20, 2020. The organization’s summer concert in Mesa, titled Goin’ Downtown, showcased the DEF Community Flute Choir performing works by Keith Amos and a new arrangement by Judy Nishimura of Song from a Secret Garden by Rolf Lovland. The event also gave the original DEFproject a chance to preview its NFA concert program. At the convention’s Friday pre-Gala concert, DEFproject members performed the premiere of “Caccia Frenetica” by Vincenzo Palermo and works by Daniel Kessner, Nancy Galbraith, Vincenzo Sorrentino, and Gay Kahkonen. Alan J. Tomasetti was featured as the soloist for Valerie Coleman’s Goin’ Uptown. Visit defproject.org.

The San Diego Flute Guild hosted its Summer Flute Camp in June for students in grades 5–12 in Vista, California. In addition to traditional camp activities like archery, students worked together in trios and quartets in preparation for a final concert for family and friends. Guest artist Diana Morgan presented an interactive class, led a warm-up session, and performed a recital. San Diego Flute Guild is now working on fall events, including a members’ recital in November and a December holiday concert featuring student, amateur, and teacher flute choirs.
On April 6, the Central Ohio Flute Association held its 36th annual flute festival on the Ohio State University campus. The association welcomed Aaron Goldman, principal flutist of the National Symphony Orchestra, in both a recital and a masterclass. He also conducted the massed flute choirs in the first movement, There was no ocean, from Songs of the Ocean by Ryohei Hirose, arranged by Ann Cameron Pearce. This one-day festival included masterclasses; a flute choir showcase with clinics, lectures, and four levels of live competitions; and an exhibit hall with 12 exhibitors from throughout the country. Lectures included “Alexander Technique” with Dale Beavers, “iPad Use for Musicians” with Kayla Bradley, “Orchestral Excerpts” with Randall Hester, “Tone Workshop” with Lisa Jelle, and a piccolo class with Jenny Robinson. Twelve flute ensembles and choirs performed on the showcase concert. The host ensemble, the Ohio State University Flute Troupe, gave the world premiere of Zackary J. Friedland’s “Eos,” to be published by ALRY. Other ensembles came from the University of Akron and Capital, Denison, Mt. Vernon Nazarene, and Otterbein universities. The Dublin Community Flutes, the Galileo Flute Quartet, Si Flutes, Michelle Tuesday Music School’s combined flute choir, and Buckeye Flutes also performed. The 37th annual festival will be held April 4, 2020. Visit org.osu.edu/cofa.

The Sacramento Flute Club hosted the Sacramento Flute Festival April 26–27 at American River Community, which attracted flute players of all levels from Sacramento, Davis, Stockton, and other Northern California cities. The event was highlighted by Ai Goldsmith with pianist Miles Garber, who performed the flute and piano works of Walter Gieseking (1895–1956) at Friday’s concert. On Saturday, Goldsmith led masterclasses, and youth and adult flute choirs performed. The festival also offered demonstrations of flute technique, a vendors fair, and a special presentation of three student scholarships. The Sacramento Flute Club held its inaugural three-day Summer Flute Immersion Program June 21–23, also at American River Community College. Master flutists Cathie Apple and Jeremiah Duarte Bills instructed student and adult flutists on various techniques, including developing tone, a deep dive in the art of vibrato, proper breathing and posture, dealing with performance anxiety, practice techniques, and rhythmic exercises. The Flute Society is grateful to ARC Music Professor Susan Hamre, whose efforts provided the venues for the flute festival and flute camp. Visit sacramentofluteclub.org.

Send information about flute club activities, and high-resolution images if available, to Kathy Farmer at kathyfarmer@mindspring.com.
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The 23rd edition of the Luigi Nono International Chamber Music Competition will be held at the La Suoneria Theater in Turin, Italy, October 25–27. The competition is open to musicians of any nationality in two categories: chamber music groups (from duos to octets) or soloist (on any instrument). Visit amiciperlamusica.com.

The Associação Brasileira de Flautistas (ABRAF) announces the 16th International Festival of Flutists, scheduled for October 31–November 3 in São Paulo, Brazil. Visit abraf.org or follow the ABRAF page on Facebook.

The XI World Flutes Festival was held in Mendoza, Argentina, September 18–22. The list of guest artists will be announced at a later date. For updates, visit worldflutesfestival.org.

The Leoš Janáček International Competition in Brno, Czech Republic, featured its competition for flute and clarinet September 24–29. (The competition rotates to flute only every five years.) The age limit for competitors is 35, with candidates not having reached their 36th birthday by the opening day of competition. Visit http://hfenglish.jamu.cz/leos-janacek-international-competition/.

The Fourth Theobald Böhm Competition for Flute and Alto Flute was held September 30–October 4 in Munich, Germany. The registration deadline was September 1. Visit theobald-boehm-archiv-und-wettbewerb.de/41395.html or contact Ludwig Böhm at Ludwig.boehm@t-online.de.

The La Côte Flûte Festival will hold its next “Intermezzo” event October 3–6, 2019, with its next full festival scheduled for October 1–4, 2020, in Switzerland. Visit flutefestival.ch/cms/en/.

The 18th annual Friedrich Kuhlau Competition will be held October 13–19 at the Theater an der Ilmenau in Uelzen, Germany. Three categories of competitions will be held in 2019: the first for solo flute, the second for flute duos, and the third for flute trios or quartets. Application deadline has passed. Visit kuhlau.de.

The VIII Concurso Falutistico Internazionale Severnio Gazzelloni will be held October 27–31 at the L. D’Annunzio Conservatory Auditorium in Pescara, Italy. Registration deadline is September 30. The competition is divided into categories: category A, for those born in the years from 2003 onwards; category B, for those born in the years between 1998 and 2002; category C, for those born in the years between 1988 and 1997; and the piccolo category, for those born before 1988. The registration deadline was September 30. Visit concorsogazzelloni.it/en/.

The XI edition of the Domenico Cimarosa International Flute Competition will be held December 11–13 in Aversa, Italy. The competition is open to flutists of any nationality born after December 31, 1969, with cash prizes awarded for first, second, and third place. Visit concorsocimarosa.it or send an email to info@concorsocimarosa.it.

The second annual International Low Flutes Festival will take place in Urayasu, Japan, March 20–22, 2020. The festival will also include an international alto flute competition for adults (age 18 or older). The application deadline was September 10. Visit facebook.com/2020ILFF.

Mark your calendars for the XV Adams Flute Festival, to be held April 17–19, 2020, in Ittervoort, the Netherlands. The Dutch Flute Society’s International Flute Competitions are held in conjunction with the Adams festival but will begin on April 15 and conclude on April 19. As of this printing, neither the festival nor competition websites had been updated with 2020 details; visit adams-music.com or nfg-fluit.nl.

The Asociación de Flautistas de España (AFE) announces the 60th International Flute Convention, scheduled for May 1–3, 2020, in Málaga, Spain. Visit afeflauta.org.


Announcing the Israel International Flute Competition, organized by the Galilee Music Center Association in collaboration with the Israel Chamber Orchestra. Celebrating 20 years, the competition will next be held December 8–17, 2020. According to the competition website, registration will open in September. Visit iifc.org.il/en/

Send information about international flute events and high-resolution images, if available, to Christine Erlander Beard, Notes from around the World editor, cbeard@unomaha.edu.
The city of Poznan was the venue for the first event to be put on by the European Flute Council since its formation in 2015. The council collaborated with Professor Ewa Murawska and her Polish colleagues to stage a festival April 5–7, 2019, that showcased 14 flute ensembles with flute players of all ages and experience from Poland, Portugal, Spain, France, the U.K., Germany, Turkey, Israel, and Sweden. In addition, professional artists from around Europe were featured in two concerts, and there were workshops, masterclasses, trade stands, and the well-supported Festival Flute Choir, conducted by Sophie Dufeutrelle. The European Flute Council organizing team included Jørn Schau (Norway), Torleif Ander (Sweden), Ruth Wentorf (Germany), Carole Reuge (Switzerland), Sibel Pensel (France), Gitte Tangen Dulat (France), and myself, Malcolm Pollock (U.K.).

Our Polish hosts were most hospitable and provided fine examples of the high standard of flute playing in the country. The weekend featured performances by leading Polish flutists Antoni Wierzbziński, Ewa Murawska, and Łukasz Zimnik, and the festival opened with a presentation featuring a new book on the life and career of the distinguished player and teacher Barbara Świątek-Zelazna, who attended the event throughout the weekend. In addition, we were treated to truly excellent performances from student ensembles from Łódź and Warsaw, including two world-premiere performances of works specially written for the occasion.

The energy generated throughout the weekend was in no small measure due to the quality and variety of the ensembles and the repertoire they chose. We had sophisticated performances from players of all ages—students, professionals, teachers, and amateurs alike. Some performances (from Catalonia’s Flautista ensemble and Portugal’s University of Aveiro Flute Ensemble) incorporated theatre and dance elements. Others displayed high levels of sophistication in terms of changing colors, ensemble, and intonation. We heard folk music from Poland, Israel, Portugal, Sweden, and Turkey; tango by Piazzola and Gade; jazz from Bill Evans; music by Freddy Mercury, Marin Marais, Bernstein, Mozart, and Grieg; and many contemporary works and first performances.

Participating ensembles, in addition to the two noted above, were Flautando (Sweden), Rarescale Flute Academy (U.K.), Munich Flute Orchestra (Germany), Les Vents Blancs (Switzerland), Mälardalens Flute Ensemble (Sweden), Les Flûtes d’Azur (France), Istanbul Flute Ensemble (Turkey), Israeli Flute Choir (Israel), Guards Flute Ensemble (U.K.), Marmara Flute Orchestra (Turkey), Fryderick Chopin University of Music in Warsaw Flute Orchestra (Poland), and the Flute Orchestra of the Music Academy in Łódź (Poland).

The excellent Friday-night concert featured fine performances from Antoni Wierzbziński, Ewa Murawska, Łukasz Zimnik, Sibel Pensel, Lars Asbjørnsen, Ruth Wentorf, and Sophie Dufeutrelle as well as the Marmara Flute Orchestra from Turkey and the Guards Flutes from the U.K.

In the Saturday gala concert at the Paderewski Music Academy, Gudrun Hinze and Millica Milojevic-Bogdanovic (piccolo), Carla Rees and Stefan Keller (alto flute), and Matthias Ziegler (bass and contrabass flutes) provided a superb performance in a recently built concert hall with excellent acoustics. As you would expect from these artists, we heard a variety of styles. Rees and Milojevic-Bogdanovic performed Bach Two Part Inventions for alto flute and piccolo plus one
The University of Aveiro Flute Ensemble incorporated dance elements.

of Rees’s own compositions and the world premiere of a work by Daniel Kessner. Keller revisited both C.P.E. and J.S. Bachs’ unaccompanied flute sonatas on the alto flute in a jazz style with a drum kit. Hinze performed both Damaré’s “La Cracoviennne” and the European premiere of Amanda Harberg’s Piccolo Sonata, whilst Ziegler played his own music for bass and contrabass flute superbly.

