“BIZARRE” AND “UNUSUAL”:
A Search for the Stylistic Sources of J.S. Bach’s Bourrée Anglaise

The Flute Music of Vivian Fine
Sight-Reading Pieces from the Paris Conservatory
Discovering Muczynski’s Fuzzette
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Being an artist requires dedication, resilience, and a sense of purpose. It requires time alone with your art and the space to germinate and grow. This year’s convention celebrates flutists from all over the world whose dedication has transformed the landscape around them.

The chosen Lifetime Achievement Award recipients always provide inspiration and education. This year’s award recipients, Susan Milan and Emerson DeFord, are two unique individuals whom we celebrate for their artistry. Emerson DeFord is a revered catalyst in the flutemaking business, as an inventor, teacher, mentor, and craftsman. We recognize that his business is his art, and as flutists we are fortunate to have an active flute industry made up of people who are dedicated, resilient, and continually experimenting.

RESILIENCE

Susan Milan is a woman of many firsts. She created a career with a passionate love of music, sense of purpose, and incredible resilience. Her story of balancing a professional and family life as one of the first female orchestral principals in England is heartwarming and inspiring. “Sometimes,” she has said, “I was sailing along on calm waters and sometimes I was a little boat bobbing around on a stormy sea, but I grasped the helm and sailed with the wind.” A perfect image for rocky times and intentional optimism.

As you browse through the convention program in this issue and at nfaonline.org, you’ll see that Program Chair Rebecca Johnson and Assistant Program Chair Kate Henry took great care in creating a convention that is alive with artistry. One of the criteria we consider when looking for convention cities is the ability to hear our Saturday Gala concert in a concert hall, and this year, we will be able to hear not just one but all three evening Gala concerts with outstanding artists in the beautiful Abravanel Hall, home of the Utah Symphony. (Learn more about this facility by visiting the convention section at nfaonline.org.)

TAKING CHANCES

As flutists who spend a lot of time alone in our practice rooms, we search for ways to be part of a collective spirit. Many of our competitions provide this chance, and this year we had a record-setting number of applicants in our Collegiate Flute Choir Competition—I have a feeling they know what a great city and convention this will be! The Graduate Research Competition and Flute Choir Composition Competition also had their highest number of applicants ever, so we know that many are eager to share their creativity with our flute community. One of the most difficult challenges for program chairs is deciding among the hundreds of outstanding proposals submitted, and each year it is awe-inspiring to see the wealth of artistry and creativity offered by our members.

MAKING SPACE

While participation in convention programs has proven to be an indicator of longevity in the NFA, we also appreciate the majority of flutists who attend conventions to listen, learn, and connect with others. For those of us who have been attending conventions for many years, it is a chance to come with open ears and minds, and to clear the space to make room for new ideas. Just as rests are important in music, setting aside time to reflect gives us perspective that helps us to grow.

I look forward to learning, listening, and envisioning with you in Salt Lake City!

—Joanna Bassett
Green
From the Editor

FLUTE MYSTERIES

Much detective work, mystery, and intrigue went into the current issue of this magazine. The author of the cover article, Michelle Cheramy, wondered why Bach added “anglaise”—a term suggesting English dance tradition—to what she calls the “curious hybrid title” of the Bourée Anglaise movement of his partita BWV 1013 for flute. (After all, one doesn’t often see the English and the French sit quite so cozily together.) She set about exploring the anomaly and came up with an unexpected conclusion. We hope you agree that the chase is as entertaining as the destination.

Moving a few centuries forward, Nancy Andrew shares what she has unearthed about the often-overlooked sight-reading works used at the Paris Conservatory’s concours. The solos commissioned for the annual exam are well loved, but the event’s spare, charming sight-reading pieces have been less well known until recently. Andrew discovered several new ones and has released a collection of them; she writes about them and their composers in this issue. Her book is also reviewed. You can listen to her playing a selection of the works online at FQ Plus.

Two 20th-century mysteries are also unraveled by writers in this summer issue. Prolific composer Vivian Fine, who was into her 80s when she died in 2000, wrote more than 140 works, 20 of them featuring the flute as solo or ensemble instrument, but recitals of her compositions are relatively rare. Erin K. Murphy has set out to change that in her article about the composer and her music, highlighting four works and offering guidance on where to find them. A supplement in FQ Plus provides selections and excerpts of the works as manuscripts or audio files.

Robert Muczynski’s charming children’s score with narration, Fuzzette, the Tarantula, came to the attention of Jennifer Rhyne more or less by accident when an acquaintance played an old recording of it, but when she learned it had never been published and was not readily available, she set out to track it down. The 1962 manuscript was not to be found in libraries, but a chance document offered up a clue that eventually led to her quarry. Spoiler alert: not only was the original manuscript eventually unearthed, but it has been published and will be available this summer. You can hear performances of Fuzzette by the author and the composer himself at FQ Plus. (Bring the kids!)

There is absolutely no mystery behind the selection of this year’s National Flute Association Lifetime Achievement Award recipients. Emerson DeFord and Susan Milan have each exemplified excellence and imagination throughout their long careers and continue to be deeply engaged in their respective art forms. DeFord’s flutemaking skills have leant themselves to multiple companies and innovations—an early shop was named “DeFord”; his Emerson flute put him, as they say, on the map. But along with his skills as a builder, DeFord excels at humanity. From his early days right up to today, he is hailed for his generosity in sharing ideas, innovations, even tools—and, especially, support for all who seek his guidance.

Milan, whose skills as a performer and scholar were apparent early in life, shattered glass ceilings in a long list of firsts. Certainly not the first woman in another realm, she gracefully and adroitly sidestepped discrimination and harassment decades before the second-wave feminist and half a century before the #Me Too movements. She seems to have done so by adhering to the serenity prayer’s well-worn advice, courageously changing what she could and accepting—often with a healthy dose of good humor—what she could not.

Read about both of our 2019 honorees in articles written by NFA President Joanna Bassett and NFA Vice President Penny Zent.

What’s playing in Salt Lake City this August? No mystery there: You are! Peruse the complete schedule for the 2019 NFA Convention in the insert inside this issue. For up-to-the-minute versions of the schedule, check the “convention” section at nfaonline.org.

—Anne Welsbacher
Carol Wincenc will celebrate the 50th anniversary of her New York debut in the 2019–20 season with a series of recitals in the New York area. The centerpiece of her Jubilee series will be five new compositions by Jake Heggie, Pierre Jalbert, Robert Sirota, Larry Alan Smith, and Sato Matsui. Each will premiere at a recital and be reprised in summers 2020–21 at music festivals with which Wincenc has been associated over many years.

The film documentary *Carol Wincenc: The Ruby Concerts* will debut November 12 at the Morgan Library and Museum. Wincenc will perform world premieres of works written for her by Heggie and Jalbert with guests Heggie and the Escher String Quartet.

Wincenc’s 50th anniversary coincides with the 100th anniversary of the New York Flute Club. On November 17, she will premiere a new work for the occasion, written by Gabriela Lena Frank for flute and piano, at Merkin Concert Hall.

On January 18, 2020, Wincenc will premiere a celebratory work at Stony Brook University Staller Center for the Arts. The piece was written by Valerie Coleman for the Flute New Music Project. Wincenc’s 50th anniversary coincides with the 100th anniversary of the New York Flute Club. On November 17, she will perform a world premiere of a work written for her by Junnonen, as are Judith Bingham in the U.K. and Aki Yli-Salomäki in Finland.

In February 2019, the composer-in-residence of the 50th anniversary of her New York debut in the 2019–20 season with a series of recitals in the New York area. The centerpiece of her Jubilee series will be five new compositions by Jake Heggie, Pierre Jalbert, Robert Sirota, Larry Alan Smith, and Sato Matsui. Each will premiere at a recital and be reprised in summers 2020–21 at music festivals with which Wincenc has been associated over many years.

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Carol Wincenc is a member of the NY Woodwind Quintet and Les Amies with New York Philharmonic principals Nancy Allen, harpist, and Cynthia Phelps, violist. She is a renowned pedagogue, masterclass performer, and juror at prestigious international flute competitions, mentoring rising flute stars who hold prominent orchestral and academic positions throughout the world. She teaches at Stony Brook University and her alma mater, the Juilliard School. As an exclusive Burkart Flutes Artist, she performs, records, and gives masterclasses around the world. She has edited publications including the Carol Wincenc 21st Century Flute, a series of etudes and flute classics, and the Carol Wincenc Signature Editions, featuring her favorite flute repertoire, methods, and etudes.

A Grammy nominee, she has recorded widely as a soloist as well as with the Emerson Quartet (the Mozart flute quartets). Recently she recorded music by Uebayashi with the Escher String Quartet and videos with pianist Bryan Wagorn.

Wincenc is the sole flutist to win first prize at the Walter W. Naumburg Solo Competition. She has received the National Flute Association’s Lifetime Achievement Award, the National Society of Arts and Letters Gold Medal for Lifetime Achievement in Music, and Distinguished Alumni awards from Manhattan School of Music and the Brevard Music Center. Visit carolwincencflute.com
Junnonen has focused recent recording work on early music with a modern flute using the authentic baroque aesthetic and style. His double CD album, *Johann Sebastian Bach Flute Oeuvre*, includes all the sonatas and one partita accompanied by Finnish organist Markku Mäkinen. In addition to Bach’s Partita in A Minor BWV 1013, Junnonen plays a virtuosic transcription of the Chaconne from Partita No. 2 BWV 1004 for solo violin as a bonus track. Junnonen has recorded for the Finnish Broadcasting Company, Radio Television Hong Kong, and Radio New Zealand and for many international labels.

During 2020 and 2021, Junnonen will release *The Twelve Fantasies for Solo Flute by Georg Philipp Telemann* and a two-volume collection of flute concertos by Wolfgang Amadeus Mozart, Carl Nielsen, Jacques Ibert, André Jolivet, and Joaquin Rodrigo performed with the Helsinki Chamber Orchestra conducted by James Salomon Kahane.

Born in 1977 in Finland, Junnonen performs solo flute internationally. He plays a diverse repertoire with a wide mix of celebrated artists, composers, and ensembles. He received a master of music with distinction from the Sibelius Academy in 2008 and has also trained at the National Conservatory for Music and Danse of Lyon in France, the Royal Danish Academy of Music, and in various masterclasses. Junnonen is a multiple prize winner in international music competitions, and his artistic work has been awarded and supported by several cultural institutions.

Junnonen was principal flutist with the Hong Kong Sinfonietta, the Auckland Philharmonia Orchestra, and the Royal Northern Sinfonia of United Kingdom. He also taught flute and chamber music at the University of Auckland in New Zealand. He plays a diverse repertoire with a wide mix of celebrated artists, composers, and ensembles. He received a master of music with distinction from the Sibelius Academy in 2008 and has also trained at the National Conservatory for Music and Danse of Lyon in France, the Royal Danish Academy of Music, and in various masterclasses. Junnonen is a multiple prize winner in international music competitions, and his artistic work has been awarded and supported by several cultural institutions.

Junnonen has been a guest artist for the Flute Society of Greater Philadelphia, the Music School of Delaware’s FluteFest, the San Diego Flute Guild, the Los Angeles Flute Guild, the Lu-zerne Music Center, and the Philadelphia International Music Festival, among others. Peel’s primary studies were with Jill Felber, Christine Nield-Capote, and MaryAnn Archer. She performs on a Muramatsu flute with a McKenna headjoint and a Hammig piccolo with a Mancke headjoint.

Peel succeeds longtime faculty artist and former Baltimore Symphony Orchestra solo piccoloist Laurie Sokoloff, who created the piccolo performance master’s program at Peabody in 2003; it remains the only graduate program for piccolo in the country and one of only three in the world.

Headed by Marina Piccinini, the flute program at Peabody offers private, masterclass, and performance settings. Peel joins a diverse roster of artist-faculty colleagues charged with implementation of the Peabody Conservatory’s new Breakthrough Curriculum in Performing Arts Leadership, designed to help students develop skills in performance excellence, career development, and citizen artistry to meet the demands of today’s musical landscape.

Erica Peel, chamber musician, soloist, and teacher as well as piccoloist of the Philadelphia Orchestra since 2017, joined the faculty of the Peabody Conservatory of the Johns Hopkins University beginning with the 2019–20 academic year.

Peel began her orchestral career as principal flutist of the Debut Orchestra in Los Angeles; subsequently held positions with the Honolulu Symphony, Omaha Symphony, and San Diego Symphony; and has performed with the Los Angeles Philharmonic, Chicago Symphony, and Houston Symphony. She works with students at universities and conservatories across the country. She has been a guest artist for the Flute Society of Greater Philadelphia, the Music School of Delaware’s FluteFest, the San Diego Flute Guild, the Los Angeles Flute Guild, the Luzerne Music Center, and the Philadelphia International Music Festival, among others. Peel’s primary studies were with Jill Felber, Christine Nield-Capote, and MaryAnn Archer. She performs on a Muramatsu flute with a McKenna headjoint and a Hammig piccolo with a Mancke headjoint.

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Ginevra Petrucci has performed the first premiere recital of the Flauto d’Amore Project, an endeavor that focuses on creating a contemporary repertoire for this rare instrument. The concert, held in New York City in May, included compositions by Liliya Ugay (“Sweet Suite” for flauto d’amore and piano), Max Grafe (“Trio Sonata” for flauto d’amore, bass clarinet, and viola), Nathan Hudson (“Textured Air” for flauto d’amore and percussion), and Gleb Kanasevich (“don’t wake them up” for flauto d’amore and live electronics).

The flute family’s Flauto d’Amore in A falls in between the standard C flute and the alto flute in G, retaining the agility of the former and the warm, cantabile quality of the latter. It was widely utilized—along with the oboe d’amore and the viola d’amore—in the Baroque era by composers like Bach, Telemann, and Graupner. Indeed, most of the compositions featuring the French clef were intended for this kind of instrument. It was still present in the 19th century; Verdi scored one of the sacred dances in *Aida* for three flauto d’amore, and Saverio Mercadante employed it in chamber music settings. However, the instrument disappears completely after the Böhm revolution.

In 1989, Gian-Luca Petrucci commissioned the renowned flutemaker Albert Cooper to design a new model of flauto d’amore following the Böhm system. This led to the construction of a sterling silver prototype of modern flauto d’amore.

Ginevra Petrucci created the Flauto d’Amore Project to build a contemporary repertoire for this instrument, engaging composers of diverse backgrounds and styles to experiment with this new sound and pioneer its potentialities.

New iterations of the commission process are underway for 2020 and 2021, with highlights on a Chicago recital reprise, a residency at University of North Texas, and a collaboration with the Iranian Female Composer Association for a series of compositions in response to Jean-Michel Damase’s work *15 Rubayat d’Omar Khayyam* for flute, voice, and harp. The project aims to offer creative input to composers through the experimentation of a new sound, to further expand the expressive richness of the flute repertoire, and to promote the collaboration of diverse artists, with a specific focus on underrepresented demographics.

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“BIZARRE” AND “UNUSUAL”: A Search for the Stylistic Sources of J.S. Bach’s Bourrée Anglaise

THE AUTHOR’S HUNT FOR BACH’S MOTIVES BENEATH THE APPENDAGE OF “ANGLaise” TO HIS “BOURRée” REVEALS AN UNEXPECTED FINDING.

by Michelle Cheramy

The final movement of J.S. Bach's partita for solo flute, BWV 1013, bears the curious hybrid title “Bourrée Anglaise.” This designation, on the one hand, evokes the French court dance tradition that is the inspiration for most of Bach's dance music and, on the other, refers to the English country dance tradition that was imported to Europe in the 17th and 18th centuries: the “country-dances, ballads and hornpipes, etc.” that Johann Mattheson, writing in Der vollkommene Capellmeister in 1739, defined as the “anglaise.” Although most writers on Bach make little or no reference to the “anglaise” half of the title, Bach's use of this descriptor provokes tantalizing questions. Of what music was Bach thinking when he added the name “anglaise”? Was there a specific type of dance music that inspired him?

The Bourrée Dance Rhythm and the Bourrée Anglaise

Scholars of baroque dance have identified numerous rhythmic and melodic features that are characteristic of the bourrée, and Bach wrote many bourrées that conform to those expectations. Of the 18 titled bourrées in his output, several demonstrate the bourrée dance rhythm with almost textbook clarity, illustrating how well acquainted Bach was with French court style.

A cursory glance at the score of the Bourrée Anglaise, on the other hand, confirms that something more than the French belle danse tradition is at work in the movement. The opening appears in Example 1 below.

The Bourrée Anglaise uses the expected duple meter of bourrées and has the usual half-beat anacrusis, but the phrase structure is immediately more irregular than that of a typical bourrée.

In the first phrase, two-measure units of music combine into a six-measure phrase rather than the expected symmetrical eight. The melodic motion in general is more arpeggiated than is common, and what scholars Meredith Little and Natalie Jenne call “trademark” stepwise motion at interior cadence points is absent.

Most immediately striking, however, is the presence of rhythmic features that are not at all typical of a bourrée. The example below, from Meredith Little and Natalie Jenne's comprehensive work Dance and the Music of J.S. Bach, summarizes rhythmic patterns common to the dance.

The use of an anapest rhythmic figure (short, short, long; circled above) is common and, according to Little and Jenne, helps give the dance its “upbeat” quality. Syncopation is also common (boxed above).

Example 2. Typical bourrée rhythmic patterns, from Little and Jenne Dance and the Music of J.S. Bach, p. 41.
The first measure of the Bourrée Anglaise announces its departure from these conventions. It does contain two anapest (short-short-long) rhythmic figures, but here placed metrically so that the short rhythmic values fall on the beat, rather than in the expected weak position on the half-beat. (This figure is circled in Example 1.) This shift of emphasis, from starting as an upbeat to starting on the beat, creates a significant shift of musical character as well: Instead of lending the movement an “upbeat” quality, the anapest rhythm now engenders a feeling of groundedness.7

The fact that this rhythmic cell is uncommon in bourrées makes its presence here significant, especially because of its overwhelming predominance in the movement. It is used in 36 of the 70 measures of the piece or, to put it another way, in 51 percent of all measures. Thus, the character of this “backward” anapest relentlessly pervades the entire movement, while rhythmic gestures common to bourrées are almost entirely absent.

The second measure of the Bourrée Anglaise also contains a striking rhythmic feature, but this time one with a melodic component. In measure two, Bach leaps from the downbeat pitch (A) to a pitch that is then immediately repeated (E), positioning the figure rhythmically so that the leap occurs from the strong into the weak portion of the same beat. The leap and pitch repetition emphasize the second and third eighth-note subdivision of the bar, creating a feeling of syncopation.8

Pitch repetition on the second and third eighth notes of a measure is sometimes approached by stepwise motion rather than leap. (Measures 12 and 21 are examples.) This version of the figure has a less syncopated character than when approached by leap but still emphasizes the middle of the bar. The syncopation/pitch repetition figure occurs relatively infrequently in the movement but is central to its character due to the appearance of the figure at key structural moments, most notably at the beginning of all major sections of the piece.

We have noted that syncopation has historically been a feature of the bourrée, so one could argue that Bach is simply conforming to expected procedures. But his use of the syncopation so consistently in conjunction with the unusual and ubiquitous “backward” anapest rhythm sets the character of it apart from bourrées of the French court dance tradition. In fact, these two rhythmic features together are perhaps the most significant contributors to the distinctive style of the movement. They form an excellent starting point for comparing the Bourrée Anglaise to other music.

The Anglaise in the Works of J.S. Bach

Another dance movement that Bach called simply “Anglaise” is an alternative movement to the third French Suite, BWV 814. Consistency of style between that and the Bourrée Anglaise would point to a single, unified meaning in Bach’s mind of “anglaise.” Instead, the anglaise of BWV 814 is a cousin, rather than a sibling, to BWV 1013. As Example 4 shows, this anglaise is in duple meter but with no anacrusis, no surprising accented anapest figures, and primarily stepwise melodic motion. Measure one of this Anglaise does contain an ornamented version of the syncopation/pitch repetition figure (boxed), but the ornamentation obscures the syncopation to the point that it does not share the same vigorous character as in the Bourrée Anglaise of BWV 1013. (The underlying figure is the F sharp leaping to B natural, which is then repeated; the A sharp is a lower neighbor tone and the C sharp that follows the second B is a passing note. Removing these ornamental pitches but leaving the chord tones in place results in the first three notes of the measure being three quarter notes: F sharp, B, B.)

The absence of rhythmically distinctive features of the Bourrée Anglaise serves as a reminder that there were numerous dance types associated with the country dance tradition. This “anglaise” is clearly evoking a dance other than what inspired the style of BWV 1013.9

Intriguingly, other examples similar to BWV 1013 can be found in the output of both Bach and his contemporaries. An untitled movement of the keyboard suite BWV 822 bears startling similarities to BWV 1013.10

In the first measure of this movement, we find the “backward” anapest rhythm in a stepwise melodic figure reminiscent of the beginning of the Bourrée Anglaise. The distinctive rhythmic figure is used throughout the movement with almost the same insistence as in BWV 1013 (39 percent of all measures). BWV 822 also shares the 2/4 meter signature of the Bourrée Anglaise and frequently contains melodic emphasis on the second and third eighth note of the measure through pitch repetition. (See mm. 1, 3, 4, 5, 7, 9 in Example 5 above.) The pitch repetition is approached via stepwise melodic motion, rather than by leap, similar to some iterations of the figure in the Bourrée Anglaise. Compare measure 1 of BWV 822 with measure 21 of BWV 1013, for example.
These musical features are also present in works by at least one other composer with whom Bach was acquainted: Johann Kaspar Ferdinand Fischer (1656–1746). Three movements in suites in his Musikaler Parnassus include the word “anglois” in the title. Two are in 4/8, similar to Bach’s 2/4, and all three use the “backward” anapest rhythm. Two also feature the syncopated “leap to a repeated pitch” figure. (See Example 6.) These suites have no confirmed date of composition, but scholars place them no later than 1736. Together with BWV 822, they seem to confirm that there was some common source of stylistic influence in the first quarter of the 18th century.

The Hunt for the Source of the Bourrée Anglaise

Since the striking rhythmic features of the Bourrée Anglaise appear to be more “anglaise” than “bourrée,” one can assume that these distinctive stylistic characteristics are also in “anglaise” music, or English country dance music, which was imported to Europe in the 17th and 18th centuries. This music had been known in France for a hundred years before Bach wrote the partita: there are references to contredanse (country dance) as one of the particular dances of the English as early as 1623 in François de Lauze’s Apologie de la danse. Contredanse arrived in the French court in the 1680s after court dancing master and choreographer André Lorin visited England and subsequently presented manuscripts of contredanses to Louis XIV in 1686 and 1688.

As a result of Lorin’s gift, contredanse became enormously popular at French court balls. Bach would have been acquainted with contredanse music through his connection to the courts of the Duke of Weimar (1708–1717) and the Prince of Cöthen (1717–23) and his professional and personal relationships with at least two French dancing masters. The first collection of French contredanses was published in 1706 by Raoul Auger Feuillet. Most of the dances in Lorin’s manuscripts can be identified as coming from John (and later Henry) Playford’s The Dancing Master, an enormously popular collection of dance tunes published in London that went through 18 editions from 1651 to 1728. Since Playford’s Dancing Master was clearly a major source of contredanse music in continental Europe, the mystery of what music might have inspired Bach in the Bourrée Anglaise would seem to be solved: surely Playford’s publication is rich with similar examples.

Instead, a survey of all the tunes—almost 600 distinct ones—reveals this is not the case. Far from a wealth of music exhibiting the rhythmic characteristics of Bach’s Bourrée Anglaise, the publication offers fewer than a dozen tunes that contain both the leap-to-repeated pitch syncopation figure and the “misplaced” anapest rhythm. This scarcity causes the tunes that do contain both to take on greater significance, and a closer look at them is revealing.

One of the earliest is “The Parson’s Farewell,” which appears for the first time in the first (1651) edition. In the example above, both the syncopation figure and the accented anapest figure can be observed clearly.
This seems a promising connection. The only problem? This melody is not originally an English dance tune. It is one of the many French dances published in Germany in 1612 in the *Terpsichore* of Michael Praetorius. The tune’s title in that collection? Bourrée.19

Is the Bourrée Anglaise, then, simply a case of Bach exaggerating musical characteristics of the early French folk bourrée? That seems unlikely, for if that were the case there would be no reason for Bach to call it an “anglaise.” Bach himself is clearly acknowledging some additional influence or reference.

A handful of other tunes in The Dancing Master—and in Playford’s 1701 publication of fiddle tunes, Apollo’s Banquet—share both of the distinct rhythmic characteristics of the Bourrée Anglaise. Those tunes suggest another possible connection and an intriguing web of relationships to which the Bach and Praetorius bourrées belong. Examples of three such tunes—all published in editions from 1701 and earlier, thus predating the Bourrée Anglaise—appear below: “Scotch Tune” (from Apollo’s Banquet), “Dainty Davy,” and “St. Catherine” (from The Dancing Master).

Example 8. Apollo’s Banquet (1701), No. 28, “Scotch Tune.” 20

![Example 9. The Dancing Master (1701 and subsequent editions), “Dainty Davy.” 22](image)


Example 10. The Dancing Master (1701 and subsequent editions), “St. Catherine”

All three tunes employ the syncopated figure emphasizing the second and third subdivisions through repetition of pitch, arrived at via either leap or step; see measure 2 and elsewhere in “Scotch Tune,” measure 10 and elsewhere in “Dainty Davy,” and measures 1 and 4 in “St. Catherine.” Both the “Scotch Tune” and “Dainty Davy” feature the “backwards” anapest figure quite prominently, while “St. Catherine” has only one “backward” anapest, in measure 4.

The Hunt’s Quarry: The Scottish Connection

What is interesting about the presence of these important music characteristics is that all three tunes have a Scottish connection, whether as actual traditional music or in the public’s imagination. The connection is obvious in the title of “Scotch Tune,” “Dainty Davy,” although probably not of Scottish origin, had strong Scottish associations. The title is thought to be a reference to Scottish Reverend David Williamson (who died 1709), immortalized in part because of a compromising situation with a young lady.23

St. Catherine can be traced to Scotland; it appears under the title “My Lord Cutt’s Delight” in the collection of tunes known as the Atkinson manuscript. This manuscript, which dates from 1694–5, is the oldest surviving collection of fiddle music from Northumberland, located on the English border with Scotland; it contains both English and Scottish traditional tunes.

Can we confirm that the backward anapest figure and syncopation figure, so important to the style of the Bourrée Anglaise, are indeed common characteristics of Scottish traditional music? Fortunately we have several sources that provide insight. The Atkinson manuscript, mentioned above, contains several examples of tunes that contain both of these features. The New Ballopp, A Scotch Tune HA.068 is one example, as is Untitled HA.0132.24

By 1700, Scottish music had become popular enough in London that Playford, ever the entrepreneur, decided he could cash in on the public’s taste for northern tunes and published A Collection of Original Scotch Tunes (full of the Highland Humours) for violin; a second printing appeared in 1701. Slightly later, in about 1720, John Young published A Collection of Original Scotch Tunes for the Violin, Pleasant and Comical [sic] being full of the Highland Humour. Of the 39 tunes in the Playford, 34 are in duple meter and all but two of those duple meter tunes (i.e., 32 tunes) have at least one of the characteristic features; the syncopated leap to a repeated pitch is particularly ubiquitous. The Young publication contains 36 tunes, and all but five contain at least one of the backward anapest or syncopation figure; again, the syncopation figure is particularly prevalent.25

“Madame McKeeny’s Scottish Measure” and “Dick a Dollis,” from the Playford publication, are good examples of the music found in both volumes.


Later in the 18th century, “Dick a Dollis” also came to be known as “Stuart’s Rant.” A “rant” was a development of the duple meter...
dance known as the reel, and one characteristic of the rant is frequent injections of the rhythmic figure of two 16th notes plus one eighth note, usually on the first beat of the bar—also, as we have seen, a key characteristic of the Bach.\textsuperscript{19}

Madame McKeeny’s “Scotch Measure,” while lacking a prominent “backward” anapest figure, is so replete with the syncopated leap-to-repeated-pitch figure that it strongly defines the character of the tune. This syncopation figure is in fact found in every tune called a Scottish measure (sometimes called a Scotch measure) and is a defining feature of the type.\textsuperscript{27}

The End of the Chase
These sources, then, seem to confirm that the most characteristic musical elements of the Bourrée Anglaise are also key elements of certain classes of Scottish traditional dance and fiddle tunes. That these features were associated with “Scottishness” in the public’s mind in the early 18th century is further confirmed by their presence in music by English composers when trying to sound Scottish.

The following example is a “Scotch Aire” by William Croft, written for inclusion in the play Courtship à la Mode (1700) by David Crauford. In it, Croft uses both the backward anapest (including on strong beats, as in the Bach, in measures 7 and 8) and the leap to repeated-pitch syncopation figure (measures 2, 4, and 6), presumably to evoke the “Scottishness” signaled in the title.\textsuperscript{28}

While key musical characteristics of the bourrée anglaise may have had their origin in the French folk dance bourrée, Scottish traditional music in the form of rants and Scottish measures intensifies these traits and is much closer in spirit to Bach’s Bourrée Anglaise. Is it simply coincidence that both French and Scottish traditional music would share these characteristics?