We were also fortunate to have lectures and workshops on particular aspects of flute ensembles given by the international artists, including the problems of arranging for this combination, interpreting and communication, founding a flute ensemble, technical aspects of playing, improvisation, and contemporary music for flute ensemble.

Throughout the festival, our colleagues from the trade provided valuable support: Adams, Flutissimo, Eva Kingma, Jarmula Music, Jan Junker, Mancke Flutes, Piotr Smietana, Silesia Music Centre, Edition Svitzer, Alec Music, and Merakel.

The Festival Flute Choir, rehearsed and directed by the indefatigable Dufeutrelle, was made up mainly of local students, some of whom also took part in masterclasses. Their final concert included a work featuring Ziegler and his contrabass flute, a fitting end to a memorable event.

“I have great memories of the Poznan event,” said Ziegler. “The atmosphere was very different from many flute meetings I attended before. To see all these young players wide eyed and fascinated by the things that were presented was a great feeling. I enjoyed very much playing for this crowd.”

Keller said, “Thank you very much for the wonderful flute event last weekend in Poznan. The gala concert in that great-sounding hall was just fantastic!”

Oriol Falques, from Catalonia, said, “It was our pleasure to be there, sharing the days with the other groups and being part of this large flutist family. It was an unforgettable experience.”

This successful event combined great networking opportunities for flutists from a wide variety of cultures; showcased fine playing at all levels, ensembles and international artists; and provided opportunities to think about musical challenges of playing in and arranging for flute ensembles. The council will look into the possibility of working elsewhere in Europe in the future on other pan-European projects, maybe repeating the opportunity for flute ensembles to perform for each other, as well as furthering our links with our Polish friends.

—Malcolm Pollock

The Warsaw Flute Orchestra was among more than a dozen ensembles to play.
GRADUATE RESEARCH COMPETITION: 2019 WINNERS’ ABSTRACTS

Leonard Bernstein's Halil: Serialism, Eclecticism, and Antagonism in the American Flute Concerto
—Kate Nichols, University of Arizona, 2018

Leonard Bernstein produced only three concerto-like pieces in his body of works: Symphony No. 2, The Age of Anxiety (1949), largely considered a piano concerto; Serenade After Plato's “Symposium” for Solo Violin, String Orchestra, Harp, and Percussion (1954); and Halil: Nocturne for Solo Flute with Piccolo, Alto Flute, Percussion, Harp, and Strings (1981). One of the more frequently performed 20th-century American flute concertos, Halil is representative of the later part of Bernstein's life and compositional output, combining his unique approach to serialism with the oppositional forces of tonality and atonality.

After exploring the existing research, this document provides an overview of Bernstein's life and career as a composer. Known predominantly for his Broadway compositions, he always struggled to be regarded as a "serious" composer, refusing to forsake tonality and fully join the 12-tone movement. Like the true showman he was, Bernstein used atonality primarily as a programmatic tool, and Halil is no exception. The genesis of Halil, major performances, and critical reviews are discussed, followed by an extensive analysis of the serial, tonal, and formal elements that constitute Halil. This analysis demonstrates the many compositional traits that are innately Bernstein, but much focus is placed on his development of form through the juxtaposition of tonality and atonality as well as their connectivity within the piece provided through the consistent use of three pitch-class sets.

Additional information is provided at the end of the document, including a survey of 20th-century American and European flute concertos performed by 15 orchestras, placing Halil within the most frequently performed flute concertos of the century; a survey of performances of Bernstein's Halil with conductors and soloists provided; and lists of 20th-century American and European flute concertos organized by origin and date and then also alphabetically.

—James Thompson, Ball State University, 2019

This study presents a historical overview, analysis, and performance guide for four works for flute by French composer Nicolas Bacri (b. 1961), specifically, his Concerto pour flûte, Trois impromptus pour flûte et piano, Douze monologues pascaliens, and Trois nocturnes pour flûte et trio à cordes. Bacri is among the most important French composers of the late 20th and early 21st centuries. His music is widely circulated in Europe, particularly in France, but he has not yet gained widespread recognition in the U.S. His music is divisible in two compositional eras, an early era marked by an atonal aesthetic, often employing serial techniques, and, since the 1990s, one marked by a reconciliation in his music between atonality and tonality and often referred to as “neo-tonal.”

The historical overviews of each of the four pieces in this study rely heavily on interviews I conducted with Nicolas Bacri and with the dedicatees of his music. The historical discussion for each piece aims to provide background information regarding the commissioning of the work, the reasons for its dedication, and the composer’s inspirations and compositional processes. This background information allows flutists to better understand this repertoire and enables easier interpretation of the music.

In my analyses of Bacri’s music, I observed his treatment of melody, harmony, and form to discover whether commonalities existed across his music. I found that Bacri uses both tonality and atonality very freely, and dissonant harmonies seem to be the norm in his music. He avoids outright declarations of tonality; rather, his music often exhibits a “tonal sentiment” through his use of pedal points and melodic pitch centers. Melody is of the utmost importance in Bacri’s music. In his melodic construction, he favors long, legato phrases. Intervallic content in his melodies tends toward large intervals; major sevenths and minor ninths are particularly prominent. Bacri borrows forms from the Classical tradition and is highly concerned with cohesion, which he often achieves through cyclical treatment of melodies. Furthermore, all four pieces reviewed exhibit significant use of a melodic motive consisting of a descending minor second followed by a descending minor third. I call this Bacri’s “signature motive.”

In terms of aesthetics, Bacri considers the flute to be “the instrument of dreams.” Therefore, his music for flute tends to exhibit dark, melancholic, and nocturnal qualities. This has ramifications for performance, as performers must seek darker and dreamier tones for these pieces. In performance guide sections for each piece, I offer suggestions for effective performance of Bacri’s music, including discussion of the pitfalls flutists face and useful practice exercises and techniques, drawn from my own experiences and from interviews with other performers of his music.

Nicolas Bacri is a significant contemporary composer whose work is a continuation of grand lineage of French flute music, and the research presented in this dissertation aims to make this work more accessible to performers and audiences alike.
Gerardo Levy: 1924–2019
The longtime flutist with the New York City Opera was a respected teacher.

by Nancy Toff

Gerardo Levy, retired flutist of the New York City Opera, died in New York on August 10, 2019, at 94. Levy was born in Berlin on October 23, 1924. His family escaped from Germany in 1938 two weeks before Kristallnacht and settled in Buenos Aires. He became an apprentice pastry chef and window dresser to help the family and never finished high school.

After only three years of flute lessons from Bruno Bragato, a flutist at the Teatro Colon, Levy got his first job playing in the ensemble of a confiteria, a dessert shop. He was soon playing principal flute in a number of the city’s orchestras and second flute next to his teacher at the Teatro Colon under many leading conductors, among them Aaron Copland. The youngest musician ever to play there, he was affectionately nicknamed “Piojito” (“Little Flea”).

In 1956, Copland brought Levy to Tanglewood on a full scholarship, and Levy ended up studying with Doriot Dwyer at Boston University, again on a full scholarship. During this time, he played principal flute with the Springfield Symphony and formed a woodwind quintet with the other principals.

After graduation, Levy played second flute for a summer at the Casals Festival in Puerto Rico. Julius Baker and Murray Panitz, who shared the principal chair, encouraged him to come to New York and offered to help him get established as a freelancer. Levy was principal flutist for the New York Festival Orchestra and played in the Symphony of the Air, Westchester Symphony, and New York City Ballet as well as other orchestras in the U.S. and Buenos Aires.

Levy was a longtime member of the New York City Opera and was renowned for his thorough knowledge of the opera. Freelancer Karla Moe says, “Gerardo speaks five languages fluently (and is often the instigator in changing some of the more staid Italian libretti into a more suitable Italian limerick for the orchestra pit).”

Levy was a champion of new music and gave many world premieres in Buenos Aires and New York, including the U.S. premiere of Nicolas Nabokov’s Concerto Corale in 1967 and the South American premieres of Berio’s Sequenza, Ginastera’s Duo for flute and oboe, and Mario Davidovsky’s Synchronism No. 1 for flute and tape.

In addition to performing, Levy had many devoted private students. He taught flute and chamber music at Sarah Lawrence College and later at New York University. He served from 1975 to 1994 on the board of the New York Flute Club and often conducted its flute ensembles. One of his favorite activities was teaching, coaching, and conducting at the Siena Summer Music Festival in Italy.

Of Levy’s coaching skills, bassoonist Donald McGeen says, “Gerardo was very concerned with balances, blend, and textures. You always had to keep the music flowing to drag was a sin. He was a master at finding just the right tempo and feel for a section. One thing that I always took to heart was ‘Bass rules the world.’ When he would feel the need to conduct a section, his hands would come up to eye level; he’d break into this wonderful grin and be dancing in his seat. The group never sounded so good as when he would lead us in this way.”

Levy was a founder and the conductor of the Caecilian Chamber Ensemble, which included strings, winds, brass, and piano and annually performed three or four concerts that featured works performed by a rich variety of small ensembles of various combinations plus one or two pieces played by a larger ensemble. Rehearsals were often at 11:00 p.m., after concerts, operas, and shows. “The performers were never paid,” said McGeen. “We played for the love of music and Gerardo.” Levy conducted the group for 51 seasons, and it continues, having completed its 55th season.

Despite slowly progressive dementia, Levy practiced his flute for two or three hours a day, six mornings a week—before he had his coffee. “If I can keep doing it, so can you!” he told a student. He could still solfège a score perfectly.

The New York Flute Club has established the Gerardo Levy Education Fund in his honor. Visit nyfluteclub.org.

Nancy Toff is president of the New York Flute Club and NFA Archivist and Historian. This obituary is based in part on the August 14, 2019, eulogy by Donald McGeen; see also the April 2001 and October 2004 issues of the New York Flute Club newsletter, available on the club’s website at nyfluteclub.org.

The wooden flute maker and repairer was also a virtuoso musician with multifaceted skills.

by Evan Pengra Sult

Alex Eppler, the Seattle-based wooden flute maker and repairer, composer, and virtuoso performer on numerous instruments, died at home on June 6, 2019, from heart and other health issues. In a Facebook tribute, his godson remembered him as “a person from a different age, a different world. I have never known someone so multifaceted. Who could know the details of his life as an instrumentalist, choral arranger and conductor, maker and repairer of multiple types of instruments, jeweler, wine maker, farmer.”