No, as it turns out. The bourrée collected by Praetorius, which found its way into Playford’s first edition of country dance tunes, is found in several manuscripts from the early 17th century, including, notably, the Skene manuscript, one of the earliest written collections of Scottish music. This manuscript dates from the first quarter of the 17th century (c. 1615–20), and a variant of Praetorius’ bourrée appears in it under the title “Osted.”\textsuperscript{29}

This web of connections and likely influences is fascinating. Early French folk bourrée finds its way to Scotland and influences Scottish traditional music; Scottish traditional music (or music that sounds like it) becomes popular in London salons and theatres and influences the English country dance tradition; and English country dance music is imported back to the courts of Europe as contredanse, carrying the influence of Scottish traditional music with it.

So do we have a case of J.S. MacBach? The musical evidence for Bach’s Bourrée Anglaise having been influenced by Scottish traditional music is compelling. Bach’s Bourrée Anglaise has strikingly distinctive rhythmic and melodic characteristics that could be simply exaggerated versions of characteristics of the old French bourrées—features that can be found in court-inspired bourrées as well, including those by Bach—but are much more clearly seen in Scottish rants and Scottish measures.\textsuperscript{30} Given the popularity of Scottish music in London by 1700, it is reasonable to suppose that Bach’s general exposure to contredanse music on the continent included exposure to these Scottish characteristics as well.

In Der vollkommene Capellmeister, Johann Mattheson characterized the angloise as “unusual” and “eliciting very strange ideas,” while Andre Lorin (in the preface to his 1688 collection of contredanses for the king) noted the “bizarrie” of the dances he had seen in London. In the Bourrée Anglaise of BWV 1013, it would seem that Bach embraces the bizarre and unusual, creating a lively work rooted in traditional music.

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ENDNOTES
1. “Bourrée Anglaise” appears in the manuscript source; spelling here has been regularized in accordance with current practice.
3. Betty Bang Mather and Elizabeth Sadilek, in Johann Sebastian Bach, Partita in A Minor for Solo Flute BWV 1013, with Emphasis on the Allemande: Historical Clues and New Discoveries for Performance (Nashua, NH: Falls House Press, 2004), pp. 60–1, briefly mention the possible connection of this movement to jigs, but this line of inquiry is not central to their work and thus undeveloped. David Ledbetter, in Unaccompanied Bach: Performing the Solo Works (New Haven, CT: Yale University Press, 2009), notes that the use of the word “angloise” may be a reference to English country dance. Even the most comprehensive work on Bach’s dance music, Meredith Little and Natalie Jenne’s Dance and the Music of J.S Bach: Expanded Edition (Bloomington: Indiana University Press, 2009), limits its discussion of this movement to a single sentence about breathing with no mention to the “angloise” half of the title.
5. Excellent discussion of the French influence in Bach’s music can be found in Little and Jenne, Dance and the Music of J.S. Bach, 3–15.
7. Little and Jenne note this upbeat quality (Dance, 41), and I agree with their musical assessment.
8. This it not to say that performers will choose to emphasize this syncopation in their own performance. Compositional emphasis on the weak portion of the beat is inherent in the construction of the measure, but performance emphasis is not necessarily desirable.
9. This movement is like a reel with its duple meter, lack of anacrusis, and many running stepwise notes.
10. Scholars disagree as to whether this movement was written by a young Bach (suggested by David Schulenberg in *The Keyboard Music of J.S. Bach*, 2d ed. [New York: Routledge, 2006], 43) or whether it was simply copied by him. In either case, its existence helps to establish that Bach was familiar with these stylistic characteristics by 1708 (Schulenberg, 35).

11. Mary Oleskiewicz makes the connection between Fischer and the Bourrée Anglaise in her dissertation “Quantz and the Flute at Dresden: his instruments, his repertory and their significance for the Versuch and the Bach Circle” (Ph.D. diss., Duke University, 1998).


19. Musical examples similar to this can also be found in contredanses that originated in France. In Feuillet’s 1706 collection of contredanses, the *Bourrée de Basque, La Bacante,* and *La Gasconne* are all duple meter dances with the syncopated leap to repeated pitch figure.


25. Both the Young and Playford manuscripts are available digitally through the National Library of Scotland at https://deriv.nls.uk/dcn23/1038/3092/103830924.23.pdf and https://deriv.nls.uk/dcn23/9457/94577663.23.pdf, respectively.


27. Emmerson, 123.


30. This article has focused on duple meter dances, but the triple meter hornpipe, also of Scottish origin, also contains both the syncopation and backward anapest figure.
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American composer Vivian Fine (1913–2000) wrote more than 140 works during her 70-year career, including 20 pieces that feature the flute in solos, duos, and chamber settings. After Fine’s death, her daughter Peggy Karp created and currently maintains a website dedicated to keeping her mother’s compositional legacy intact, as well as making her music readily available to musicians.1 Fine’s meticulous manuscripts are housed at the Library of Congress, and the majority of her pieces are available for free download through the International Music Score Library Project.

But despite the professional recordings and online availability of Fine’s works, recital programming of them remains fairly rare. Through this article, I aim to demonstrate the significance of Fine’s compositions for flute by highlighting four diverse works—Emily’s Images, The Flicker, Four Pieces for Two Flutes, and Canticles from the Other Side of the River—and encouraging performers and teachers to add these fascinating pieces to their repertoire.

Life and Career

Born in Chicago of Russian-Jewish immigrants, Fine was both a piano and composition prodigy. She began her piano studies with her mother and continued with
Djane Lavoie-Herz, a former Alexander Scriabin student. At 13, Fine composed her first piece, a work for solo piano titled “Lullaby,” while studying harmony with Ruth Crawford Seeger. Her professional debut as a composer came at 16 and was followed by performances of her pieces in Chicago, New York, and Germany.

Fine moved to New York in 1931 and became a member of Aaron Copland’s Young Composers Group. Other composition teachers included Roger Sessions and Henry Cowell. In the 1930s, Fine was among New York’s best-known performers of contemporary piano music, premiering works by Charles Ives.

Fine married sculptor Benjamin Karp in 1935. They raised two daughters together and enjoyed a 65-year marriage.

Having come of age during the Great Depression, Fine highly valued financial self-sufficiency. Early in her career, she became involved with modern dance studios by accompanying and composing for rehearsals, classes, and performances. She wrote numerous works in collaboration with choreographers including Martha Graham. She taught composition at several universities, but her years at Bennington College in Vermont (1964–1987) have been regarded as among her happiest and most creative.

**Woman of Wit**

In the 1970s and 80s, Fine enjoyed increased recognition and a surge in productivity, perhaps due to the support of her university coupled with the developing interest in women’s history and second-wave feminism in America. She was the recipient of a Guggenheim Fellowship and won grants from the National Endowment for the Arts and the Ford, Rockefeller, Ditson, Woolley, Koussevitsky, Readers’ Digest, and Elizabeth Sprague Coolidge foundations.

Fine experienced great success during her lifetime and was celebrated with tribute weeks in San Francisco and Boston. Two books and several dissertations have been written about her and her music, in addition to an hour-long National Public Radio special with host Lisa Simeone in 1986.

During an interview in 1980, Fine was asked if she felt any discrimination during her career as a woman composer. She responded:

That is a ticklish question. I don’t want to put myself in the position of saying, “play my music because I am a woman”—I don’t want that. I usually put this question into a larger social context. Women are an inferior status in society as a whole—that is, their salaries are lower, and the statistics are not good in this area. The general attitudes in society are not good toward women; just as there is racism in society, there is sexism. There is no doubt these attitudes must have some effect on one’s work as a woman, but I do not want my music to be played because I am a woman. The societal problems are there—you can look at the statistics—but attitudes are more difficult to define. I don’t find any offensive attitudes toward myself as a composer, but I do find a great many sexist attitudes toward women in general. I certainly can’t point to myself as one who has suffered. I have a fine career.”

Leone Buyse, who met with Fine before performing *The Flicker*, said, “As a woman composer, Vivian didn’t have a chip on her shoulder. They all knew they were pioneers in their field.”

Jayn Rosenfeld, who had a close friendship with Fine, illustrates her as a wonderful, cheerful woman who had a boisterous personality and was full of good humor. During a retrospective performance of her works in 1956, Fine orchestrated The Race of Life (1937, for piano and percussion) for the Juilliard Orchestra. Her daughter detailed an exchange her mother had with another composer at the concert who asked if she had orchestrated the work herself, to which she quipped, “Yes, of course. Do you do yours?”

This keen wit and sense of humor is also pervasive in her music. *Dramscape* (1964) was written for a chamber ensemble that includes a lawnmower. *Memoirs of Uliana Rooney* (1993), a chamber opera with video projections, is full of satire and regarded as a modern opera buffa.

**Reading the Works**

*Emily’s Images*, the only commercially published flute piece by Vivian Fine, is available in The NFA 20th-Anniversary Anthology of American Flute Music (1993). Her remaining pieces are available in PDF online as meticulously and beautifully handwritten manuscripts. (Rosenfeld has compared Fine’s lovely handwriting to that of George Crumb’s. See below.)

Perhaps reading off manuscripts has presented obstacles in learning a piece and contributed to the obscurity of Fine’s works. In addition, her scores each contain the note “accidentals affect only those notes before which they appear.”

Reproduced below is the original manuscript from movement seven of *Emily’s Images*, in which the score can seem quite busy with the extra accidentals before repeated altered pitches. In the published edition of this passage, the accidentals carry through the entire measure for reading ease, and in any event, these readability challenges are small obstacles easily overcome with score familiarity.

Fine’s early compositional style features highly dissonant contrapuntal harmonies. Her compositions include the “hallmark characteristics of linear writing and harmony defined by dissonance.” While studying for nine years with Sessions, Fine’s works were rooted more in traditional tonality. Later, she returned to a freer mode of expression that continued throughout her career.

Cowell noted, “She has continually refined her craft, experimenting with diverse genres, with tonality and atonality, serialism,
Solo and Chamber Works for Flute by Vivian Fine

Below is a listing of all the the prolific composer’s works for flute in solo and chamber settings. (This listing does not include her works for orchestra.)

Solo
The Flicker (1973)

Flute and Piano
Emily’s Images (1987)

Duos
Duo for Flute and Viola (1961)
Four Pieces for Two Flutes (1930)

Chamber
Asphodel (1988) for soprano, flute, clarinet, violin, viola, cello, percussion, and piano
Canciones y Danzas (1991) for guitar, flute, and cello
Canticles from the Other Side of the River (1993) for violin, cello, flute, clarinet, percussion, and piano
The Confession (1963) for soprano, flute, viola, cello, and piano
Dancing Winds (1987) for woodwind quintet (flute, oboe, clarinet, horn, bassoon)
Dreamscape (1964) for percussion ensemble, three flutes, cello, piano, and lawnmower
Five Victorian Songs (1988) for soprano, flute, clarinet, viola, and cello
For a Bust of Erik Satie: A Short Mass (1979) for soprano, mezzo-soprano, narrator, and chamber ensemble (flute, bassoon, trumpet, trombone, cello, and double bass)
The Great Wall of China (1947) for soprano, flute, cello, and piano
A Guide to the Life Expectancy of a Rose (1956) for soprano, tenor, and chamber ensemble (flute, violin, cello, clarinet, and harp)
Memoirs of Uliana Rooney (1993, chamber opera) for soprano, two baritones, two female voices as chorus, and chamber ensemble (flute, clarinet, violin, cello, double bass, piano, and percussion)
Music for Flute (alto flute), Oboe (English horn), and Cello (1980)
Nightingales-Motet for Six Instruments (1979) for flute, oboe, violin, two violas, and double bass
Oda a las Ranas (1980) for women’s chorus, flute, oboe, cello, and percussion
Piece for Muted Strings (Elegiac Song) (1937) for string orchestra, also arr. for flute and string orchestra
There Is a Garden in Her Face (1947) for soprano, flute, violin, cello, and piano

Fine orchestrated a composition for a retrospective performance of her works. Her daughter detailed an exchange her mother had with another composer at the concert, who asked if she had orchestrated the work herself, to which she quipped, “Yes, of course. Do you do yours?”

homophony, and counterpoint.”” Henry Brant, a fellow composer whose works Fine premiered, said of her compositions, “No two Fine pieces are alike either in subject matter or instrumentation; each new work appears to generate its own style appropriate to the subject, and there are no mannerisms which persist from work to work.”9

Furthermore, Fine’s distinct sense of humor pervades many of her pieces, which span in style from dissonant counterpoint to freeform gestures. This range has attracted performers like Rosenfeld, who became friends with Fine after a coaching session on The Flicker. “I like her harmony and relationship to dissonance,” Rosenfeld said. “She wrote in an independent style and seemed to go out on a limb. Sometimes I find music boring, but when I looked at her compositions, I was immediately interested.”10

Fine wrote in every genre, including large-scale symphonies and choral works, but is probably best known for her chamber music. She “loved writing chamber music—it came naturally to her and she enjoyed the expressivity of the genre and the endless instrument and sound combinations.”11

Four Pieces
One of her early compositions, Four Pieces for Two Flutes (also titled Four Pieces for Violin and Oboe) was premiered in 1931 by Nicolo Draber and violinist Hanna Smid at the Bauhaus in Dessau, Germany, for the International Society of Contemporary Music’s concert of music by women. An important accomplishment in her career, “this performance marked Fine’s international debut as a composer.”13 It received favorable reviews noting it as “charming” and “one of the best compositions I have seen lately by American composers (this is not a compliment, merely a fact!).”14

The duet is organized in four short movements: Grazioso, un poco giocoso; Lento tristo; Stridente; and Poco allegro. Each part shares a similar angularity, and pitches are rarely repeated. The two lines contrast each other, and “durational interest is created by polyrhythms.”15

“I worked hard on these compositions,” Fine said. “It took me many years before I would consider repeating something exactly.”16 A recording of Don Bailey and Katherine Hoover performing the first, second, and fourth movements is available on IMSLP, but no professional recording has yet been made. The performance time is approximately five minutes and 30 seconds, making it an easy addition to a recital or excellent sight-reading fodder for an advanced student.
Vivian Fine at her piano. She was a prodigy as both a composer and a pianist.

The Flicker

Fine’s only solo flute work, The Flicker, was premiered in 1974 by Maquette Kuper in Oakland at Mills College’s Center for Contemporary Music Women’s Festival. Fine originally wrote this piece for right-hand piano for composer, pianist, and Bennington College colleague Lionel Nowak. Fine’s only solo flute work, The Flicker, was premiered in 1974 by Maquette Kuper in Oakland at Mills College’s Center for Contemporary Music Women’s Festival. Fine originally wrote this piece for right-hand piano for composer, pianist, and Bennington College colleague Lionel Nowak.

Buyse gave a notable performance of this work in 1983 as part of “Vivian Fine Week” sponsored by the San Francisco Symphony. She later recorded it and Emily’s Images on Crystal Record’s The Sky’s the Limit. Buyse says Fine’s music “creates an eclectic sound world” and “is not necessarily from any particular style, but each piece is unique, which is refreshing to encounter as a performer.”

Known as an extremely technically challenging piece that requires the performer to “capture the dramatic,” The Flicker was inspired by the bird of the same name observed outside of Fine’s Bennington home. Fine “reported that she ‘wrote what I heard,’ which was the imagined flight and song of this active bird.” Contrasting other pieces in the flute repertoire based on birdsong, this work does not contain much repetition but is through-composed with a performance time of about eight minutes and 30 seconds. Musicologist Michael Steinberg wrote that the work is “one of the finest additions to the 20th-century unaccompanied flute repertoire.”

After seven repeated D4s in the final measure, the piece concludes with Fine’s stage direction: “Performer slowly lifts and turns head and eyes as if following an ascending trajectory disappearing into space, holding final position for a moment.” When discussing this work as being among her favorite pieces by her mother, Karp described it as “unbelievable” and added that Fine “always encouraged bold interpretation of her pieces.”

Emily’s Images

Fine’s only flute and piano duo, Emily’s Images, is dedicated to Rosenfeld, who had been working on The Flicker and contacted Fine in hopes of playing it for her. They met in Vermont, got on well together, began meeting for meals, and became close friends. During one dinner, Rosenfeld mentioned applying for a grant through the National Endowment for the Arts to support an upcoming recital tour in New York and Puerto Rico, and Fine suggested she write her a piece gratis.

Rosenfeld depicts the work as “thoughtful, beautiful, and free.” It contains seven short movements, each named after and inspired by first lines of Emily Dickinson poems. The titles

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are: A Spider sewed at night; A Clock stopped—Not the Mantel’s; Exultation is the going; The Robin is a Gabriel; After great pain, a formal feeling comes; The Leaves like Women interchange; A Day! Help! Help! Another Day!

The fourth movement is written for solo flute, while the remaining movements feature both instruments. The first movement serves as thematic source material for free variations that follow. Fine composed theme fragments by employing both rhythmic augmentation and diminution. The fourth movement uses octave displacement in the flute part to vary the original theme, and the fifth movement showcases the flute and piano in canon exactly five triplet notes apart.\textsuperscript{27} Betty-Ann Lynerdsays of the work, “The flute and piano play at and with one another in snatches of canon and octave exchanges…The piece offers college-level players a most programmable 20th century work.”\textsuperscript{28}

Rosenfeld performed the premiere in Puerto Rico with EyelyneCrochet playing piano in 1987. Professional recordings of this extraordinary work are available by both Buyse and Lauren Ann Mauser.

\textbf{Canticles from the Other Side of the River}

Fine composed a song cycle for soprano and piano entitled \textit{Canticles for Jerusalem} in 1983. She later changed the movement order and instrumentation to create her second-to-last composition, titled \textit{Canticles from the Other Side of the River} (1993). Karp poses the piece as a sound portrait of that most elusive of all “other sides of the river”—the afterlife.\textsuperscript{29} The work is written for Pierrot plus percussion ensemble (flute, clarinet, violin, cello, piano, and percussion) and was premiered by the New York Music Ensemble in 1994. Comprised of four movements, the work is “melancholy” and “a remarkable piece in the greater context of her life.”\textsuperscript{30} It exudes an otherworldly feel and has yet to be professionally recorded.

Fine was diagnosed with Parkinson’s disease in 1986 but continued doing well for several years and composed as long as she was able. The movement tempi of this work perhaps gives a nod to her nearing the end of her life as does the slowing down of her creative output: \textit{Lento malinconico, Lento, Joyous,} and \textit{Lento}. An intriguing chamber work of about 16 minutes, \textit{Canticles from the Other Side of the River} deserves the attention of musicians looking for a challenging yet rewardingly complex chamber work.

\textbf{Jewels Awaiting Rediscovery}

Vivian Fine’s skill, creativity, and vast imagination are clearly demonstrated through her refreshing works for flute. Her unusual and rewarding pieces are worthy of our attention and consideration as contemporary artists. Although she was famous in her lifetime, her pieces deserve additional ongoing attention in the recording and performing arenas.

Fine’s daughter refers to her pieces as “jewels in the repertoire waiting to be rediscovered.” She said that her mother wanted to be known as a composer, not a women composer. Karp believes that there has been some growing awareness of Fine’s work and a new generation of musicians becoming interested in her music.

I enthusiastically share Karp’s recent sentiment: “It’s time for a Vivian Fine renaissance.”

\textbf{ENDNOTES}

13. Ibid.
16. Ibid.
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Sight-Reading Examination Pieces from the Paris Conservatory

The solo works were only part of the equation at the conservatory’s famous *concours*; the sight-reading works, notable for qualities of musicality, offer superb repertoire possibilities. Recent discoveries of previously unpublished works add to the treasure trove.
It is exciting to discover music that was previously unpublished or is little known, particularly from the historic Paris Conservatory flute tradition. In addition to our beloved concours repertoire, such as the pieces in Louis Moyse’s collection Flute Music of French Composers, there is a less-known genre: sight-reading examination pieces. Gabriel Fauré’s lovely Morceau de concours, a three-minute gem, is a superb example of this genre.

Published in 1977, the Morceau was found and edited by Annabel Hulme Brieff (a student of French flutist and new music champion Georges Barrère, who was a key figure in the Paris Conservatory woodwind tradition in the U.S.) and was the first of these flute works to be made available. Between 1978 and 1998, several additional pieces were published.¹

This article explores several such works that I discovered and about which I spoke at the 2006 and 2018 NFA conventions.

The Genre

My interest in sight-reading examination pieces grew out of familiarity with these works, especially the Taffanel pieces that I included in a past lecture-recital on the music of Paul Taffanel. Edward Blakeman’s excellent biography of Taffanel sparked more interest, as did personal visits with Blakeman and William Waterhouse, editor of a collection of Paris Conservatory sight-reading pieces for bassoon. They both shared information about additional pieces by other composers.

In 2012, AR Publications released a volume, edited by James Briscoe, of 16 sight-reading pieces that includes both previously and newly published works. My new Southern Music collection of 16 pieces, issued last summer, overlaps with the AR publication but also includes nine first releases.

To discuss this genre further, some historical context is helpful. For more than a century and a half, a Paris Conservatory tradition has been to commission two works for each instrument for the annual examination, or concours: a competition solo of six to eight minutes and a short sight-reading piece. Many of the solos have become repertoire standards, but the sight-reading pieces, called morceaux à déchiffrer or lectures à vue, are less well known. A conservatory student would have performed the “set piece” like Louis Ganne’s Andante et Scherzo or Cécile Chaminade’s Concertino in front of a distinguished jury and an audience that might have included several prominent Paris contractors. The students would then have been sequestered in a soundproof room and one by one would have returned to sight-read one of these little pieces.

The sight-reading pieces discussed here span the period 1873–1899 and are nearly continuous in chronology. The year 1873 is the first in which Taffanel was invited to serve on the concours woodwind jury, usually made up of the woodwind faculty and at least one outside evaluator on that instrument. Some pieces were used in successive years, and many also appeared on entrance auditions. They tend to test the performer’s musicality as much as technical prowess. Line, color, quick and unexpected changes of harmony, surprising turns of phrase, a wide range of dynamics, and ensemble skills are all tested in a concentrated form.

That is why these pieces are so pleasing and effective to perform—they are exquisite little gems, each one sparkling in new and interesting ways. For the modern player, they can be used as encores on recitals, as little suites of four or five pieces, or as teaching tools.²
The Composers

All of the composers of these works were trained at the Paris Conservatory; earned first prizes in harmony, counterpoint and fugue, composition, and piano; and later became professors there. Jules Massenet, Léo Delibes, Gabriel Fauré, and Gabriel Pierné are well known, and flutists know Paul Taffanel and Jules Mouquet. But the compositions of the other 11 composers are a rare find and wonderful in their own right. Of these 11 composers, several won the prestigious Prix de Rome, and all had distinguished careers as composers in Paris.\(^3\)

They were, in fact, so successful and well-respected that each was named a Chevalier de la Légion d’honneur, one of the highest government awards a person could receive. Both the AR and the Southern publications contain works by these lesser-known composers, listed in the remainder of this article with brief biographies in chronological order of their composition year. The first six pieces were originally written for flute and cello or flute and string quartet. A website address has been provided for those interested in viewing the flute and cello scores.

The book offers a great deal of historical value. Flutists are afforded the opportunity to develop a stronger perspective on the Paris Conservatory exam process and studio performance standards. They are also invited to rediscover composers who, as discussed in the publication, were associated with the conservatory, had notable careers, and won various prestigious awards and appointments.

For recitalists, the album provides a wealth of material to review for programming possibilities. Each piece is truly appealing as an individual offering whether chosen for primary, transitional, or encore purposes. However, there are numerous opportunities for imaginative groupings as well.

Pedagogically, the album presents pieces that can be individually characterized as expressive and cohesive. Many of the compositions immediately lend themselves to specific fundamental topics of study through the application of scalar work, inner rhythm concepts, and articulation patterns. Further, because each solo is approximately one page in length, the potential pedagogical subjects appear in a compact and accessible manner.

The Paris Conservatory Flute Album is a welcome addition to the flute repertoire and represents a superb achievement on behalf of the editors and supporting colleagues who contributed to the project. This is surely a collection that will serve many purposes and be enjoyed for a lifetime.

—Rebecca Meador
### Sight–Reading Examination Pieces

**At the Paris Conservatory 1873–1918**

*Henri Altès, Flute Professor, 1869–1893*

*Ambroise Thomas, Director of the Paris Conservatory, 1871–1896*

<table>
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<tr>
<th>DATE</th>
<th>COMPOSER</th>
<th>TITLE</th>
<th>PUBLISHER</th>
<th>SET PIECE</th>
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<tbody>
<tr>
<td>1873</td>
<td>Charles Colin (1832–1881)</td>
<td>Allegretto</td>
<td>Southern</td>
<td>Altès, 6th Solo</td>
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<td>1874</td>
<td>Ernest Guiraud (1837–1892)</td>
<td>Allegretto Scherzando</td>
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<tr>
<td>1875</td>
<td>Emile Paladilhe (1844–1926)</td>
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<tr>
<td>1876</td>
<td>Léo Delibes (1836–1891)</td>
<td>Allegretto Moderato</td>
<td>OUP, AR (Barthe in AR)</td>
<td>Tulou, 2nd Solo</td>
</tr>
<tr>
<td>1877</td>
<td>Paul Taffanel (1844–1908)</td>
<td>Allegretto Grazioso</td>
<td>AR, FH</td>
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<tr>
<td>1878</td>
<td>Jules Cohen (1835–1901)</td>
<td>Andantino</td>
<td>Southern</td>
<td>Altès, 1st Solo</td>
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<td>1879</td>
<td>Paul Taffanel</td>
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<td>Tulou, 5th Solo</td>
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<tr>
<td>1880</td>
<td>Théodore Dubois (1837–1901)</td>
<td>Allegretto</td>
<td>Southern</td>
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<tr>
<td>1881</td>
<td>Jules Massenet (1842–1912)</td>
<td>Andantino</td>
<td>AR, OUP</td>
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<td>1882</td>
<td>Jules Duprato (1827–1892)</td>
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<td>1883</td>
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<td>Andantino Con Moto</td>
<td>AR, FH</td>
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<td>Paul Taffanel</td>
<td>Andante</td>
<td>FH</td>
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<td>1885</td>
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<td>1886</td>
<td>Adrien Barth</td>
<td>Andante</td>
<td>AR, Southern</td>
<td>Altès, 9th Solo</td>
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<td>1887</td>
<td>Jules Massenet</td>
<td>Modéré</td>
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<tr>
<td>1893</td>
<td>Georges Marty (1860–1908)</td>
<td>Allegretto</td>
<td>AR, Southern</td>
<td>Altès, 8th Solo</td>
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### Paul Taffanel, Flute Professor, fall 1893–November 1908
Théodore Dubois, Director of the Paris Conservatory, 1896–1905
Gabriel Fauré, appointed Professor of Composition, 1896; Director, 1905–1920

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<tr>
<td>1894</td>
<td>Paul Vidal (1863–1931)</td>
<td>Allegro Moderato</td>
<td>AR, Southern</td>
<td>Langer, Concerto in G Maj</td>
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<td>1895</td>
<td>Adrien Barthe</td>
<td>Andantino</td>
<td>AR, Southern</td>
<td>Andersen, Morceau de Concert, Op.3</td>
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<td>1896</td>
<td>Raoul Pugno (1852–1907)</td>
<td>Très doux et très tranquille</td>
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<td>Demersseman, 6th Solo</td>
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<td>1897</td>
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<td>Allegretto</td>
<td>Southern</td>
<td>Andersen, Deuxième Morceau de Concert, Op. 61</td>
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<td>1898</td>
<td>Gabriel Fauré (1845–1924)</td>
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<td>Fauré, Fantaisie*</td>
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<td>1899</td>
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<td>Allegro Moderato</td>
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<td>1900</td>
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<td>1901</td>
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<td>1903</td>
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<td>1904</td>
<td>Paul Hillemacher</td>
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<td>Enesco, Cantabile et Presto*</td>
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<td>1906</td>
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<td>Philippe Gaubert, Nocturne et Allegro Scherzando*</td>
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<td>1907</td>
<td>Jules Mouquet (1867–1946)</td>
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<td>Taffanel, Andante Pastoral et Scherzettino*</td>
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<td>1908</td>
<td>Henri Büsser (1872–1973)</td>
<td>Morceau de lecture à vue (missing)</td>
<td>none</td>
<td>Büsser, Prélude et Scherzo*</td>
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### Adolphe Hennebains, Flute Professor, 1909–1914
Léopold Lafleurance, Interim Professor, 1915–1919

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<tr>
<td>1918</td>
<td>Gabriel Pierné (1863–1937)</td>
<td>Modéré</td>
<td>AR, Southern</td>
<td>Mozart, Concerto in D Major, 1st mvt w/ Taffanel cadenza</td>
</tr>
</tbody>
</table>

**PUBLISHERS:**
AR, AR Publications, ed. James Briscoe
Bourne, Bourne Company, NY, ed. Anabel Hulme Brieff
FH, Fischer/Hunt, ed. Edward Blakeman
OUP, Oxford University Press, ed. John Solum
Southern, Southern Music, ed. Nancy Andrew

**SOURCES:**
Manuscript scores from file box AJ37 in the Archives Nationales in Paris.

*Included in Flute Music of French Composers, edited by Louis Moyse.