Eppler (Alex or Sasha to his many friends) spent his early years in Russia (then the U.S.S.R.) and Bulgaria, moving to the latter following the death of his father. While there, he trained at the Bulgarian State Conservatory; he always set great store by the rigorous traditional music education he received there, and could still, years later, break into rapid-fire, perfect solmization. He first came to the United States as a touring musician, performing as an acclaimed soloist on the balalaika and the kaval (a Bulgarian end-blown flute). His other instruments included the gaida and the cymbalom, and he remained an active performer until the end of his life.

Always interested in building instruments as well as playing them, Eppler first worked as a maker of violins and violas, and once even experimented with crafting a double bass. In the mid-1970s, he met Felix Skowronek, then professor at the University of Washington, who was playing on a British-made wooden flute. At the time, wooden flutes were comparatively rare in the United States, but Eppler was convinced of their superiority and, with Skowronek’s encouragement and partnership, moved into the realm of flutemaking. Skowronek, who died in 2006, described Eppler as “a genius, a wizard with wood” for a 2005 profile in the Seattle Post-Intelligencer.

Over time, Eppler became a specialist in restoring and making wooden flutes, piccolos, and headjoints, working in Cocus and Grenadilla woods, Snakewood, and African Blackwood. He also occasionally worked with metal, crafting fine jewelry and making flutes in both silver and 14-karat gold.

Eppler was an active member of the Orthodox Church, devoting significant energy to composing and arranging music for services. He was especially proud of his diploma from the Summer School of Liturgical Music in Jordanville, New York, and recordings of many of his compositions can be found online.

Friends and visitors to his workshop knew him as a brilliant and wide-ranging conversationalist, always eager to dive into a discussion of American or global politics, the art of flutemaking, music and music education, food and wine, and Bulgarian cultural history, among countless other topics. No visit was complete without a game of fetch with Bongo, Eppler’s much-loved dachshund.

Eppler was preceded in death by his parents Ilya (1971) and Nina (1992) Eppler and his wife Ariadna (1993). He is survived by his brother George Illitch Eppler and his sister-in-law, Susan.

A panikhida (Eastern Orthodox memorial) service was held on June 12 at the St. Nicholas Russian Orthodox Cathedral in Seattle, and Eppler was buried next to his wife in Lakeview Cemetery under a headstone he himself had carved many years earlier.

Always interested in building instruments as well as playing them, Eppler was described by Felix Skowronek as “a genius, a wizard with wood.” He was also a wide-ranging conversationalist.

Evan Pengra Sult was recently named as the principal flutist of the Pacific Northwest Ballet Orchestra; he holds degrees from the Eastman School of Music and the San Francisco Conservatory. For the past several years, he was a regular customer of the Eppler Flute Company.
Marjorie Szor: 1930–2019

Marjorie Szor, 88, of Toledo, Ohio, died June 19, 2019, at Hospice of Northwest Ohio, Toledo. Szor was a longtime flutist with the Toledo Opera and the Toledo Symphony and studied or attended masterclasses with numerous noted pedagogues, among them Jean Pierre Rampal and Marcel Moyse.

“I had the privilege of following Marj in the position of second flutist with the Toledo Symphony Orchestra, but I still think of it as Marj’s chair,” said Amy Heritage. “I appreciate her musicianship every time I open a part and see in the margins her comments about balance, intonation, etc. As second flutist for 48 years, she was Ginger Rogers, dancing backwards and in high heels, to many a Fred Astaire principal flutist—always with grace and good humor.”

Szor was born July 13, 1930, in Detroit to A.N. McLean and Florence Thompson McLean. In her youth, she played in the all-city orchestra and all-city band of Detroit, and in high school joined the Women’s Symphony of Detroit. After graduating in 1953 from the University of Michigan with a BS in nursing, she married Sam Szor and moved to Toledo.

Marjorie Szor played flute with the Toledo Opera since its beginning and continued in that capacity for more than 40 years. She played second flute with the Toledo Symphony for 48 years, from 1955 until her retirement in 2003.

“Marj was one of a very few players from the orchestra’s early days who remained steadfastly devoted to the orchestra despite her full-time responsibilities elsewhere, including being mother to four children,” said Robert Bell, longtime president of the symphony. “She worked hard to maintain her musical credentials, successfully so.”

Szor also played in the Toledo Concert Band for Music Under the Stars from 1952 until 1993, during which time she was active with the Mu Phi Epsilon music sorority and Euterpean Club. She studied with Clem Barone of the Detroit Symphony and later attended masterclasses held by Rampal, William Bennett, James Pellerite, and Moyse. She taught privately to hundreds of flute students, as many as 30–35 per week, which she noted was the most satisfying of all her occupations.

Szor taught nursing and was a hospital staff nurse, including spending a decade as a clinical nurse specialist on the spina bifida team at the Medical College of Ohio, and earned a masters of nursing from the University of Michigan and a master of classics from the University of Toledo. She spent many summers in the Adirondacks and loved travel, visiting more than a dozen countries. She was a member of Collingwood Presbyterian Church of Toledo.

Szor is preceded in death by her sisters Carol and Janice, brother Thomas, and longtime friend and travel companion Sam Horowitz. She is survived by her four children: Tom, Terry, Megan (Paul) Hickey, and Martha Kreutzer; and grandchildren Patrick, Emily, Kelsey, Madison Hickey, Caitlin (PJ) Yanosko, Lukas Kreutzer, Olivia, and Francesca Szor.

Donations can be made in the name of Marjorie Szor to the Toledo Symphony, the Spina Bifida Association of NW Ohio, and WGTE.

Mary H. Anderson: 1932–2019

Mary Heuser Anderson, 86, formerly of Bay City, Ohio, died May 21, 2019, at Northport Highlands surrounded by her family. Anderson taught college flute and was a longtime flutist in the Saginaw Bay Symphony Orchestra.

Anderson was born August 18, 1932, in Chicago, the daughter of Harold and Margaret (Moore) Heuser. She graduated with an honorary doctorate of music from the University of Louisville. On March 1, 1958, she married Andrew F. Anderson.

Anderson played for 50 years in the Saginaw Bay Symphony Orchestra. She taught flute at Delta College and Saginaw Valley State University. While at Delta College, she formed the Delta College Flute Choir, which still performs today. She was also a member of the National Flute Association.

Anderson is survived by her children, Bruce (Cheryl) Anderson, Eric (Julie) Anderson, Ashley Anderson, and Susan (Gina Harder) Anderson; her grandchildren, Andrew Anderson, Abigail, Margaret, and Cooper Anderson; four step-grandchildren, Michael, Kelsey, Hayley and Matthew; her brother, Robert (Nancy) Heuser; her sister-in-law, Annette Deibel; and many loving nieces and nephews. She was preceded in death by her husband, who died June 22, 2000, and her parents. Memorials may be directed to the Omena Historical Society, P. O. Box 75, Omena, MI 49674, and/or the Leelanau Conservancy, PO Box 1007, Leland, MI 49654, and/or a preferred charity.
Barbara Dinger Jacobson: 1939–2019

Barbara Dinger Jacobson died July 4, 2019, after a brief illness, in Plant City, Florida, where she was a resident. She was 79. Jacobson, a longtime NFA member, was a renowned and beloved teacher and active leader in the Florida Flute Association.

Jacobson was born on December 31, 1939. She received her BA (1962) and MA (1976), both in music in applied flute performance, from the New England Conservatory, where she studied with Doriot Dwyer. She taught flute at the University of North Carolina—Chapel Hill and then Elon College, also in North Carolina, before accepting a teaching position at Florida Southern College in Lakeland, Florida, where she taught for many years. She was married to Dr. Howard Jacobson, who preceded her in passing.

Jacobson performed in multiple woodwind ensembles and was twice reviewed by the New York Times for performances of new work premieres at Carnegie Recital Hall.

Jacobson was active with the International Flute Choir, performing with the ensemble in more than a dozen countries. “One of my favorite memories from the many IFO trips with BJ,” said Nancy Clew, the ensemble’s founder and longtime coordinator and 2020 NFA Lifetime Achievement Award recipient, “was in China in 2005 when she was lost in the Forbidden City—but found a rickshaw driver to take her back to our hotel. Such ingenuity!”

Jacobson also edited and wrote articles and reviews for The Flutist Quarterly and the Florida Flute Association’s newsletter. She was president and twice program chair for the Florida Flute Association’s conventions and was “the driving force behind the Florida Flute Workshop” that was held each summer for many years at Florida Southern College.

“She will always be remembered for her kindness to all, great teaching, and dedication to her students,” said Clew. A celebration of life was held September 7 on the campus of Florida Southern College.

Jan Cole: 1940–2019

Jan Carroll Cole died on July 7, 2019, in Houston, Texas, following a head injury and subsequent stroke. Cole had studied with Jean Pierre Rampal and performed nationally and internationally.

Cole was born August 26, 1940, in Austin, Texas, to Thomas Cole Sr. and Margaret Thomason Cole. In high school, she won the state championship as a flutist. She attended college at Sophie Newcomb Memorial College, the women’s college of Tulane University in New Orleans, and majored in music and romance languages.

In 1960, participating in a year of study abroad, she attended the Sorbonne in Paris. She took a tutorial from Rampal and, after graduation, returned to France to study and perform in Switzerland, Italy, and Germany. She won a Harriet Hale Woolley Scholarship, among other prizes, and continued to study abroad. She also began writing poetry and later published.

After returning to the U.S. and earning a master’s in music and romance languages, Cole performed with pianists and guitarists and composed and directed music for theaters in Houston, Kansas City, and San Francisco, among other places. She returned to Texas when her mother’s health began to fail and taught music privately and at Sam Houston State University.

Cole was a lifelong member of the Methodist Church and was employed as an organist at First United Methodist Church until 2016. She also was a member of the Daughters of the American Revolution and the United Daughters of the Confederacy and played piano at meetings.

Cole was preceded in death by her parents and sister-in-law Dorothy Cole. She is survived by her brother, T.C. Cole, Jr. In lieu of flowers, donations may be sent to the Joy Sunday School Class of the First United Methodist Church or to the Huntsville Community Vineyard Church.

Robert Stallman: 1946–2019

Renowned flutist, scholar, teacher, and recording artist Robert Stallman, born June 12, 1946, died May 12, 2019, of complications from cancer. He was 73. A memorial article will appear in the winter 2020 issue of The Flutist Quarterly. Visit aboutrobertstallman.com
OPENING THE NEXT STAGE DOOR: FINDING IDENTITY AND MEANING BEYOND PLAYING

A committee member whose focal dystonia ended her career as a flutist offers advice and support for others forced to set aside their playing.

by Marcia DiFronzo

Disappointment. The word doesn’t begin to describe the loss I was feeling. After struggling with focal dystonia in my right hand for 10 years, I had finally regained function only to have the dystonia emerge, with greater severity, in my left. It was time to move on and find a more reliable way of supporting myself.