** Paul Taffanel wrote eight sight–reading examination pieces, two of which have been lost. Some were used more than once. Between 1860 and 1893, Taffanel played in the orchestras of the Paris Opera and the Société des Concerts du Conservatoire; he was also a member of the Société nationale de musique chamber group and played solos in salons and concerts throughout Paris. His opera fantasies (on Mignon, Der Freischütz, Jean de Nivelle and Françoise de Rimini) date from 1874 to 1884, and his Quintet for Winds dates from 1876. In December 1878, Taffanel founded the Société de musique de chambre pour instruments à vent, a vibrant performing and commissioning group that lasted until 1893. Although not appointed flute professor until 1893, he served on the annual Conservatory concours jury for the woodwinds from 1873 on.
Ernest Guiraud: Allegretto Scherzando (1874). Guiraud was born in New Orleans, Louisiana, and came to Paris to study at the Conservatory, winning the Prix de Rome in 1859. Appointed professor of harmony and accompaniment at the Conservatory in 1876, he served as professor of advanced composition from 1880 to 1892. He wrote several operas and opéras-comiques that were moderately successful but is best remembered for the orchestral suite he arranged from Bizet’s Carmen.

Emile Paladilhe: Allegretto Moderato (1875). Paladilhe entered the Paris Conservatory at the age of 9 as a piano protégé of Frennal Haley; later winning prizes in both piano and organ and then the Prix de Rome. Of his operatic compositions, two productions—Patrie and L’Amour africaine—were particularly successful at the Paris Opera; he also composed two masses, a symphony, piano pieces, and several chamber works.

Jules Cohen: Andantino (1878). Cohen earned first prizes at the Conservatory in piano, organ, counterpoint, and fugue. He taught at the Conservatory for 35 years, mostly as a vocal ensemble director. A chorusmaster at the Paris Opera for 20 years, he also specialized in the composition of opéras-comiques, of which several brought him considerable success; in addition, he composed choruses for revivals at the Comédie-Française. Other works include piano pieces, symphonies, overtures, and masses. The Andantino was originally composed for flute and strings and is one of the most challenging pieces for ensemble awareness and surprising turns of phrase.

Théodore Dubois: Allegretto (1880). This work was composed the year Adolphe Hennebains earned his first prize. Dubois won first prizes at the Conservatory in harmony, fugue, and organ, and in 1861 was awarded the Prix de Rome after studying intensively with Ambroise Thomas. He was appointed professor of harmony at the Conservatory in 1871 and in 1877 succeeded Saint-Saëns as organist at l’Église de la Madeleine. A prolific composer, he wrote operas, oratorios, symphonic works, chamber music, and church music, and many of his works were widely performed. He is best known as having served as head of the Conservatory from 1896 to 1905. In addition, his treatise on fugue and his theory and solfège textbooks are still in use at the Conservatory today.

Jules Duprato: Allegro Moderato (1882). Duprato earned first prizes in harmony and accompaniment and in counterpoint and fugue at the Conservatory and was awarded the Prix de Rome. He was appointed the Conservatory’s professor of harmony and counterpoint in 1866. As a composer, he was mainly known for numerous operettas and choruses.

Adrien Barthe: Andante (1886), Moderato (1891), Andantino (1895). Barthe earned first prizes in harmony and accompaniment and in counterpoint and fugue, won the Prix de Rome in 1854, and taught harmony at the Conservatory from 1881 until his death in 1898. He wrote a treatise on harmony that was widely used. A prolific composer, he specialized in oratorios and operas, such as La fiancée d’Abidos, which was premiered at the Théâtre Lyrique in 1865. He is best known to woodwind players today for his Passacaille for wind quintet. His three sight-reading pieces share similarities, such as using the parallel major at the end of the first and third piece and the similar openings of the second and third. Barrère won his first prize in 1895 and thus would have sight-read the Allegretto.

Georges Marty: Allegretto (1893). Marty earned first prizes in solfège and harmony, won the Prix de Rome in 1882, and was appointed director of the vocal ensemble classes at the Conservatory in 1892. In 1893, he became a chorus master at the Paris Opera. From 1901 until his death, he often served as conductor of the La Société des Concerts du Conservatoire and the Opéra-Comique. He wrote several successful operas, songs, and piano pieces and was greatly influenced in style by his teacher and mentor, Jules Massenet.

We are fortunate that this Conservatory tradition continued unbroken from at least 1873 on and that flute professors such as Paul Taffanel, Adolphe Hennebains, and Philippe Gaubert continued to commission both the set piece and the sight-reading piece. Many treasured French repertoire works come from this period.

Paul Vidal: Allegretto Moderato (1894). Vidal received first prizes in harmony and in counterpoint and fugue and won the Prix de Rome in 1883. He taught solfège and accompanying at the Conservatory from 1894 and in 1910 became professor of composition. Several of his pedagogic works, including a treatise on harmony, are still in use. From 1892 until his death, he was active as chorusmaster and later conductor at the Paris Opera. He had numerous successes with operas and ballets at the Paris Opera and the Opéra-Comique. He was also important as a composer of sacred music, including cantatas and motets, and published many arrangements of music from earlier periods.

The two pieces by Marty and Vidal noted above are particularly intriguing because they span a significant changing of the guard in the Conservatory flute studio, from the 24-year tenure of the more conservative flute professor Henri Altès to the fresh, new perspectives of Paul Taffanel. While the set-piece solos from 1877 to 1893 are drawn mostly from the works of Henri Altès and Jean-Louis Tulou, beginning in 1894—Taffanel’s first year—we see a change in orientation with the Langer concerto and, in the following years, works by Joachim Andersen, Fauré, Charles-Marie Widor, Cécile Chaminade, and Mozart.

Taffanel often asked the set-piece composer to compose the morceau à vue also, as with the Fauré Morceau and the Fantaisie. Although the Conservatory was criticized for being particularly conservative during the 1870s and 80s (some, like composer and...
violinist Georges Enesco, even said “stuck”), the sight-reading pieces were always commissioned, no doubt to be sure that they were unknown to the competitors. Fortunately for us, they were commissioned from respected composers from the Conservatory faculty.

Raoul Pugno: Très doux et très tranquille (1896). Pugno was organist at l’Église Saint Eugène from 1872 to 1892. His Conservatory education included first prizes in piano, harmony, solfège, and organ between 1866 and 1869. He taught at the Conservatory, first as professor of harmony from 1892 (Barrère was one of his students) and then, from 1896, as professor of piano. A successful composer, he wrote several operas, ballets, songs, and works for piano. Pugno is best known as a pianist, earning a worldwide reputation as an interpreter of Mozart and as a champion of the works of César Franck for piano and orchestra. He was also known for his frequent recital appearances with the violinist Eugène Ysaÿe.

Alphonse Duvernoy: Allegretto (1897) and Allegro Moderato (1899). Duvernoy was a talented pianist and prodigy, winning his first prize in piano at the Conservatory at the age of 13. He became increasingly interested in composing and produced several successful operas, symphonic works, and chamber works as well as pieces for piano, both solo and with orchestra. He was professor of piano at the Conservatory from 1886 until his death. Today he is best known to pianists for his technical exercises, which are still widely used.

Unbroken Tradition
The sight-reading pieces from 1899 to 1918 have been lost, at least for now. Both the AR and Southern collections include Gabriel Pierné’s delightful Modéré (1918). The Southern collection adds Jules Mouquet’s Andantino (1924), with a piano accompaniment composed by Clifford Benson.

We are fortunate that this Conservatory tradition continued unbroken from at least 1873 on and that flute professors such as Paul Taffanel, Adolphe Hennebains, and Philippe Gaubert continued to commission both the set piece and the sight-reading piece. Many treasured French repertoire works come from this period.

In summary, we must acknowledge the overriding influence of Paul Taffanel. His presence on competition panels, his sight-reading pieces, his leadership as professor of flute (1893–1914), and his influence on students such as Philippe Gaubert, Georges Barrère, Louis Fleury, Marcel Moyse, and others cannot be underestimated. We are grateful that his six sight-reading compositions and those of Fauré, Delibes, and Massenet are published and readily available, and we welcome both the AR and Southern publications that include previously unknown pieces. This is a rich genre well worth exploring.

Nancy Andrew has taught on the faculties of Metropolitan State University of Denver, the University of Oregon, the University of Arizona, and Youngstown State University. A student of Marcel Moyse, she was the founder and former executive director of the Marcel Moyse Society and the first editor of the Moyse Society Newsletter. She served as program chair for the 2007 NFA Convention in Albuquerque, New Mexico; served two terms on the board of directors; has adjudicated NFA competitions, including the Young Artist Competition; and has performed and presented at numerous conventions.

SELECTED BIBLIOGRAPHY

BOOKS
In addition, numerous articles and dissertations on the Paris Conservatory flute traditions, professors, and concours are available.

MUSIC

ENDNOTES
2. College, university, and private flute studios can make a group project of these collections, assigning one piece per student for study and performance.
3. Performers and conservatory professors during this period were often composers as well; this was expected and normal.
4. Adolphe Hennebains was professor of flute at the Conservatory from 1909 to 1914. Marcel Moyse studied privately and played in orchestras with both Hennebains and Philippe Gaubert after his graduation from the Conservatory in 1906 and his study with Paul Taffanel. These three flutists had the greatest influence on Moyse.
5. Philippe Gaubert won his first prize in 1893.
6. André Maquarre won his first prize in 1894. He was a highly successful flutist in Paris and in the United States, where he played principal in the symphony orchestras of Boston, Philadelphia, and Los Angeles consecutively. His well-known Daily Exercises for the Flute was a favorite of William Kincaid and his students and is commonly used today. His brother, Daniel Maquarre, was also a successful Conservatory-trained flutist, receiving his first prize in 1896.

Find it at FQ Plus
Visit FQ Plus to hear the author performing excerpts of works included in her new book of sight-reading exam pieces from the Paris Conservatory. Go to the Publications section at nfaonline.org.
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Charitable Incorporated Organisation no. 1178279
Discovering
Muczynski’s Fuzzette

The author describes how she discovered a 50-year-old work by Robert Muczynski, a score with a backstory as interesting as the music itself. Fuzzette, the Tarantula has languished unpublished—until now. The newly published piece will be available in time for the 2019 convention.

When I first learned of Robert Muczynski’s Fuzzette, the Tarantula for narrator, flute, alto saxophone, and piano several years ago, I was immediately intrigued and enchanted. There would prove to be even more intrigue as I embarked on my effort to find and share the piece.

Robert Muczynski (1929–2010) composed more than 50 works for flute, saxophone, clarinet, and piano and also wrote chamber, choral, film, and orchestral music. Among his established repertoire pieces is the Sonata for Flute and Piano, op. 14. After receiving BA and MM degrees in piano performance from DePaul University and teaching in the Midwest, he moved to Tucson in the 1960s to join the faculty of the University of Arizona, where he remained as composer-in-residence and chair of the composition department until his retirement in 1988.

Muczynski would have been in his early 30s when he received a grant from the Ford Foundation’s Young Composers Project, which paired young composers with public school systems, to compose Fuzzette, the Tarantula for the Tucson School System. Both its premiere and its first recording (on the Music Library Recordings label, no longer available) were made by Curtis Webb Coffee and Muczynski himself (playing piano) at the University of Arizona in 1962. Robert Baksa narrated and Roberta Eaton played saxophone.

The Game’s Afoot
I learned all of this from Webb Coffee’s former wife, Gale Coffee, retired long-time piccoloist for the Spokane Symphony, who played the original LP recording of Fuzzette for me when I first met her in Spokane. Webb had been a graduate student and teaching fellow at the University of Arizona in the early 1960s, and the Coffees had maintained a close friendship and correspondence with Muczynski for the rest of his life. Three Preludes for Unaccompanied Flute, op. 18, was written for them.

After hearing Fuzzette, I was determined to obtain a copy of it. Unfortunately, Gale Coffee did not have either the score or its parts, and I was unable to find the manuscript through library sources or via the archives at the University of Arizona.

However, I did find a press release from 2004 for a performance of the work at Western Michigan University. This discovery ultimately lead me to contact, via email, the saxophonist for that performance, Trent Kynaston, who had recently retired from a position at Western Michigan University.

The Plot Thickens
What had happened to Fuzzette since its creation? And how did Kynaston come to perform it some 40-plus years later? The answer lies in his and Muczynski’s shared roots: Tucson.

Kynaston, a composer as well as a saxophonist, had been a summer intern in the Tucson Unified School District’s music office in the late 1960s. Kynaston had been asked to write chamber music for various instrumental combinations that could be used to perform for and recruit students for the city’s band programs. He had heard that Muczynski had written works for the same purpose a few years earlier as the district’s composer-in-residence. Kynaston searched through file cabinets hoping to find a few of them for reference and discovered the score for Fuzzette.

This happened around 1968. It would be more than three decades before Kynaston performed it himself at that Western Michigan University concert whose press release I had uncovered.

Kynaston’s composition degree is from the University of Arizona, and although he did not study with Muczynski, they did develop a long-lasting professional relationship. They worked together on several projects, and Muczynski wrote two pieces for Kynaston: the Sonata for Alto Saxophone and Piano, op. 29, in 1970 and the Concerto for Alto Saxophone and Chamber Orchestra, op. 41, in 1981.

Although he had not performed it since finding it in the late 1960s, Kynaston had kept a copy of Fuzzette since he had first discovered it. He graciously sent both Coffee and myself a scanned version of the score, parts, and narration.

I had found Fuzzette at last! Copy in hand, my quest for the score had ended. Or had it?

by Jennifer Rhyne
The Case of the Missing Score

Although I now had a copy of Fuzzette, the question still remained: Why had it never been published? Muczynski is a respected composer whose works are performed the world over. Why had this charming piece remained unpublished for 40 years?

The reason is not entirely clear. Gale Coffee has said that Muczynski was an introverted and “very serious person with a melancholy spirit” and remembers the still-young composer as lacking in self-confidence and worried about the impression his music would make.

Kynaston noted in his email correspondence that at one point he had asked Muczynski’s permission to share the score with a fellow saxophonist, and the composer refused, saying he hated the piece and didn’t realize there were any copies remaining. (Luckily for posterity, Kynaston did not destroy his personal copy.) He wondered if perhaps Muczynski thought that the piece was not astute enough to properly represent his body of composition, or if, as a work for children, it did not deserve a wider audience.

If that was the case, I must heartily disagree with that long-ago young composer. I believe that Fuzzette provides for young people an excellent introduction to the concert-going experience.

Muczynski had, in fact, submitted the work to Theodore Presser shortly after he composed it, but at that time the publisher had turned it down. According to Gloria Muczynski, Robert’s sister, heir, and executor, the young, unknown composer had been deeply hurt by the rejection, so it is possible that his “hatred” of the work was, in fact, distaste for his overall experience trying to publish it.

Muczynski went on to have a flourishing career that included a multitude of publications for flute and for saxophone, first with G. Schirmer and later with Presser. And, in a final chapter to this story, his Fuzzette will join the latter’s roster.

Elementary, My Dear Muczynski

After I had played several well-received performances of the work, I decided to contact Daniel Dorff, vice president of publishing for Presser. I provided him with a recording, a copy of the manuscript, and a brief history of the composition’s
Muczynski’s *Fuzzette, The Tarantula*

The subtitle of this charming work is “a fable for narrator, flute, alto sax, piano,” and Muczynski’s literary talents are on full display in this substantial, extremely creative story. The narrator tells the story of a tarantula named Fuzzette who lives in the Arizona desert and is the most gifted “webstress” in her village.

Unfortunately, Fuzzette has lost all of her fur in a windstorm—“a sorry sight, indeed.” As a result, she is plagued by self-doubt and longs to buy an expensive fur coat to replace her lost one. As luck would have it, a fur coat is being given away as a prize at the upcoming county fair. Although Fuzzette seems destined to win, a rival spider named Creepella is declared the winner instead.

Fuzzette is heartbroken until she receives a marriage proposal from an eligible Mexican tarantula named Pancho, who lives across the Rio Grande in his beautiful rock estate. Fuzzette is shocked that Pancho would be interested in a tarantula like her without a fur coat, but he likes her specifically because she is different—which is the moral of this story. Fuzzette learns that being different from others is okay.

As with all good children’s stories, *Fuzzette* contains some sophisticated humor to appeal to an older audience as well as the kids. For example, the script mentions that one of Fuzzette’s relatives “had been a run-of-the-mill Black Widow, which the family desperately tried to conceal.” The clever narration also mentions that Fuzzette and her family live in a “split-level cactus.”

The concise, colorful music consists of nine short movements interspersed among comparatively lengthy sections of narration. The combined duration runs just under 15 minutes. Some of the movements are vignettes that simply set the tone for the story, while others highlight key moments in the fable.

Each movement has a distinct character designed to portray elements of the story. For example, playful music accompanying a game of tag features a nagging character. In another movement, Fuzzette’s mother hums an expressive, modal “Old, Tarantula Folk-Song” to soothe her daughter to sleep after she complains that she simply wants to be like everyone else.

*Fuzzette* is also full of dance music, such as a delightful waltz between the title character and her mother—a vividly painted portrayal of two tarantulas dancing across a floor. There is a sassy Beguine provided by “the minstrels of the village.” The signature Latin syncopation of this dance aligns nicely with Muczynski’s frequent use of such rhythms. The rival, Creepella, gets a witty, dissonant fanfare when she wins the prize at the county fair.

Hallmarks of Muczynski’s compositional style are clearly evident throughout the piece. There is ample use of the metric modulations, hemiola, and general rhythmic playfulness found in other compositions by Muczynski such as his Sonata for Flute and Piano, op. 14.

Both the fable and the music are succinct and incredibly entertaining. As a result, *Fuzzette* is highly suitable for an audience of children.

In addition to Muczynski’s clever music and text, his original physical manuscript for the score is especially attractive due to the artist’s meticulous hand.

—JR

As with all good children’s stories, *Fuzzette* contains sophisticated humor to appeal to an older audience as well as the kids. For example, the script mentions that Fuzzette and her family live in a “split-level cactus.”

**Find it at FQ Plus**

Visit FQ Plus to hear Fuzzette, The Tarantula: a live recording by the author and a recording by Muczynski himself. Go to the Publications section at nfaonline.org.
Leone Buyse was principal flute of Boston Symphony, now on faculty of Rice University. She has 4 solo CDs and 3 with the Webster Trio on Crystal:

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We look forward to welcoming you to Salt Lake City, Utah, the location of this year’s National Flute Association convention. The Rocky Mountains provide a beautiful backdrop for the city and the association’s annual gathering of flutists.

The four days of the convention are filled with a variety of events such as concerts, lectures, workshops, and participatory flute choirs. The evenings bring everyone together with a flute choir concert in the Abravanel Hall lobby followed by a celebratory Gala Concert in our gorgeous venue. You won’t want to miss either of these events each day!

Each Gala Concert celebrates the flute with many different types of ensembles and genres. Thursday’s concert includes Irish-American flutist Joanie Madden and Cherish the Ladies, Hungarian flutist Gergely Ittzés, and jazz flutist Christian Artmann. Featured flutists on Friday evening’s Gala Concert include Randy Bowman, Daniel Velasco, Sonora Slocum, Nicola Mazzanti, and hybrid arts ensemble The Fourth Wall with flutist Hilary Abigna. On Saturday, Chelsea Knox, Jonathan Keeble, Hélène Boulègue, and Christina Smith play concertos with full orchestra. Sunday’s gala and closing ceremonies will feature Eva Amsler, Bonita Boyd, the Professional Flute Choir with Viviana Guzman, Peter Verhoyen, Zawal, and a mass low flutes choir premiere. Also look for a special performance by Katherine Borst Jones and George Pope.

Prior to Saturday’s Gala Concerto Concert, the awards banquet honors the two Lifetime Achievement Award honorees for 2019, Susan Milan and Emerson DeFord. Tickets are available, and all are encouraged to attend this meaningful event. Tribute events organized by former students and colleagues are scheduled on Thursday evening and Friday afternoon of the convention. In addition, NFA founder Phil Swanson will be remembered by friends, students, and colleagues on Friday evening. Katherine Hoover is honored at the convention through more programmed works than any other composer.

It would be impossible to list all the amazing performers who will share their music with convention attendees. Headliner Recitals feature Na’ama Lion, Stephanie Jutt, Bonita Boyd, Jonathan Keeble, John Thorne, Linda Toote, Peter Verhoyen, Carol Wincenc, and April Clayton. Other highlights include recitals by 2018 Young Artist Competition winner Catherine Boyack, Finnish flutist Sami Junnonen, Lifetime Achievement Award recipient Susan Milan, and Brazilian flutist Rogerio Zerlotti Wolf.

Bring your flute and be ready to participate and play at a variety of convention events. Learn to play Irish flute or Native American flute. The dynamic group Project Trio, featuring flutist Greg Pattillo, is providing an opportunity for flutists to jam. Composers Valerie Coleman, Nicole Chamberlain, and Amanda Harberg sponsor a Flute Composing Speakeasy, with masterclass opportunities. Utah native James Brinkmann presents a lecture recital called “L’evating Art: The Artistic Listener, in which participants produce a communal piece of art as part of the experience.

Flute choir concerts abound, with 23 groups from throughout the United States and Panama. To play in a flute choir, convention attendees can sign up for the Crosswinds of the West Adult Flute Choir, drop in at flute choir reading sessions, or join the opening event’s Great Salt Lake Flute Orchestra, conducted by John Bailey and open to all convention attendees. Open masterclasses, in which anyone can volunteer to participate, are scheduled for Baroque music on Friday, taught by Na’ama Lion, and for adult amateurs on Saturday, with Angeleita Floyd.

Youth Flute Day is on Saturday of the convention this year, August 3, with events running from 9 am to 5 pm. Encourage your flutists aged 9–18 to participate in this specially curated event. Many of the events are sponsored by the NFA’s Youth Engagement Committee.

These are just highlights of the full convention extravaganza. There are also late night events, many more concerts, lectures, workshops, and panel discussions, and the 2019 competitions. I hope to see you in Salt Lake City for the 47th Annual National Flute Association Convention!
These performers and many more will be featured in Salt Lake City.
See the enclosed 2019 NFA Convention Schedule for the full listing of events. Subject to change.
Emerson DeFord: Artisan, Entrepreneur, Friend

From early in his life, the flutemaker has excelled at innovation and generously shared his creations, knowledge, and support. The 2019 Lifetime Achievement Award recipient’s workshop labors of love continue into his 10th decade.

by Joanna Bassett

In his 90 years, Emerson DeFord has been a catalyst for artisans in American flutemaking. After serving in the United States Army in the Korean War, DeFord began working in 1952 as an aircraft inspector for Bendix Corporation in South Bend, Indiana. He quickly realized that was not his calling, and he applied for a job as a flutemaker at the W.T. Armstrong Flute Company in Elkhart, Indiana. It proved to be fortuitous, and he rose quickly to vice president of production in 1962, a couple of years later starting the Heritage Division.

Artisan and Mentor
At the Heritage Division (nicknamed the “Silver Room”), there were a handful of flutemakers creating the higher-end flutes of solid silver and sometimes gold. Those working under Emerson’s guidance included Bickford Brannen, Jack Moore, Tom Green, John Yeater, and Larry Earnhart. Mark Thomas, founder and honorary life president of the National Flute Association, joined Emerson at Armstrong as vice president and artistic consultant in 1969.

They worked together to improve the quality and design of student flutes and to develop the complete flute family (including bass, alto, E-flat soprano, C, treble G, and B-flat flutes) and later, a wood piccolo and professional C flute (the Heritage Flute).

DeFord’s lifelong philosophy is that every flute that he makes carries the same quality workmanship, whether a student flute or a professional model. Business owner and repair person Rob Johnson admires Emerson’s ability to excel in so many areas of production and business. “In flute production, often the first stages of metal work are done by one person who then passes it off to a ‘finisher’ for the key work, padding, and headjoint refining,” Johnson says. “In those early years, even the student and intermediate flutes were completely handmade, and it was not unusual to see Emerson sitting at his workbench working on all stages of a student flute.”

Innovations: DeFord and Emerson Flutes
In 1969, DeFord was approached by Ed Saunfield of the Bruno Corporation, and he felt that the time was right to move in a new direction. He began production of the DeFord Flute, bringing his years of experience into a new student instrument that became popular in the United States, China, Germany, Japan, and Australia.

An entrepreneur throughout his career, DeFord eventually sold his successful DeFord Flute brand to King Musical Instruments in Ohio. Often eager to take on new projects, at various times he also bought Instrument City Pad Company, the Almeida Flute Company, the Artley Flute Company, and Hardy piccolos. In 1978, he began working with Dennis Bamber, who opened The Woodwind and Brasswind in South Bend, and began making a new line of instruments, this time called the Emerson Flute.

With this flute’s introduction came one of DeFord’s greatest innovations—the process of prefabricating the flute so that the production of high-quality student flutes could be more
efficient. In addition, after making some headjoints for William Bennett and noticing how he liked his scale specifications, DeFord began using the A-442 Bennett scale exclusively.

When asked what type of metal he prefers for flutemaking, DeFord laughs and says that one of the best flutes he has ever tried was a nickel silver open-hole flute. After experimenting with everything from silver to gold and platinum, he believes that the player makes much more of a difference than the metal.

Generous Colleague
Pat North remembers a scene of openness and excitement when, in 1977, she toured the new Emerson Flute manufacturing plant as an apprentice to Jack Moore. “Inside, all the benches were ready, machinery assembled and set up, fresh, new paint and OSHA stripes on the floor,” she says. “It was spotless and looked like they were ready any minute to start production. I tried to absorb everything I saw and file it away. We walked to the back of the building to find the pad room (Instrument City Pads) where a jovial gentleman greeted us. ‘Pat, meet Emmy DeFord!’ Em shook my hand and grinned.

“I have to say I’m not the star-struck type, but I was at that moment. This was the Emerson DeFord of DeFord flutes, of the company we bought pads from, soon to be Emerson Flutes. I’m sure I muttered something polite and he laughed. He stuffed his hands into a big bin of pads and let them drop through his fingers like coins. To me, that was as good as gold.

“He said ‘Look around and ask any question you can think of.’ He spent the next hour answering questions from a young kid, never withholding but being as detailed and technical as I asked. Polly, his wife, was running the machines and was in charge of the pad shop. She was the only other woman I’d ever met in the industry in 1977 and was just as helpful with her skills and knowledge.”

One of the esteemed flute teachers who championed the Emerson flute was Gerald Carey, who not only taught students in Macomb, Illinois, but also served as a repairman when their flutes needed servicing. As with many teachers at this time, he appreciated the availability of the Emerson as a high-quality student instrument. In addition, DeFord generously shared his repair tools and skills and was an encouraging resource for him.

Zu Feng Le, principal flutist in the Shanghai Motion Picture Orchestra, emigrated to the U.S. in 1987 with an instrument badly in need of repairs, and he learned quickly that he had a talent for fixing flutes and re-cutting headjoints. Emerson took him under his wing, allowing him the freedom to redesign headjoints and to make production more efficient, realizing that Zu’s artistic talent was a good match for his own technical knowledge.

As with many of the flutemakers DeFord trained, Zu continued his career path and moved on to Powell and then Haynes, always with a great appreciation for what he had learned with Emerson. “He is always thinking, always trying to make the flutes better and to improve them mechanically,” says Zu. “Also, he is very kind and was like a father to me.”

North adds, “A few years ago, I purchased some machinery from him along with another press. The press turned out not to be useful for the purpose I intended, so he offered me exactly what I needed for a price that I was sure I didn’t hear correctly. Essentially, he gave it to me. A sacrifice for him, but he knew it would make my work possible. That’s the kind of person he is. Following his original inspiration of making great instruments accessible, through the years Emmy has generously given wonderful new instruments to many up-and-coming flutists who couldn’t afford them. The last time I saw Em was when I picked up that machinery in 2011. It was a cold day in December, a Saturday, which until he closed his last shop was normal for him. He wanted me there by 6:00 a.m., ‘a while after he opened.’ His usual hours.”

A Family Business
DeFord shares his passion for music and building high-quality instruments with his children, in addition to many others. While three of his children (Mark, Steve, and Laura) found careers in other businesses, they inherited his interest in music, and Steve and Laura can often be found singing at clubs in the evenings. His son Dean worked for him as a flute mounter for many years and then at Gemeinhardt building piccolos.

His stepdaughters, Christine Bertrem and Sherry Lee, and Christine’s son Brian Bertrem credit him as an invaluable mentor in the business. Sherry and Brian learned the craft methodically, working in every department until they knew every
aspect of building and repairing flutes. Sherry says her stepfather is a fantastic tool and die maker, which is echoed by many others. She worked for him at the DeFord Flute company and then the Emerson Flute company for 20 years before starting her own business in Grand Junction, Colorado.