At some point, many of us will face the fact that we can no longer play at an acceptable and satisfying level. Due to age, injury, life situation, or other considerations, performing is no longer the joyful experience that it once was. We realize deep down that our best playing days are over, but inside we are a kicking and screaming mess of anger, grief, and desperation. We wonder “what’s next?” or “what else is there?” or even “who am I without my flute?”

Music was much more to me than just a job or way to pass the time. I longed to remain connected to the flute in some way, but in the days before internet searches and social media, my options seemed limited, and I failed to find any that appealed to me, so I cut my ties and launched into an entirely new career. Then I had to look for “compensations.”

First, I needed to replace the emotional rewards of playing, not simply the job itself. Although nothing has fully replaced the joy and exhilaration of making music, hiking and photography have provided physical and artistic outlets.

I also had to stop thinking about the loss and learn to appreciate the things I gained—in my case, valuable knowledge about health, nutrition, and fitness through my new career as a dietitian. I also became a pretty decent swimmer—despite having flunked beginners twice as a child!—following its prescription as part of my physical therapy for dystonia. And it was wonderfully freeing to travel for weeks at a time without having to practice in motel rooms.

“If we will be quiet and ready enough, we shall find compensation in every disappointment.”

—HENRY DAVID THOREAU

Finally, I learned that I could be successful in a field other than music. I had sometimes wondered if music was just the default—the “easy way out” because I didn’t know how to do anything else—but I proved I could succeed in a “real” job.

I still miss playing greatly, but there have been compensations. Beyond those already noted, I took advantage of volunteer opportunities—including with the NFA, which, in addition to dozens of options, also offers Career Check mentoring sessions. (See sidebar.)

Marcia DiFronzo, MS, RDN, LDN, MM, taught flute and performed extensively in New England until focal dystonia necessitated a career change. She is now a registered dietitian in Massachusetts and a member of the NFA’s Performance Health Care Committee.

First-Hand Advice

• Focus on potential gains, not the losses—easier said than done. This is a time to enjoy those things you had to sacrifice in order to play.

• Work hard to maintain your friendships. A student reminded me once that I’m still a musician even though I am no longer playing. It may be painful at first to spend time with the people who are doing all the things you wish you were still doing, but in the long run, they are the ones who will help you remember the joy you had and the contributions you made as a flutist. Those memories are a valuable part of who you are and worth the effort to retain.

• Find support from people who truly understand you. Consider therapy or coaching, whether to deal with the loss or to explore new possibilities. Alternately, journaling can be an effective way to sift through emotions on your own.

• Check out the resources from the NFA’s Career and Artistic Development Committee, whether you are looking for a new career or just something to help fill the hole in your life. Visit nfaonline.org/committees/career-and-artistic-development-committee.
New Products

Giantess is the second solo album of Jennie Oh Brown. A deeply personal project, this album is dedicated to Brown’s late grandparents, who both grew up, raised families (at times as single mothers), and survived during a time when Korea was ravaged by war, oppression, and poverty. This collection of works captures their spirits through stories of courage, wonder, faith, struggle, and loss.

Carter Pann, 2016 Pulitzer Prize finalist, joins Brown as collaborative pianist on his own works, as well as Shulamit Ran’s Birds of Paradise, which opens the album. The work’s outer movements frame the soulful second movement. Pann’s Giantess (commissioned in 2017 by the Flute New Music Consortium) embodies its title in this larger-than-life work for flute and piano. The virtuosic demands on both flutist and pianist produce a rhythmic drive and sheer adrenaline rush. However, there also are tender moments in the composition. Giantess contrasts with Pann’s Melodies for Robert for flute, cello, and piano (commissioned by SDG Music Foundation), in which endless melodies and lush harmonies bring a calm lyricism to its pair of movements. This work was created as an homage to Robert Vincent Jones, celebrating his life as one can imagine bells tolling and spirits rising in Pann’s writing. Finally, Pann’s “Double Espresso” for flute and piano is a thrilling two-minute set of fully caffeinated fireworks that will make the pulse race from beginning to end.

The second edition of Susan J. Maclagan’s A Dictionary for the Modern Flutist has been released. The book presents clear, concise, and in-depth definitions of more than 1,650 common flute-related terms that a player of the Böhm-system or early flute could encounter. The more than 200 labeled images in this fully illustrated book make definitions easier to visualize. Entries describe terms related to all aspects of the flute including historical flutes, playing techniques, acoustics, articulations, intonation, common ornaments, flutemaking and flute repairs, flute history, and biographies of flute-related people mentioned in the definitions.

The second edition includes new and updated definitions and illustrations plus contributed articles about beatbox flute by Greg Pattillo, crowns and stoppers by Gary Lewis, Böhm flute scales from 1847 to the present by Gary Lewis, and early music on the modern flute by Barthold Kuijken. Articles also include “Flute Clutches” by David Shorey and “An Easy Guide to Checking your Flute Tuning and Scale” by Trevor Wye, who also contributed the foreword.

Diagrams of important body parts used in flute playing, such as the muscles of the face and throat, are also included. Updated appendices cover flute classifications, members of the Böhm-system flute family, types of historically related flutes and their parts, parts of both modern and older or modified Böhm-system flutes, key and tone-hole names, headjoint options and tools of the trade, and orchestra and opera audition excerpts. Dictionary entries feature cross-referencing, and an expanded bibliography lists sources for further research.

The second edition of A Dictionary for the Modern Flutist is an essential reference volume for flutists of all levels and for libraries supporting student, professional, and amateur musicians.

ALRY Publications is proud to announce that it is the publisher and distributor of the music of Pine Castle Music Publications and Nourse Wind Publications. The Pine Castle Music Publications catalog includes the works of Sonny Burnette, whose compositions for flute include solo repertoire for low flutes and multiple award-winning pieces for flute choir. Nourse Wind Publications was launched in 1996 by Canadian flutist, composer, and arranger Nancy Nourse and features a diverse catalog of solo repertoire for flute and piccolo, flute ensembles, and other various chamber music works. Find ALRY on Facebook.
Altus Flutes artist Roderick Seed has released *Mastering the Flute with William Bennett*, published by Indiana University Press.

For the first time, the exercises and teaching methods of world-renowned flutist and NFA lifetime achievement recipient William Bennett (widely known as “Wibb”) are featured in one workbook. After more than a decade of study with Bennett and many of his students, Seed has documented the tools that have made Bennett known for his ability to give the flute the depth, dignity, and grandeur of the voice or the stringed instrument. Topics range from how to overcome basic technical difficulties, such as pitch control, to the tools for phrasing, prosody, tone, and intonation that are needed for playing with different dynamics and ranges of expression.

Those who have been taught by Wibb in classes will recognize trademark expressions (“elephant” and “taxi”), which Seed explains in depth. Intermediate to advanced musicians will find in the book useful exercises and techniques that will deepen their knowledge and enjoyment of making music and help them in their quest to master the flute.

Musicians in Motion
Alexandra Türk-Espitalier
©2016 Musikverlag Zimmermann

This eloquently written book by Alexandra Türk-Espitalier (written in German and translated by the author with Christine Wendel) is a rich resource for performing artists of all instruments. This review focuses on flute-oriented concepts and exercises.

In an early chapter, the author explains the elements of instrument-specific demands, both physical and psychological, that challenge ease of movement. For the flutist, these include an unbalanced, often asymmetric posture, complex fine motor movements, and frequently repeated movements; and such psychical issues as ignoring body signals, playing with stress or pain, and increased muscle tension due to anxiety, time pressure, competition, and a driven ambition for perfection.

Another chapter, important to musicians of all playing levels, describes the concepts of mobilization, strengthening, stretching, coordination, control, motivation, and adherence of daily practice. In this informative area, in an effort to gain more awareness, the performer is tasked with asking herself body-oriented questions such as “Do I have enough body tension when standing/sitting?” “Is my back in a neutral position (neither over-arched nor round)?” “Are my core muscles activated (stomach, back, pelvic floor)?” “Is my head aligned with my spine?” and “Does the exercise target the body section it is meant for?”

Two chapters offer an overview of specific exercises and an organized training guide. The exercises are divided by body region and activity (lower back, upper back, neck, shoulder and arm, forearm, wrist, hand, and fingers, breathing, standing and sitting) and are clearly explained through eloquent commentary, photographs, and drawings. I particularly enjoyed the exercises “Improving Exhalation and Coordination of Respiratory Muscles” and “Exercises for Breathing Depth and Coordination between Breathing and Movement,” which address particularly essential issues for flutists. The training schedule is composed of versions both brief and detailed.

Türk-Espitalier also provides a wonderful section on the interrelationship between goals and technique and body region and awareness. For example, for a big sound with resonance, she suggests a free neck, flexible eyes, free ears, and a flexible lower jaw. These may seem natural or even obvious instructions, but it is amazing how paying close attention to the stated body region can improve a specific musical and conceptual goal.

The book is detailed yet extremely practical, with clear instructions and examples. Above all, Türk-Espitalier asks the instrumentalist to truly listen. She states, “Sound quality and resonance of your instrument indicate if the ‘dosage’ of tension is adequate or not. If your sound is narrow, compressed, and not free, and if you feel the same physically, then there is definitely too much unnecessary tension in your body;”

For these and other issues, the author provides many possible solutions with clear and insightful exercises. Nothing is described in a critical or judgmental manner, nor does she offer an easy fix. Rather, she asks the performer to listen and analyze carefully and then to choose the best exercise from the 100 possibilities presented in the book.

Trained as a flutist, Türk-Espitalier has worked extensively in the somatic and musical approach reflected in her book at the Frankfurt University of Music and Performing Arts and the University of Music and Performing Arts in Vienna, Austria. All of the book’s exercises are clearly illustrated by photographer Jerome Gravenstein and visual artist Ulla Udloft, who created the fine line drawings. The wonderful visual components greatly add to this book’s clarity of the concepts, exercises, and explanations concerning integration into daily life.

As Türk-Espitalier’s colleague, Jochen Blum, MD, states in his foreword, this book is a “must have in the library of every musician!” I give it my highest recommendation.