Sherry attributes much of her knowledge to Emerson and his endless teachings that he shared freely with her. “He has always been there to help me and continue the teaching whenever needed,” she says.

Brian, who now owns a company as well, says he was raised in the shop and remembers going there after school when he was as young as 7. “He taught me that there’s always a way to figure out how to fix something, and he’s constantly finding new ways to improve the process. He’s a genius, really!”

When asked about DeFord’s greatest legacy, Mark and Judith Thomas remark that “he worked with flutists who had been injured or developed physical disabilities that prevented them from playing their beloved instruments. Without fanfare, he devised individual headjoint and key adaptations for countless players at a nominal cost over the years.”

Brian Bertrem concurs that DeFord’s philosophy is to help anyone he can, and if that means spending extra time modifying the degree of the headjoint angle or modifying the key work, he will work with the metal until it is just right and will not charge the customer extra for his time.

Today, Emerson DeFord continues working as he has done for 67 years. He sold his equipment five years ago to Brian and is very proud of his skill as “the best finisher in the business.”

As Bertrem tells the story, three months after selling his equipment, his grandfather called, saying, “Do you have anything I can do?” so they are still working together, with DeFord making most of Bertrem’s headjoints and piccolos, doing repairs, and on the cusp of a new split-E mechanism that has been in production for a long time.

Emerson and his wife Polly spend their summers at home in Elkhart and winters in Fort Myers, Florida. You can usually find him at his small workbench working on his latest project.

Joanna Bassett is president of the NFA. She is assistant dean at the Hochstein School and a former member of the Rochester (New York) and Hong Kong Philharmonic Orchestras.

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Lifetime Achievement Award

This Is My Story, This Is My Song

NFA Lifetime Achievement Award recipient Susan Milan has earned her place as a leading flutist of her generation through grit, talent, and hard work. On her journey, she has shattered a dauntingly large number of glass barriers—both professional and personal.

by Penny Zent

Susan Milan has been widely hailed, and a quick scan of her achievements to date will indicate why. The London-born flutist’s successful career as a symphony musician, soloist, recording artist, chamber musician, and teacher includes many firsts: first woman principal and member of the Royal Philharmonic Orchestra, first woman to play principal in the London Symphony Orchestra, first woman flute professor at the Royal College of Music, first woman to chair the British Flute Society, and first woman jurist for the Kuhlau Competition.

Reading her bio, it would be easy to assume that she’s led a charmed life. The reality is that Milan’s life is one she created for herself through hard work, determination, and dedication—to both her work and her family.

“I was at home as a flute player. I had played in orchestras from the age of 12, concertos at 15, recitals from 16 when I went to conservatory,” Milan said. “So I was prepared for professional life as a flute player. But nothing prepared me for the complications of being a woman in what was, at that time, mainly a man’s world.”

Milan was only 21 when, in 1968, she accepted the first flutist position with the Bournemouth Sinfonietta. “Even in this little chamber orchestra, my appointment was delayed a month because the leader openly told me he did not want a woman principal flutist.”

Making Musical History

Milan was in her late 20s and had been with the Bournemouth Sinfonietta for six years when, in 1974, she was appointed principal flutist of the Royal Philharmonic Orchestra and made musical history.

“The Royal Philharmonic Orchestra had no women members, but the wind section liked my playing and supported my appointment,” she said. “It was a huge privilege to play in such an amazing wind section. A dream come true, really. The majority of the orchestra members were very welcoming. Of course, one is bound to have at least one thorn in one’s side!”

Milan married at age 27 and became pregnant at 28. “So then I was the first pregnant woman in the RPO,” Milan said. “The defining moment in my life was when I lost my little girl. There was an outbreak of listeria poisoning in the U.K., and I contracted it. As a consequence, at full term, my baby was stillborn.”

Milan called this loss “the lesson of my life. I now knew what was important.” She returned to the orchestra after about a month. “The orchestra members were always good to me,” she said. “I was happy to be back and playing.”

Milan said that being the first woman principal in the RPO was “exhilarating and exciting—and sometimes quirky.” When she was appointed, “the Daily Telegraph took some conservative photos and printed a nice respectful few lines,” she said. “The Sun came in flash lights blazing, and the first thing they asked me was, ‘Do you have a boyfriend in the orchestra?’ I wasn’t prepared for this, but said, simply, ‘No, I was learning the repertoire and it was a demanding job.’ The next day I was on page 3, flute in hand, with long hair draped, and the caption was, ‘Do not whistle at the flautist!’
“I never did date the boys in the band,” Milan said. “Good strategy! In fact, I was nicknamed the ‘Ice Queen.’ Not too nice, but probably better than the alternative if I had dated members of the orchestra. I will leave that to your imagination.”

Learning the symphonic repertoire was difficult. “I had to learn to play a lot louder. And a lot softer,” she said. “The principal conductor, Rudolph Kempe, was the most inspirational conductor I experienced in any orchestra.

“They weren’t used to having women in the orchestra, so sometimes the mixed changing rooms were a challenge. I made wonderful, close friends. I was something of a novelty I suppose.”

In February 1980, Milan gave birth to her first son, James. “I was allowed one month off the orchestra beforehand and two afterwards with no pay,” she said. “They kept my job open for me, and I appreciated that. London orchestras were then—and still are—not salaried. You are paid per concert. At that time maternity leave and pay did not exist. It was all new to them.”

Milan remained with the orchestra until James was 1 year old. “I won’t even describe the complexity and demands of having a baby to care for and a full-time orchestral job,” she said. “That is a subject for a book. But I will say that from that moment I was two people—mummy and flute player—and I never discussed my home life at work.”

Milan noted that by the time she had left the orchestra, two women had joined it. A decade later, half the seats were filled with women. “Marvelous!” she said. “According to my recent research, in 55 top orchestras around the world, almost 50 percent of principal flutists are women—better than any other section.”

The Training of Susan Milan

Susan Milan considers herself to be in the British school but influenced by the French school of flute playing. She said she considers the flute to be her voice.

“Like the human voice, we create shapes with sound; we don’t play in a monotone,” she said. “Poetry in music requires light and shade. It is an embouchure technique. I love lieder, and I try to emulate the inflection of the human voice in my playing. I listen a lot to singers and string players, because they have a strong tradition of interpreting a wide repertoire and they know how to sustain a line. I don’t often listen to flute players. Early recordings of Marcel Moyse, yes!”

Moyse was Milan’s greatest influence and inspiration in terms of tone color. “We all have a unique sound within,” she said. “How lucky we are to be able to speak with it. To develop this, the Moyse tone books are the flute player’s bible and should be read every day! During the Moyse courses in Boswil (Switzerland) I heard a lot of formidable flute players. I was 18, and I learned that with practice you could play very fast and with much poetry.

“Julius Baker was an enormous inspiration to me when I heard him play in London when he was 71,” she said. “He is the only flute player who has made me cry.”

Milan has never had a performance injury. “I hold the flute Rockstro fashion, as Geoffrey Gilbert taught me. Another icon of the flute world. I owe him a great deal.”

“I had four wonderful teachers whom I trusted: George MacDonald, Graham Mayger, John Francis, and Geoffrey Gilbert,” Milan said. “I attended one masterclass course—Marcel Moyse. I listened to a lot of music and not just flute music. I learned about musical discipline and integrity playing in orchestras from the age of 12.

“Working with great conductors and soloists took me onto another level of experience. I remember performing Brahms’ Fourth symphony with Kempe. During the slow movement, I was so moved that I could not help crying. I looked at the principal oboist, a burly ex-marine with the sound of an angel, and he too was crying. I am happy to cry listening to music.”

—PZ

The person who took that job in the end—male—created a co-principal situation. Why didn’t I think of that?

“The Royal Philharmonic Orchestra also offered me my job back, but I knew this would be a similar situation, with no co-principal and long hours, so a full-time orchestral position in London was not going to happen. I continued to play as guest principal with most of the London orchestras.”

Milan’s career through the remainder of the 20th century and the first decades of the 21st has included the release of well over a dozen recordings; solo and chamber performances, including many premieres and commissions, throughout Europe and the U.S.; and teaching and lecturing. She also has researched and written publications and historical CDs.

After the RPO

In 1981, Milan’s husband was offered a job in Holland. “As we wanted another child, it seemed a good time to leave the RPO and take a chance,” Milan said.

The family was in Holland for three years, during which time Milan played as principal flutist with the Netherlands Chamber Orchestra and had her second son, Christopher.

“When Chris was just months old, I was offered a four-week solo tour to Japan with the Lucerne Festival Strings,” Milan said. “I had living-in help and Granny as well in the house, and I was still keen and ambitious to play, so off I went on this trip. I was so miserable away from my young boy and baby. They were fine! But me, devastated!

“‘So this was another epiphany: I realized that I was a mummy who played the flute and not a flute player who was a mummy. I did not travel away from the boys again for nine years. But while living in Holland, I would drive back to U.K. frequently with the babies and the au pair to play in orchestras and film sessions. This way, I kept my contacts and continued to perform for my musical soul. I think it is called keeping your profile up!”

After returning to England, Milan was invited to play as guest principal with the London Philharmonic Orchestra, which was seeking a principal flutist. “The principal conductor, Tennstedt, liked my playing, and the manager asked if I was interested in the job. I said I was not sure I could commit to 100 percent of the schedule. I had two small children and other commitments,” she said.

“So that job did not work out. At the time, London orchestras did not have co-principals and they worked round the clock.
“Although I miss playing the orchestral repertoire,” Milan said, “my nature is to adapt, and I know that I would not have recorded or played chamber music and solo repertoire so much if I had gone back into full-time orchestral life. My career had its own momentum right from the start. Sometimes I was sailing along on calm waters, and sometimes I was a little boat bobbing around on a stormy sea, but I grasped the helm and sailed with the wind.”

On Loving It All
Milan had help in her long balancing act as a professional musician, wife, and mother, frequently hiring live-in workers. But once home, she said, “I was mummy.”

“Practicing very late at night became a habit, and I got used to less sleep,” she said. “I remember bumping into my son’s prep school headmistress in the local supermarket holding a large bag of nappies in one hand and my briefcase in the other. I said to her, ‘This about sums up my life, doesn’t it?’ I was 100 percent flute player at work and 100 percent mummy at home.

“Of course, as a professional woman, you tread water for about 18 years if you have a family. Everything you earn seems to go on help, so that you work to pay for help so that you can work. That is how it is.”

Still, Milan said, she had “absolutely no regrets.” She called her children “central to my happiness,” and noted that she is now “a proud grand-mummy.” Her eldest son is a scientist, and her second son is a cellist and co-principal cellist with the Basel Symphony Orchestra in Switzerland. “We play in a trio together from time to time.”

When asked which areas of her multifaceted career she most liked, Milan said, “No, I love it all!”

Penny Zent is vice president of the NFA and was the NFA treasurer from 2013 to 2017. She is the principal flutist in the Brazos Valley Symphony and is the founder/artistic director of the Brazos Breeze Flute Choir.
THE 2019 NFA COMMISSIONS
Flute and tape: now it’s called “fixed media”!
by Sarah Brady

In 1952, Bruno Maderna wrote the very first piece for flute and tape, *Musica su Due Dimensioni*, which translates to “music in two dimensions.” The 2019 NFA commissions for the Young Artist and High School Soloist competitions represent this idea of music in two dimensions brought into the world of modern technology, with Mary Kouyoumdjian’s “Peony” and Alexandra Gardner’s “Fade.” Both composers chose electronic fixed media as their diving-off point, although with very different sonic points of view.

Mary Kouyoumdjian, our High School Soloist Competition composer, is no stranger to the flute. An astonishing new voice in the field, Kouyoumdjian is a composer with projects ranging from concert works to multimedia collaborations and film scores. She is a first generation Armenian-American who comes from a family directly affected by the Lebanese civil war and the Armenian genocide, and her works are often created as musical documentaries inspired by history but retold in her fresh voice. “Peony” is a hip sound world in which hints of the composer’s cultural roots blend with an electronic dance music vibe.

“I grew up playing the flute, but as a teenager, I never in my wildest dreams imagined that there might be solo pieces out there for me written by living composers,” Kouyoumdjian wrote. “The opportunity to compose a work for these young NFA artists not only excites me, as it offers a chance for me as an adult to re-acquaint myself with an instrument that shaped my musical identity, but it’s also particularly exciting, as it allows me to create a piece that (I hope) young artists feel is written particularly with them in mind. Rather than create a composition that sets the performers up for countless hours of practicing difficult runs and passages—and one that puts the pressures of technical performance above interpretive approach—it is my hope that this piece creates space for these individuals to put themselves into the work, to show their own artistic identities, and to be heard for who they are.”

Our Young Artist Competition composer, also no stranger to the flute, is Alexandra Gardner, a Baltimore-based composer with a large body of chamber and solo works written for the flute. Composer in Residence for the Seattle Symphony’s 2017–18 season, Gardner defines herself as a sonic storyteller, often blending electronic music with acoustic instruments. “Fade” is a work of maturity and subtle textures that allow the soloist to melt in and out of the carefully created electronic soundscape.

“What an exciting opportunity to compose a new work that will be performed by leading musicians of the next generation!” Gardner wrote. “Flute has always been one of the primary featured instruments in my music—I find its sonic versatility and agility to be extremely compelling, and I can’t wait to create a work that will showcase the talents of the performers who will play it. It is also a tremendous honor to receive this commission from the NFA. I am very appreciative of the organization’s attention to contemporary music and of their efforts to expand the repertoire for the flute.”

Both works will be premiered on Sunday, August 4—Kouyoumdjian’s “Peony” by Marianne Gedigian on the Varied Visions concert and Gardner’s “Fade” by Hilary Abigana on the Chamber Music Summit 4 program. You can also hear each work interpreted by the competitors themselves: for the High School Soloist Competition on Thursday, August 1, and for the Young Artist Competition Semifinals on Friday, August 2.

The New Music Advisory Committee is thrilled to have these two new works—written by artists who have already made a huge mark in the world of music as composers, educators, and new music champions as well as being electronic-music and media trailblazers—added to our repertoire of works for flute and fixed media.

*Sarah Brady is chair of the NFA New Music Advisory Committee and associate professor of flute at the Boston Conservatory at Berklee, where she is the director of the Contemporary Classical Music Program.*
The Pikes Peak Flute Choir finished its 2018–2019 season with its spring concert, Shall We Dance, presented at Beth-El Mennonite Church in Colorado Springs. The concert featured arrangements of music from several ballets, Debussy’s *Petit Suite*, and “The Blue Danube” as well as a movement from McMichael’s *The Académie of Dance*. The group now includes several smaller ensembles, including the auditioned Select Choir, numerous trios and quartets, and a new “Micro” group, whose work focuses on new and avant-garde music. If you are interested in participating in the Pikes Peak Flute Choir and its smaller ensembles, visit the Facebook page or thepikespeakflutechoir.com.