—Andrea Kapell Loewy
Roderick Seed is not wrong when, in the introduction to *Mastering the Flute with William Bennett*, he states that Bennett “is one of the most inspirational figures in flute playing today, having taught and performed all over the world at the highest level for over 50 years.” Bennett’s students feature in some of the greatest orchestras and conservatories today, including the Los Angeles Philharmonic, the Chicago Philharmonic, Pittsburgh Symphony Orchestra, and the Carnegie Mellon University School of Music. Considered by many to be the style and technique heir of flute forefathers Marcel Moyse, Jean Pierre Rampal, and Geoffrey Gilbert, Bennett (known fondly by many as Wibb) has enlightened, trained, and taught players young and old. He is an institution in his home in London and around the world. Countless flutists have studied with him at the William Bennett International Flute Summer School or at one of his many camps in the United States and Europe.

A student of Wibb’s, Seed graduated from the Royal Academy of Music in 2009. Since then he has been featured in recitals at Carnegie Hall and played with international orchestras. Seed is an active teacher, having taught at the aforementioned summer school and the Liszt Academy in Budapest. Each chapter in his book is devoted to a Wibb-specific element of flute playing and includes photos, explanations, drawings, and exercises based on his studies with Wibb. For Wibb devotees, there are the compulsory sections on elephants and taxis and on tuning and harmonics.

But Seed goes further in this book: He has taken lessons directly from a respected and loved source of flute pedagogy and put them down in his own language for the next generation of teachers and players. Some of the book’s exercises are practical—who doesn’t love harmonics?—but some are conceptual, and these are what might both surprise and impress teachers and advanced players.

For example, flutists know that notes “speak” only when the air stream is in the correct place, with the correct pressure, speed, and density. Seed’s explanations of this concept in the first chapter, “Finding a Sound,” uses air direction exercises with the lips to find the exact place where a given note sounds best. Is this the best way for beginner students to find a sound? I would argue no, but when teachers understand how air direction and embouchure flexibility are used to produce sound, they are better able to help all their students no matter what level.

Similarly, the second chapter, “Harmonics in Tune,” explains the harmonic series and essentially explores how the flute sound works. Rather than listing harmonic exercises only, Seed takes the time to explain why we should practice harmonics, how to find the tuning of our instrument, and the best ways to approach harmonics for maximum benefit. While this might seem like an overly complicated approach to a basic exercise, the level of detail and explanation is extremely useful for those who teach.

Perhaps the most innovative aspect of this book, in other words, is that it not only explains concepts; it also inspires new ways of thinking about pedagogy and methodology.

Another example: chapter three, “Reaction in the Sound,” explores using a small physical action to achieve the desired result on the flute. Seed explains in detail the ways in which players can use a specific syllable pronunciation (mouth-shape) to achieve “bell tones” and activate a particular area of the body to achieve sparkling and consistent articulated notes. Similarly, in chapter four, syllables are provided for a range of different attacks, giving flutists a tool kit of articulations for virtually any circumstance. While Seed’s specific explanations may not make sense to younger students, practiced teachers will be able to adopt and mold their own approach to these critical concepts.

The stunningly approachable price of $20 for this text belies its usefulness. Chapter eight on tuning, which includes a table of intervals and their ratios between just scale and equal temperament clearly shows the problems of the latter—despite the fact that we work with equal temperament all the time! The section in this chapter on alternate fingerings alone is worth the price of the book. The details of the shakuhachi exercise is a personal favorite.

This book is designed for the serious student but will perhaps prove most useful to serious teachers. The exercises are often simple enough to be assigned to almost anyone, but the understanding behind the exercises (the “why” that is so often left out of teaching) is essential. Seed has included a huge wealth of knowledge in *Mastering the Flute*. It takes time to read and digest and even more time to apply and deeply comprehend. For those who have never studied with Wibb or have worked with him only a little, this book brings to light the best of his teaching methods in a detailed manual of approach.

Bravo, Roderick, and thank you.

—Abigail Sperling

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Fantaisie Pastorale Hongroise, Op. 26
Franz Doppler, ed.
Adorján
©2018 Schott Music

This edition of Franz Doppler’s Fantaisie Pastorale Hongroise for flute and piano doesn't solve a main problem, which is that the piece is so dense there is nowhere to turn pages! Doppler himself needed to write a different piece to allow for such niceties and, alas, page turning is still impossible in this edition.

Nonetheless, this version, edited by noted international flutist András Adorján, takes a first step in making the piece easier for the performer—as much as that is possible. He has corrected previous editorial (and compositional) errors, using the manuscript for guidance. His thoughtful and informative preface traces the origins (in the case of Rákóczi March, as far back as the 1730s) of the folk tunes quoted in this piece and throughout Hungarian history. Although footnotes might have been nice for those wishing to dig a bit further, Adorján has obviously done his homework.

The parts themselves, as with all Schott editions, are published on silky, off-white paper, making them easy to read and follow. The piano and flute parts in the score line up exactly, which is extremely helpful for those new to either the flute or piano part. While none of this makes the piece actually easier to play—it is still, and will ever be, extremely difficult—at least Schott has made good effort in making the piece legible. Especially notable are the cadenza sections: the (normally tiny) notes are actually legible! The first pages are perhaps a bit unnecessarily cramped—it might have been easier if these three pages were printed on a foldout page—but anyone wishing to perform it can always copy pages.

Overall, this is a lovely new edition of a favorite work in the flute's repertoire and a worthwhile purchase, especially for those whose original copy is falling apart!

—Abigail Sperling

Duo Impressionniste
Thierry Escaich
©2018 Gérard Billaudot

This short work for flute and B-flat clarinet, commissioned for a March 2018 festival from French composer and organist Thierry Escaich from the Conservatoire à rayonnement régional de Caen, was premiered by students from the school. The one-minute piece is so short that it is surprising it is published as a stand-alone, but it is certainly of pedagogical value due to the seamless dovetailing of the instruments.

Running 16ths alternate, overlapping, from flute to clarinet. The publisher rates the piece of intermediate difficulty (grade 4–5). It could be played by a high school or college student duo, the only thing unusual for a younger student being the few 7/16 bars that occasionally interrupt the 2/4 meter.

Since one player always plays continuous 16th notes, the 7/16 bars are eminently teachable; one player must simply subdivide to fit in with the running sixteenths (1–2, 1–2, 1–2–3.) The tempo is not fast (quarter note=80), so lightning technique is not required, but rhythmic stability and timbre matching are.

This solid little piece could be given to students for ensemble development or programmed on a concert with longer works. It does not sound delicately impressionistic in imitation of Debussy or Ravel, but it has its own charm.

—Joanna Cowan White

Two Skazkas
Lora Al-Ahmad
©2018 Presser

It is not often that new solo work for flute attracts national attention from the flute community, but Bulgarian composer and pianist Lora Al-Ahmad’s “Two Skazkas” is one such case. When it was written, it immediately caught the attention of Stefán Höskuldsson, principal flutist of the Chicago Symphony, who has since performed it internationally.

Al-Ahmad has won international prizes, and in 2015 she made her debut at Carnegie’s Weil Recital Hall as a soloist and chamber musician for the concert series “Musical Treasures in Bulgaria.” While at the Mannes School, she began studying composition with Lowell Liebermann, and her resulting works are both intrepid and sensitive.

In Russian, a skazka is a story, with a particular connotation of fantasy-inspired fairy tales. It is not a far reach for any musician to hear the flexibility and creativity in Al-Ahmad’s “Two Skazkas.” Both are filled with implied harmony changes, color variations, and melodic transformations. A skilled flutist will see endless possibilities in a single line; with fairy tales and fantasy in mind, the piece could well come out differently for different players.

The difficulty of these two little works lies mainly in their unpredictable rhythmic patterns and unfamiliar tonality. An example:
in “Skazka I,” off-beat accented sextuplets in odd articulation patterns create multiple focal points in an individual musical line, while the melodic line a bar later is entirely different. Bars of 5/8 are interspersed with 2/4, 8/8 and 5/4; indeed, displacing beats seems to be a main rhythmic motive here. “Skazka I” starts and ends calmly and thoughtfully, but a dizzying middle section gives a sense of drive and drama. “Skazka II” is opposite, starting out light and flitty (one might think of a butterfly or perhaps a fairy) but an improvisatory, speech-like middle section is a delightful contrast.

Both works create an exciting audience experience, even as the performer has to work extra hard! In a few instances, extended techniques are called for: flutter-tonguing and harmonics add variety in each movement without being overbearing. This could be an excellent work for a college student new to contemporary music or for anyone wishing to train herself to play musically and creatively rather than just playing what is on the page. It is worth picking up these two short pieces, which would feature well in a program alongside more traditional repertoire or just as easily fit into a program of new music. If you’re on the lookout for new works that travel easily—and what is easier than solo flute? —this is a great piece to have in your pocket.

—Abigail Sperling

German to English. However, for a seasoned new-music ensemble well versed in the contemporary idiom or for an extremely ambitious conservatory-level group, hours of work might pay off handsomely.

The composer’s program notes for the piece, available on his website and also translated to English on Babel Scores Contemporary Music Online, state that the work’s title refers to the composer’s merging of the instruments to behave as one voice. Should your group need assistance evaluating whether to plunge into rehearsal, you might listen to the YouTube performance of Cute by a young Estonian duo, Ensemble for New Music Tallinn, from the 2017 St. Petersburg Festival, an engaging interpretation in which the performers are so skillful, animated, and expressive that the work’s musical value becomes apparent.

The piece, conversational yet sometimes disjunct, is reminiscent of the fluttery murmuring alternating with frenetic energy of previous virtuosic flute-and-clarinet works such as Carter’s “Esprit Rude/Esprit Doux” or Kendra Kestner’s Synthetic Butterflies. The well-printed score is meticulously notated with tempo markings, meter changes, adjectives, consonants for articulation, special fingerings for multiphonics, glissandi, and other extended techniques, and specific instructions for more unusual contemporary techniques. Although the notation is precise, the final spontaneous effect of this extraordinarily difficult but well-crafted piece may be partly due to the composer’s background in improvisation and jazz.

—Joanna Cowan White

Cute
Dieter Ammann
©2018 Bärenreiter-Verlag, Kassel

This score for flute and clarinet in B, by Swiss composer and professor Dieter Ammann, is formidable due to its complicated notation, advanced extended techniques, and extreme virtuosity, not to mention its inclusion of an extensive glossary translating the detailed composer’s instructions from German to English. However, for a seasoned new-music ensemble well versed in the contemporary idiom or for an extremely ambitious conservatory-level group, hours of work might pay off handsomely.

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—Joanna Cowan White

Concertino
Daniel Dorff
©2018 Theodore Presser

This approximately 11-minute work for flute and orchestra (or piano) is sure to become a repertoire staple amongst concertizing flutists. Its premiere was on August 11, 2018, at the Gala Concerto Concert during the National Flute Association’s annual convention in Orlando. Jasmine Choi was the soloist, and the performance is now available on YouTube. Conveninetly, there is now a version for flute and piano that includes ordering information for the orchestral score and parts.

Concertino is a tonal work with “neo-romantic” underpinnings in both its harmonic and melodic language. The flute music of other U.S. composers comes to mind, such as Howard Hanson’s “Serenade,” Arthur Foote’s A Night Piece, John Corigliano’s Voyage, and Samuel Barber’s “Canzone.” This work is in much the same vein—lush, harmonically rich orchestration that provides a beautiful backdrop of color for the flutist.

In Concertino, emotions frequently change via gradual tempo changes. For example, the opening Languid section soon moves through a few tempo changes to arrive at the frolicking Allegro scherzando a third of the way into the work. The moods continue to change every few minutes, leading ultimately to a vigorous and virtuosic finish. The flutist additionally has two cadenza moments—the first, midway through the work, is the most significant, while the second is only a few measures in length.

The writing for flute is overall the standard fare for technique—lots of arpeggios and scales in slurred and varied articulations. Strings of octave leaps are also a feature throughout the work. The piece stops short of full range for the flutist, having B6 as the highest note. The level is approximately that of the Faure Fantaisie.

Overall, Dorff’s Concertino is very fun to play, especially due to the composer’s mindfulness to write idiomatically for our instrument. Although there may be technical challenges, the notes flow easily, and the work’s structure is straightforward.

—Julie Koidin
Telemann for Two, Vol. I, Fantasias 1–6
Georg Philipp Telemann, arr. Sparrow and Zook
©2018 Presser

Detroit Symphony players Sharon Sparrow and Jeffrey Zook have composed a gorgeous arrangement for two flutes of the beautiful Telemann solo Fantasias numbers 1 to 6. The additional part adds harmonic and contrapuntal support to the solo line. Included is an example of an ornamented version of the solo part of the last movement of Fantasia 1 in A Major to be used for the repeats. Also included is a reprint of an original score engraved by Telemann of Fantasia No. 6 in D Minor, in which he has indicated slur markings and polyphonic indications by means of the physical placement of the notes on the clef. I often encourage students to read these Fantasias at first from the original score so that the composer’s intention can be seen clearly.

This edition offers suggestions for dynamics, articulations, tempo, and affect as well as performance ideas such as ornamentation and switching parts on the repeats for variety. These duos are equally suited for recital performance in their own right and for individual practice to subsequently perform the original solo line of the Fantasias more convincingly and imaginatively.

Sparrow and Zook, both excellent performers, state in the preface that they each have strong keyboard backgrounds, and I must say that this edition proves the usefulness of such a training, compositional, and pedagogical tool. I give this new edition my highest support for both professional and student flutists.

—Andrea Kapell Loewy

Fantasiestücke, Op. 73
Robert Schumann, arr. Sparks
©2018 Presser

The Fantasiestücke, Op. 73, by Robert Schumann was composed in 1849 for clarinet in A and piano, with indications that it could also be performed on violin, viola, or cello. It is a thoroughly Romantic work, with broad, lyrical melodies, a heightened sense of expressive freedom, and a dramatic, exciting piano part, as one may expect from Schumann. Mark Sparks, principal flutist with the St. Louis Symphony, has arranged this three-movement work for flute (and piano) as a substantial addition to 19th-century flute repertoire. The edition is attractive, easy to read, and well planned. Sparks supplies metronome markings but has kept all the expression markings. For the final movement, he chose the doubled articulation as in the versions for strings, which adds anticipation to that in the clarinet version. The biggest change is the choice to transpose the work up a third to C rather than the original A. This choice accommodates the flute range very well, with a minimum of octave displacements due to range differences from the clarinet in A.

Naturally, the piano part is also transposed up a third, and some listeners may prefer the timbre inherent in the original key. That said, this is a valuable addition to the repertoire for flutists seeking more choices from the 19th century.

—Rebecca Dunnell

Le Livre de l’Aurore
Raoul Laparra, ed. Huschka
©2018 Breitkopf and Härtel

Raoul Laparra’s suite Le Livre de l’Aurore contains 12 character pieces, each of which is a perfect little jewel box. Laparra, according to editor Gundel Huschka’s excellent introduction, was a prominent composer who has been largely forgotten since his death in an air raid in 1943.

Le Livre de l’Aurore (“The Book of Dawn”) was written in 1926. Among the suite’s imaginatively named movements are Le Diable en bouteille, Le Vaisseau dans la baignoire, and La Dame à lunettes. The longest movement is only 61 measures long, but within the miniature framework of each segment, Laparra presents his themes with balance, nuance, and completion.

While there are no serious technical challenges in this work for an advanced player, it would be difficult for a very young student to create the necessary delicacy and refinement to truly bring out the humor and pathos of Laparra’s skillful writing. However, there are many spots across the movements that would be perfect for helping a student hone her skill set. In La Neige danse, the opening movement, the melody returns again and again to the notes around low C sharp, requiring facility in the bottom register with the right-hand pinky. Le Vaisseau dans la baignoire is full of opportunities for students to create lyrical phrases, and Je rêve... would be an excellent training ground for double-tonguing.

Le Livre de l’Aurore is a charming, lovely suite. Huschka’s editing makes this particular volume enticing, from the smooth, sea green cover to the luxuriously thick pages inside. While it is, of course, suitable for students, the work as a whole is so interesting that it will tempt professional performers as well!

—Jessica Dunnavant
Sonata for Flute and Basso Continuo
Georg Philipp Telemann
©2017 Wiener Urtext Edition

This delightful four-movement sonata from the 1733 “Tafelmusik” collection is worthy of adding to your library even if you think you already have enough Telemann. It is edited by Jochen Reutter from the first issue and manuscript sources, with notes on interpretation by Susanne Schrage. Reutter’s preface gives information about the work’s source materials, history, and associations, including thought-provoking insight about Handel’s borrowings from this piece. Schrage’s notes start with observations about style and character followed by guidance on dynamics, rhythm and meter, articulation, and embellishments. Both sections include footnotes referencing J.J. Quantz, Johann Mattheson, and Max Seiffert. This excellent edition also includes source specifics and detailed notes about editorial adjustments.

The flute part exemplifies thoughtful layout, with comfortable page turns and perfect clarity. As expected in an urtext edition, only the composer’s markings are included, allowing performers to add breath marks, dynamics, and additional articulations.

The keyboard part, a helpful realization by Reutter of the figured bass, includes the figures and flute part. This allows performers who would like to create their own realization the opportunity to do so. Again, the practical considerations of visual clarity and consideration for page turns is admirable. The continuo part, usually played by cello or bassoon, also includes the figures. All parts include measure numbers.

The music is a lot of fun to play. Frequent surprises in rhythmic character and harmonic language keep us engaged, whether playing for our own pleasure or sharing this treat with an audience.

—Rebecca Dunnell

Carnival of the Animals
Saint-Saëns, arr. Seubel and Beck
©2017 Bärenreiter

Inevitably, a reduction of an orchestral piece for two single-line instruments will result in some omissions, but on the whole this new arrangement for flute duet of Saint-Saëns’ popular orchestral work is convincing, fun, and idiomatic for the flute. The preface provides suggestions for alternative fingerings and performance techniques, and one has the sense that this German duo of players and arrangers had a lot of fun bringing this music to the public.

The parts are well matched, and despite a few tricky moments (for example, the famous Volière solo), most of the movements could be played by intermediate players. Mention is made of the potential to use piccolos in the Aquarium; potentially the bass flute could be used for the Elephant, too, and I can imagine duos coming up with their own versions of the instrumentation to suit their own interests and strengths.

The edition is beautifully presented, with an entertaining cover featuring animal cartoons, and well laid-out with clearly printed scores. This will undoubtedly be a huge hit for players and listeners of all ages, both within educational environments and in the wider world. Recommended.

—Carla Rees

Facets
Siegried Ernst
©2017 Zimmerman

Facets is a set of five intermediate-level miniatures for two flutes. Written with amateur musicians in mind, the pieces reflect compositional styles of the 20th century and are based on extended tonality.

The first piece, “Fragen” (Questions), is a succinct dialogue between the two parts, providing an enjoyable harmonic interplay through lyrical phrases. “Intermezzo” has an exploratory opening before settling into triplet-based rhythmic unison.

The third piece, “Vogelkonzert” (Bird concert), encourages creativity. Cells of percussive articulations and rhythmic patterns, which mimic birdsongs, can be repeated at will and played in any order, with the option for added improvisation. The melodic material has been transcribed from birdsong, and the piece ends when both performers arrive at the same motif. This is a fun exploration of contemporary performance ideas and likely to be an entertaining experience for players of all ages.

“Dancing Lights” features a rhythmic ostinato, shared between the parts, with a simple melodic accompaniment. The final piece, “Sounds Breathe,” is an introduction to spatial notation; the music is clearly notated and demonstrates an alternative approach to the notation of relatively simple material.

This excellent set of pieces is musically, intellectually, and creatively stimulating, ideally suited to amateur players and students. The well-presented edition is a wonderful introduction to contemporary music styles without any sense of dumbing down. Highly recommended.

—Carla Rees

A version of this review first appeared in PAN, the member magazine of the British Flute Society, and is used here with permission.
Music

Scrapbook, Vol. I
Gary Schocker
©2018 Falls House Press

The ever-dynamic composer and performer Gary Schocker has written so much new music for flute, he deserves a prize. His output is not only prolific but also well written, fun, and varied. He has intimate knowledge of the flute, is an extraordinary player himself, and seems to have been born with music in his mind and under his fingers.

This little collection, aptly entitled Scrapbook (the Volume I title gives some hope that there will be more volumes to follow), features three short pieces for flute and piano. These works truly are sketches; while they have some sense of form, each feels like an individual little bite rather than a complete work.

The first, “Un petit merci,” is in a moderate tempo and leaves room for interpretation in terms of the musical ideas, some of which seem to be implied rather than notated. An example: the musical gesture in the third bar suggests a short pause between it and the next bar. This is not notated (except with a small decrescendo) but seems appropriate. The opening melodic idea returns at the end, but it isn’t exact, and Schocker takes some freedom of the rhythm, and under his fingers.

The second, “Palimpsest,” appears a study in flexibility. (There is a fun, short YouTube recording of Schocker talking and playing this piece; search for Schocker Palimpsest.) The first half is without piano, and one could marvel at his creativity playing what is on the page but so much more.

I wonder if he mistakenly left off some notations that he himself performed in the video, or if this was a purposeful omission leaving full creative fun to individual performers. If the latter, we might wish he included some indication of this flexible approach on the page. A literal reading may lead to a stagnant performance, which I’m sure is not what Schocker had in mind. But these are, after all, “sketches,” and perhaps the flexibility is implied in the title.

The final piece, “Wild Swan,” could be a low-register study; almost the entire thing is in the first register of the instrument. While a few bars in the middle venture as high as F above the staff, this little piece would certainly suffice for anyone wishing to practice color or tone variety at the bottom of our range.

Each little sketch is a single page, making these tidy, short, and manageable. They would make nice little studies for a high school student. Flute players are smart to grab anything Schocker puts out for us, and these sketches are no different. Melodious and, unsurprisingly, difficult to play, they would pair well with or between other small works or as a small, thoughtful set.

—Abigail Sperling

Mrph II, Op. 33
Simon Al-Odeh
©2016 Edition Dohr

This duo, written in 2013, is unusual in that there is only one line of music for its two players. The notation is spatial, meaning there are no bar lines, and the pace of the material is determined by how far apart the notes are placed, although, curiously, the music retains a time signature of Common Time. The piece is built entirely on extended techniques and includes air sounds, harmonics, key clicks, pizzicatos, whistle tones, and multiphonics.

The piece’s title combines a reference to the word “morph” with an expression of the sound one might make when grunting or singing, and to that effect the piece explores the transitions between different types of sound. The players are asked to disguise the sound source and blend the sound as much as possible, so that the audience is unclear of exactly who is playing at any time. The intention of the notation, as outlined in the program note, is that the players should divide the material between them and decide what should be played together and what separately. Combined with the freedom of the rhythm, this means that every performance will be unique, and each set of performers has space to interpret the material in its own way. A duration of between six and nine minutes is suggested.

This is a fascinating approach to flute duet writing, one that will inspire more creative players to have a part in the composition process. The techniques are clearly notated and explained, and, despite the unconventional look of the score, all the sounds can be approached by intermediate players. The way the piece is written forces performers to consider the sound carefully and to be wholly engaged in all aspects of the performance. As such it serves as excellent educational material as well as interesting recital repertoire for players willing to take an innovative step.

It is encouraging to see so much interesting new material for flute duo that transforms the ensemble for the contemporary concert platform. Great for broadening horizons and trying something new.

—Carla Rees

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**Music**

**Danse de la Chèvre**

Arthur Honegger
©2017 Editions Salabert

This gem for unaccompanied flute is already well established in the flute literature, and the Salabert editions have been widely available for decades. Purchasing this new edition, however, is worth considering in view of the new content included with the score.

A historical introduction is supplied by Edmond Lemaître, a French musicologist with an impressive list of accomplishments including service as editorial supervisor for the complete critical editions of Debussy. The narrative corrects long-held misinformation and places this work in its context of time, place, and practices, all quite colorful. It describes the piece's origins as part of a theatre work; the dancer who premiered it; René Le Roy, the flutist to whom it was dedicated; the sources for this edition; and the editorial principles, all supported in footnotes. You will emerge with a significantly more comprehensive understanding of the work than was previously readily available. These narratives are presented in four languages.

Bruno Jouard contributes notes on interpretation. It is very helpful as a performance guide. Flutists have a wealth of performance guides, whether written in periodicals or studied in lessons and masterclasses, so it isn’t surprising that another performance guide for this piece can be found in the September 1983 issue of Flute Talk. That article, by Charles Delaney, would make a good partner to this guide.

Neither the narratives in this edition nor the Delaney article completely address the many questions of notation in this solo. An excellent supplement is John Wion’s website, where you can visit a page of “Errata” with a significant list of clarifications for this work (johnwion.com/errata.html). Wion’s points are supplemented by notes from Le Roy student Jill Maurer Davis and input from Geoffrey Gilbert.

Who would have thought that this short solo would generate so much interest? But it does, and because it is a solo that can be performed at many levels and for many settings, this new edition by Salabert is welcome.

—Rebecca Dunnell

**CDs**

**Vive la Difference**

Anthony Robb
©2018 Oboe Classics

The opening of Damase’s Trio, written in 1961, instantly demands attention at the start of Vive la Difference: Mid-20th Century Music from Britain and France. Pithy, dissonant, and strong, this music presents the wonderful timbral contrasts available from this trio of flute (Anthony Robb), oboe (Jeremy Polmear), and piano (Michael Bell), before quickly relaxing into a more convivial mood. Damase’s music is full of changes of mood and character, and in this four-movement work, a range of influences from different historical eras comes together in one compositional voice.

Divided into two sections, one for French works and the other for English, this CD presents a range of works from important composers of the 20th century. The programming is imaginative, including well-known composers (among them Damase, Ibert, Jacob, and Delius) and perhaps less familiar surprises.

It is nice to see a female composer of the era celebrated on this recording, too. Lili Boulanger’s "D’Un Matin de Printemps" was written in 1918, the last year of her short life. Here it is heard in a new arrangement for flute (and piccolo), oboe (and cor anglais), and piano, which is highly convincing and uses the timbral contrasts among the instruments and their doublings to good effect.

The liner notes explain the differences in styles emerging from France and Britain at the time; France was moving away from German Romanticism into Impressionism and Neoclassicism, while the U.K. was developing its own voice through the emergence of the Pastoral style. Hearing the two in juxtaposition is an interesting experience; Delius’s distinctive voice is immediately recognizable in the "Intermezzo from Fenimore and Gerda," and, after the playfulness of Ibert, has a sense of seriousness but with subtle hints of a French influence. This very effective programming choice has a strong impact.

The playfulness returns in a new way with the dialogues that form the opening movement of Gordon Jacob’s “Trio of 1958.” Neoclassical features pervade this work, which takes influence from earlier forms. The final movement features the piccolo, and a sense of light-hearted humor returns through an exploration of dynamics, repeated dissonances, and enjoyable staccato phrases.

Edward Naylor Woodall’s music is one of the unexpected surprises of the album; his "1954 Trio" is a well-structured pastoral, providing opportunities for both woodwind instruments to demonstrate their lyrical qualities, supported by an undulating piano accompaniment.

The album ends with the “Pastoral and Harlequinade” by Sir Eugene Aynsley Goossens, written in 1924. Here, the English style is combined with continental influences to produce an exhilarating and rich individual language.

The performers on this recording are well-matched and present an excellent sense of ensemble throughout. Wonderfully lyrical moments contrast well with the music’s more energetic ones, and there is an enjoyable clarity and precision throughout. The thoughtfully chosen repertoire demonstrates the musical and expressive potential of this flute, oboe, and piano trio convincingly.

This is a fascinating recording that contains hidden gems of the repertoire. Recommended.

—Carla Rees

A version of this review first appeared in PAN, the member magazine of the British Flute Society, and is used here with permission.
Winged Creatures and Other Works for Flute, Clarinet, and Orchestra, in conjunction with the Chicago Youth Symphony Orchestra and its music director, Allen Tinkham. Their first, Portraits: Works for Flute, Clarinet, and Piano, is a gem, and so is this one, which includes two newly commissioned works by American composers Michael Abels and Joel Puckett framing two standards of the repertoire by Franz Danzi and Camille Saint-Saëns.

Throughout the album, the soloists display brilliant technique, gorgeous tone, impeccable intonation, and engaging musicianship. The talented Chicago Youth Symphony Orchestra, of which the McGills are alumni, is equal to the task of making a professional recording.

The title track, “Winged Creatures” by Abels (b. 1962), is a bright through-composed work depicting butterflies, commissioned by Cedille Records and first performed in 2018. One hopes a piano reduction will be forthcoming. Abels wrote the film score for Get Out (2017) as well as many concert works. The first section features minimalist writing, the solo instruments trading short fragments in hocket fashion. This leads to a lyrical passage of particular tonal beauty from the woodwinds, followed by an agitated section with fast articulation and then recitative-like dialog with bluesy harmonies. Then a mad flurry of trills leads back to the opening theme, now in the orchestra with solo parts soaring above it. The piece ends with a cadenza based on earlier fragments.

Next up is Franz Danzi’s Concertante in B-flat Major. Danzi (1763–1826), best known as the composer of some of the earliest wind quintets, worked for the famous orchestra in Mannheim and in Munich, Stuttgart, and Karlsruhe. This work, one of the staples of the flute and clarinet repertoire, is a double concerto in classical form and in the style of early Beethoven or Weber. The McGills shine especially in the lyrical second movement and the jocular and virtuosic final Polonaise.

As the “Tarantella, Op. 6,” by Camille Saint-Saëns (1835–1921) is probably the most frequently played work for flute, clarinet, and piano (or orchestra), it’s refreshing to hear it played so masterfully. Saint-Saëns was a child prodigy, so he was already an accomplished composer when he wrote the piece at age 22 after a trip to Italy. The Tarantella is, of course, a very quick dance from southern Italy.

The most substantial work on the CD is the Concerto Duo by Joel Puckett (b. 1977), who has received acclaim for his opera, The Fix, about the “Black Sox,” the scandal-tainted Chicago White Sox of 1919, and has also written a concerto for flute and band, The Shadow of Sirius.

The Concerto Duo, written for the McGill brothers and the Chicago Youth Symphony Orchestra, is symphonic in scope. The first movement, The Great American Scream Machine, portraying a scary ride on the roller coaster at Six Flags Over Georgia, is rhythmically intricate, jazzy, noisy, and driven. In a complete contrast, the second movement, Mama Dee’s Song for Joel, is an intimate lullaby, interrupted by the stirrings of a tired, angry toddler. The arpeggated figures in the last movement, For Audrey, depict cool breezes and the sunshine of southern California.

Winged Creatures and Other Works is an impressive collection of excellent music beautifully performed.

—Leonard Garrison

Doppler Discoveries
Adorján and Pahud
©2018 Deutschlandradio/FARAO Classics

Doppler Discoveries is a welcome addition to the growing body of recordings of the music of Franz and Carl (or Karl) Doppler—beyond the all-too-well-known Hungarian Pastoral Fantasy, op. 26. This CD features András Adorján and Emmanuel Pahud, their faces Photoshopped onto the historical portrait of the Doppler brothers for the CD cover.

Four works are recorded for the first time: Sonata, op. 25; “Variations on a Hungarian Air”; “Hungarian Pastoral Song: Fantasy” (not the same as the above-noted fantasy), and From the Homeland, op. 39a. These works are not even included in the recent 10-volume set released by Claudi Arimany (reviewed in the fall 2018 issue of The Flutist Quarterly). Doppler devotees will be glad that all four works, edited by Adorján, are newly published, the Sonata by Schott and the others by Edition Svitzer.

Astute readers will interject that they already know Franz Doppler’s Op. 25—Andante and Rondo for two flutes and piano. It turns out that these movements are the last two movements of a four-movement sonata, and the first two movements were not published until now. The previously unheard movements are a sonata-form Moderato and a Minuet—both with a mixture of virtuosity, lyricism, and charm expected from Doppler.

Throughout this recording, Adorján and Pahud are beautifully matched with exquisite phrasing and perfect intonation. Listen on speakers with good stereo separation to duplicate a concert experience. (Who’s on the left, and who’s on the right?) The Dopplers toured together and collaborated on their many works for two flutes and piano, but “Variations on a Hungarian Air” for violin and piano is by Carl, the lesser-known composer. This piece, performed by Adorján, is only six minutes long, consisting of an introduction, a theme, and two variations, and would be a good work to study prior to the Hungarian Pastoral Fantasy, op. 26.

The Hungarian Pastoral Song: Fantasy has an introduction identical to that of the op. 26 fantasy but includes a second flute part, which will become de rigueur for teachers to play along with students preparing for a contest performance. After the first section, the material is all new, full of the type of two-flute writing...
familiar from well-known works by the Dopplers and organized into a series of contrasting sections ending with a race to the finish.

The Grand Fantasy follows the same pattern as the “Variations on a Hungarian Air” but is a more substantial and challenging work, performed with flair by Adorján. The liner notes inform us that it is an early piece, lacking Hungarian elements, featuring a bolero, and possibly influenced by Peter Joseph von Lindpaintner.

From the Homeland was composed for the silver wedding anniversary of Emperor Franz Joseph and Elisabeth. The work illustrates a series of six tableaux from their lives—really, dances from various parts of the Austro-Hungarian Empire, including a noisy one in parallel seconds from Dalmatia. Originally for two flutes and orchestra, From the Homeland is recorded with a new piano reduction by Jan Philip Schulze, the sensitive pianist for the entire album.

The CD also features two chestnuts. Why do we need another recording of the Hungarian Pastoral Fantasy, op. 26? Because Emmanuel Pahud is playing it. His performance is especially notable for its wide range of expression and dynamics. Pahud also appears with the Arcis horn quartet in “The Forest Bird, op. 21.” The horns provide the sylvan background, and the flute plays the ceaselessly twittering bird in a charming performance.

This CD mirrors an LP Adorján recorded in the late 1960s with his teacher Jean-Pierre Rampal, introducing several “new” Doppler works that, thanks to his publications, have since become popular. Hopefully, these recent discoveries will experience the same reception.

—Leonard Garrison

Paganini del Piccolo
Jean-Louis Beaumadier
©2018 Skarbo

Paganini del Piccolo features virtuosic western European works of the late 19th and early 20th centuries plus two Brazilian works. All of the composers represented—Cesare Ciardi, Patapio Silva, Joachim Anderson, Joannes Donjon, Luigi Hughes, Mathieu-André Reichert, Joachim Antonio da Silva Callado Jr., and Giuseppe Rabboni—were flutists and thus wrote in wonderfully idiomatic styles for their instrument.

Beaumadier plays with finesse, displaying technique, expressive style, dynamic range, and flexibility. Another stellar performer on this CD is Shigenori Kudo, who worked extensively with Jean Pierre Rampal and has won several European competitions. Kudo plays alongside Beaumadier with artistic and technical artistry; it is a real pleasure to hear such perfection in intonation, ensemble work, and interpretation. The outstanding pianists are Maria Jose Carrasqueira, Laetitia Bougnol, and Anne Guidi.

I especially enjoyed the lesser-known Brazilian works: “Primeiro Amor” by Patapio Silva and “Lundu Caracteristico” by Joachim Antonio da Silva Callada, Jr.

The program notes thoroughly describe the works and performers and provide historical and biographical detail. They are also enjoyable to read. One disappointment: Although the names of the pieces, individual performers, and movements are succinctly listed on the disc itself, I wish that this information also had been printed in the program notes.

I highly recommend this virtuosic recording of Jean Louis Beaumadier, the true “Paganini” of the piccolo.

—Andrea Kapell Loewy

Make It Sound
Mili Chang, Iva Ugrčić
©2015 Mili Chang

It is sometimes easy to dismiss the Baroque flute as a niche instrument, played by flutists who care perhaps too much about orthodoxy in interpretation. It is a different instrument, after all, with tenuous connections to the modern instruments created from precious metals that we all play, and who would choose the reediness, the inconsistent intonation, and the shortened range of Baroque flute when the instrument has come so far since the 18th century?

Mili Chang’s Make It Sound: Contemporary Music for Baroque Flute by 21st Century Composers (with Iva Ugrčić playing modern flute and harpsichordist John C. Stowe) is so good it will make the listener think twice about the proper place for Baroque flute playing. Her tone is pure and rich, idiomatic for the instrument but also something more. Within the first 20 seconds of the first track (Marc Vallon’s Ami), she is seamlessly and effortlessly switching from plain tone production to a melodic echo created with whistle tones that are remarkably well played. Throughout, Chang executes extended techniques with lively aplomb, integrating them beautifully into the textures of her chosen repertoire.

Four of the five works recorded were written for Chang, and they demonstrate the depth of possibility for Baroque flute. Along with Vallon’s Ami are Les Thimmig’s Stanzas, Book XVIII, Filippo Santoro’s “Mili,” and Stephen Dembski’s “Gists and Piths.” Santoro’s work for Baroque flute with recorded piccolo, flute, alto flute, and bass flute is a particularly interesting composition, full of textural and timbral diversity. The recording of Dembski’s duet for Baroque flute and modern flute is also compelling, partially because the tone quality of the two flutes blends so much more seamlessly than the listener might imagine it would.

The fifth work, Robert Strizich’s Tombeau, was written in 1984 to commemorate the passing of a friend of the composer. Strizich wrote a “soggetto cavato,” a 10-note theme based on the name of the friend who inspired the piece. Strizich’s program notes also point out a quote from Berg’s “Wozzeck” and use of the same ground bass heard in Marin Marais’ La Sonnerie. The effect of the piece as a whole, including cadenzas for flute and harpsichord, is deliciously creepy and very evocative.

Chang’s playing, along with that of her collaborators, is gorgeous and effective. Listening to this project was a wonderful adventure in the possibilities of the Baroque flute!

—Jessica Dunnivant
Dreams Glow Like Slow Ice
Tammy Evans Yonce
©2018 Self Published

Dreams Glow Like Slow Ice is the debut album from Tammy Evans Yonce. Bookended by pieces by Michael Kallstrom for standard flute headjoint, the rest of the album is largely comprised of special commissions for the Glissando headjoint, which is central to Yonce’s practice. The first piece, “The Falling Cinders of Time,” sets the album off on a strong start, with Yonce’s sound carrying Kallstrom’s gliding melodies. The vibrato is a little heavy at times, but that is a matter of personal taste. There is an interesting passage within this piece during which a steady theme emerges out of the free melodies before it.

Jay Batzner provides the first Glissando piece, “Fire Walk,” commissioned by Yonce and inspired by their mutual love of the TV series Twin Peaks. The piece is comprised of six short sections joined without a break, each one exploring the potential of the Glissando headjoint in a different way. It makes for an interesting listening experience—and that is without having seen the show that inspired it, so I look forward to hearing what Twin Peaks fans make of it.

Next we have the aptly titled “Highways” from Andrew Rodriguez, the opening of which evokes traffic on a busy road. Again commissioned by Yonce for the Glissando flute, it exploits this relatively new flute innovation to exhilarating effect. The piece moves between sleepy roads and frantic highways. “Commendo Spiritum Meum” by Alan Theisen provides a mid-album solo flute interlude. It’s a beautiful piece but something of an anti-climax after hearing the Glissando headjoint.

David Mitchell’s “Angularities” (2016) is performed with a real sense of groove, perhaps the most upbeat moment in the album, drawing on jazz and funk idioms. The second of Batzner’s contributions to the album is the title track. You can access the score via Batzner’s website, and I recommend taking a look to see how the Glissando instructions are notated and to understand how the headjoint is used. The piece incorporates electronics, showing the Glissando flute in a whole new light. The effect is quite sci-fi.

The closing track is a dedication to Yonce from her friend and collaborator Kallstrom, whose music opened the album. All in all, this is a really interesting album to listen to if you like new sounds but want something that is pleasant to listen to.

—Diljeet Bhachu

A version of this review first appeared in PAN, the member magazine of the British Flute Society, and is used here with permission.
C.R.E.A.T.E. PROJECT COMPETITION 2020

The biennial C.R.E.A.T.E. Project Competition is designed to reward new thinking and viable, innovative ideas in the arts and creative economy. The competition’s title—Creating Resources through Engagement, Artistry, Teamwork, and Entrepreneurship—encourages flutists to take concrete steps toward giving their ideas life.

The competition seeks projects that approach performance and education in a new way, often through collaboration with communities or other genres or media. Examples of projects that are well suited for the C.R.E.A.T.E Project Competition include, but are not limited to, collaboration with community arts organizations, an online course, a series of performances, an outreach program, new pedagogy, educational outreach, and a plan to promote diversity and inclusion within our community. Finalists’ projects will demonstrate creativity, added value to the flute, and greater musical communities as well as potential for long-term success.

This competition will next be held for the 2020 NFA Convention in Dallas, Texas. Winners receive $2,000 in prize money to help in the creation of their project. We encourage interested competitors to explore previous winners to see what sparks your creative energy. Past winners are Iva Ugrčić with the LunArt Festival in 2018 (lunartfestival.org), Jessica Sherer with Play It Forward in 2016 (playitforwardscholarship.org), and the Flute New Music Consortium in 2014 (flutenewmusicconsortium.com).

We are looking for dreamers who are passionate about the flute and what it offers our community. We look forward to learning about your great idea!

**Competition Entrance Process**

Entrants may be individuals or teams of up to three people. Teams must include at least one flutist. Entrants are expected to submit multimedia materials that display the full scope of the project, including what has already been accomplished as well as projected goals and successes. Submitted materials may include video (no more than three minutes in length), audio, informational graphics, and documents. All entries must include a current and projected budget and indication of any outside grant sources or awards.

Four finalists, selected prior to the 2020 NFA Convention, will give 15-minute presentations at the event summarizing their proposed project to a panel of judges. Finalists will be expected to present a budget and supporting materials on the first day of the convention for the judges to study in advance of their presentations. The winner or winning team will be awarded a $2,000 project grant. The winner must submit a report documenting how the grant funds were allocated and will be featured in a future issue of The Flutist Quarterly.

**Competition Requirements**

- NFA membership: All flutists must be current NFA members at the time the entry is submitted. Entrants chosen to perform or present at the convention must renew their membership (for the membership year beginning August 1, 2020) and register for the convention by July 1, 2020.
- Completed entry (link will be available December 1, 2019).
- $55 entry fee (paid during submission process).

All entrants must submit their entry, upload recordings/supplemental materials, and pay competition and membership fees by 11:59 p.m. Eastern Standard Time, February 18, 2020.

—Michelle Stanley, Coordinator
michelle.stanley@colostate.edu
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