"For the Birds" was the theme of the *Fairbanks Flutists*’ 39th annual concert held May 18 in Davis Concert Hall on the campus of the University of Alaska in Fairbanks. The program’s music spanned the centuries from Antonio Vivaldi to a 21st-century Finnish composition; it also included two works by Alaskan composers John Luther Adams, who won the Pulitzer Prize for music in 2014, and Emerson Eads, who now teaches in Fargo, North Dakota. Adams wrote his piece, “Strange Birds Passing,” specifically for the Fairbanks Flutists in the 1980s and revised it a few times after that. Two bird-themed pieces by Jonathan Cohen were also presented as well as “Birds in a Magic Forest” from *The Spirit of Ink, op. 230*, by Alan Hovhaness, in which 20 flutists were stationed throughout the audience playing in cannon. Dorli McWayne founded and directs the ensemble; four founding members remain in the group.

The Raleigh Area Flute Association announces its 2019–2020 season. Fall highlights include Flute4 with Caroline Ulrich, Carla Copeland-Burns, Erin Frechette, and Amy Orsinger Whitehead (September 8); the 5th annual RAFA Artist Competition (No-
Utah Flute Association

Introducing the Utah Flute Association: 30-plus years of bringing Utah’s flutists together, providing the highest quality musical experience for lovers of the flute throughout Utah.

Founded in 1987 on the campus of Westminster College, the Utah Flute Association sponsors a regular schedule of events throughout the calendar year. We kick off the year with our Flute Choir Battle of the Bands. Flute choirs of every age and ability compete for a coveted and original trophy. Judges award prizes not only to groups performing at a high level but also to those who supplement their performance with costumes and scenery. We’ve seen some amazing creative performances! Our youngest flutists performing Monster Mash were one year’s runaway favorite.

Also on our annual schedule is a chamber music evening we call Flute Plus Friends. The only rule for repertoire on that program is that a selection includes flute and at least one other instrument other than piano.

We are dedicated to excellence in music education and underwrite two competitions every year. In January, we sponsor a Scholarship Competition for local high school seniors. Our annual February Flute Festival at Westminster College kicks off with the Sonata Competition. Each year we choose repertoire for that event based on a theme; this year, it was dance music. There are options in each skill level, from novice flutists up to college age and adult amateur. The winners of each level receive a cash prize and are celebrated at the Winner’s Recital in March.

The festival features a wide variety of flute vendors, workshops, and forums. This year we offered two masterclasses to highlight our membership—one for beginning flutists and one for adult amateurs. Past workshops have included a class on yoga for musicians, a beatboxing class with Catherine Boyack, breathing tips from Chris Castellanos of the Boston Brass, and an open-forum discussion on taking auditions aimed at flutists at every age and skill level.

At this year’s festival, we were excited to hear from the 2019 NFA Convention program chair, Rebecca Johnson. She played a wonderful recital in addition to revving us up with information about the Salt Lake City convention this August.

Each season we feature two recital and masterclass events, one by a local flutist and one by an international artist. We have hosted Christina Jennings, Marco Granados, Zart Dombourian-Eby, Marianne Gedigian, Denis Bouriakov, Nicolas Duchamp, and—this year—Emma Gerstein of the Chicago Symphony.

The Utah Flute Association welcomes the NFA convention to Salt Lake City. Utah is a beautiful state and is incredibly supportive of all musical life. Come see for yourself!

*Sally Humphreys is president of the Utah Flute Association and local arrangements chair for the 2019 NFA Convention.*

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The Atlanta Flute Club held its 21st Flute Fair on March 16. The guest artist was Göran Marcusson, who taught the morning warm-up session, conducted a participatory workshop, and presented a recital. Workshops were on flute repair by Missy Mahon, playing piccolo by Stephanie Lupo, and starting music for flute and electronics by Ty Gable. The fair included the annual Atlanta Young Artist Competition; first place winner was Justina Chu. JiHyuk Park, winner of the 2018 Young Artist Competition, and Linda Jenkins, winner of the 2019 Carl Hall Piccolo Competition, played recitals. A flute choir reading session, high school and middle school honors choirs, and a diverse group of exhibitors rounded out the day.

Visit atlantafluteclub.org.

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*Göran Marcusson*
The Tucson Flute Club wrapped up its spring season with two concerts: a post-service concert in the Christ Church United Methodist Concert Series and the annual Members’ Recital at Saint Philip’s Episcopal Church. The Members’ Recital featured selections by the Southern Arizona Flute Orchestra (the club’s performing group) including “Plains and Petticoats” by Nancy Wood, “Tango Time” by Ricky Lombardo (featuring soloist Caleb Hathaway), and Songs of the Ocean by Ryohei Hirose under the baton of music director Juan Montoya. There were also duo, trio, quartet, and quintet performances, and the concert was followed by a festive reception and successful silent auction, raising funds for the Tucson Flute Club’s 50th Anniversary Celebration in 2020. The Tucson Flute Club was also pleased to receive a grant for general operating expenses from the Arts Foundation for Tucson and Southern Arizona. Summer began with a Memorial Weekend concert, titled “Flutes in the Forest,” in Summerhaven, on Mount Lemon. This “flute salute” featured patriotic music as well as Heritage of America, a folk song medley by Ricky Lombardo. The group relaxed during the summer at twice-monthly sight-reading sessions during which members could try out new music under the direction of various conductors. Tucson Flute Club will perform at the National Flute Association Convention in August as part of a tribute to its founder (and one of the founders of the NFA), the late Phil Swanson. Visit tucsonfluteclub.org

The Central Ohio Flute Association presented its 36th Flute Festival on the campus of Ohio State University on April 6. National Symphony principal flutist Aaron Goldman and pianist Dianne Frazer presented a recital of music by C.P.E. Bach, Salvatore Sciarrino, Alfredo Casella, and Franz Doppler. Goldman presented a masterclass for the winners of the 2018 COFA competitions, Sofia Geelhood (junior division), Katie Frazier (senior division), and Daniel Gallagher (Young Artist). In addition, Lisa Jelle, Randall Hester, Kayla Bradley, and Dale Beaver presented clinics on tone, orchestral excerpts, iPad use, and Alexander Technique. Special thanks to the 12 exhibitors from across the country who filled two exhibit rooms and gave of their time and expertise. Twelve flute ensembles joined together to play “There Was No Ocean” by Ryohei Hirose conducted by Goldman. Each flute choir individually performed pieces such as “Unexpected Journeys” by James-Michael Sellers (Dublin Community Flutes), the world premiere of “Eos” by Zachary Friedland (OSU Flute Troupe), “Bolero” by Ravel and arranged by Amy Rice–Young (Capital University Flute Choir), and “Alleluia” by Ralph Manuel (Otterbein Flute Ensemble and Kimberlee Goodman Flute Studios). Four levels of flutists competed for awards and the chance to play in the 2020 guest artist masterclass April 4, 2020. Jenny Robinson, Alison Brown Sincoff, and Christina Condon–Numerrick served as 2019 competition judges. The Central Ohio Flute Association is a student organization at Ohio State University. Special thanks to Daniel Gallagher, president; Nicole Conte, vice-president; Peyton Sandri, secretary; Alex Goad, treasurer; Erin Helgeson Torres, competition coordinator; Clay Hammond, flute showcase coordinator; Daniel Zipin, drawing coordinator; Claire Butler, exhibitor coordinator; Katherine Borst Jones, faculty advisor; and all the members of the OSU Flute Studio.

Desert Echoes Flute Project continues to thrive with three flute choirs under the direction of Artistic Director Christina Steffen. The March concert featured “Pirates’ Escapade” by Christina Wetzler and Benjamin Boone’s “Over the Edge.” The May concert featured “The Fifth Universal Principle of Alignment” by David Gunn and “Ballet Music” from Faust by Charles Gounod and arranged by Shaul Ben–Meir. The organization, with the continued support of Mesa Community College, offered two new educational programs in 2019. High school flutists in Arizona who place in their regional band or orchestra were invited to participate in the first annual MCC All-Arizona Flute Choir in the beautiful MCC Performing Arts Center. The week-long MCC Summer Flute Project in June featured classes on a variety of topics, concerts, and flute choir and small ensemble playing opportunities. Participants worked with guest artists April Clayton, Viviana Cumplido Wilson, and Brian Gordon in addition to outstanding local artist faculty. The new Arizona FluteFest will be held June 22 with several performances and many different classes offered, plus the opportunity to visit Burkart Flutes & Piccolos, Powell Flutes, Milano Music, and Nussbaum Music and Woodwinds by Germann. DEFproject is also thrilled to announce that it has been invited to perform the pre-gala lobby concert on Friday, August 2, at the Annual National Flute Association Convention in Salt Lake City; Artistic Director Christina Steffen also will conduct a reading session at the convention on Saturday morning with new works for flute choir. Visit defproject.org/mccsummerfluteproject.html and youtube.com/defproject.

Send information about flute club activities, and high-resolution images if available, to Kathy Farmer at kathyfarmer@mindspring.com.
The 2014 study, “Contributing factors, prevention, and management of playing-related musculoskeletal disorders among flute players internationally,” by Lonsdale, Laakso, and Tomlinson (in Medical Problems of Performing Artists) states that more than 26 percent of respondents suffered from “flute playing-related discomfort or pain”; nearly half experienced discomfort or pain “severe enough to distract while performing”; and one-quarter “had taken an extended period of time off playing because of discomfort or pain.”

Discomfort while playing flute can arise for various reasons, primarily the flutist’s asymmetrical playing position: the head turns a variable number of degrees to the left and the arms rotate a variable number of degrees to the right. The number of degrees is related to factors including but not limited to the location of the flutist’s aperture and arm length in proportion to body frame size and body type. Over time, asymmetry in playing position can lead to muscular imbalance and even nerve compression resulting in significant discomfort while playing.

Flutemakers historically have been interested in finding solutions, the most common being to create a vertically played flute. As early as the 1890s, Carlo Tommaso Giorgi was experimenting with a design for a keyless end-blown flute that later evolved to the Giorgi-Schaffner flute. (See Philip Bate’s The Flute.) Theobald Böhm designed a curved headjoint, the drawing of which is in the Munich Municipal Archives. As far as historians know, he never brought the idea to fruition, but modern flutemakers continue to explore its possibilities.

In 1974, Sam Wesley, Sr. designed an end-blown Böhm system flute that he described as a “cross between a flute and a saxophone at least in terms of its tone and mechanical construction”; he patented it in 1991.

Rather than redesigning an entire flute, many innovators have focused on developing headjoints that combine with various flute bodies. The primary concern with such headjoints is an intonation compromise in acoustical design, particularly a significantly sharp third octave.

Sanford Drelinger addresses this in his UpRite headjoint by incorporating his ParabolicWaveGuide, a concept that had been used on other wind instruments but not with flute headjoints. The result is a vertical headjoint that retains quality intonation. Other vertical headjoint innovations include Maarten Visser’s Vertical Headjoint and Swan Neck Headjoint (held diagonally). Both of these allow a more centralized playing position.

Advantages in making the transition to an end-blown flute or headjoint include a more relaxed upper body, reduced or eliminated upper body pain, and, for doublers, a playing position familiar to that of the clarinet or saxophone. Disadvantages include a transition period of adjustment, the required use of a neck strap or a right-hand thumb rest, an attachment that rests on the leg to keep the instrument from slipping, and (depending on the length of one’s arms) impact on the reach of the right-hand ring and pinky fingers, resulting in a need for key extensions or modifications.

More recently, Michael Geoghegan has developed a modified horizontal headjoint. The Twist has a spiraled riser that rotates the lip plate clockwise, allowing a reduction in the degree to which the flutist’s head and arms are rotated.

For flutists experiencing discomfort while playing, innovative headjoint modifications offer potential relief with only a minimal learning curve.

Lisa Garner Santa is professor of flute at Texas Tech University. Chip Shelton is a New York-based jazz flutist and retired board-certified orthodontist.
Joséphine Olech has won first prize in the flute division for the 2019 Carl Nielsen International Competition. She also won the Odense Symphony Orchestra Prize (determined by members of the Odense Symphony Orchestra and the Copenhagen Philharmonic) and the Junior Jury Prize (determined by young flutists ages 14–20). Marianna Julia Żołnacz took second prize, and Rafael Adobas Bayog placed third and won the division’s prize for best interpretation.

Olech, 24, is from France. She is principal flutist with the Rotterdam Philharmonic. Żołnacz, 22, is from Poland, and Bayog, 21, is from Spain. The flute division’s jury for this year’s competition was led by Karl-Heinz Schütz.

The event was held March 21–31 in Odense, Denmark. This is the hometown of the competition’s namesake.

Each division’s first-prize winner receives 12,000 euros, a solo recording with the Odense Symphony Orchestra for international release on Orchid Classics, and the chance to perform with up to 10 orchestras.

This year, for the first time, all three competitions—for flute, clarinet, and violin—were held alongside each other. During the event’s 10 days, more than 700,000 videos were viewed live stream at medici.tv by audiences in 154 countries. Online coverage also included updates, blogs, behind-the-scene videos, and replays of each round of the competition, all of which will be available for three years.

Schütz is himself a previous winner of the Carl Nielsen Competition. The jurist said, “This competition has always been different from other big competitions, because the composer Carl Nielsen’s music stands at its core. We asked the second-round participants to create their own ‘new’ piece for solo flute by inventing a musical collage entitled ‘Playing around Nielsen,’ which drew musical quotes from a cross-spectrum of the flute repertoire. Our wish was to awaken the contestants’ curiosity in the hope that they would find their own personal and creative approach to music-making, and many of the participants surpassed our expectations by far!”


The third “Virtuoso Flautists” festival, organized by Denis Lupachev and this year dedicated to the 225th birthday of Theobald Böhm, was held in St. Petersburg, Russia, February 21–26. Walter Auer and Julien Beaudiment were featured international flutists; also performing was Matvej Demin, who was born in Russia and now lives in Zurich. The event took place in two modern buildings of the Mariinsky Theatre. The historical theatre, which was built in 1860, was renamed the Kirov Theatre in 1935 and subsequently reverted to its original name in 1992.

Evening concerts were attended by approximately 800 people in addition to an estimated 200 festival participants. Concert programs, which also featured the Mariinsky Orchestra, included an evening of Romantic flute concertos—Böhm’s opus 1, Franz Danzi’s opus 31, and Karl Reinecke’s opus 283; an evening featuring a work by Karl Philipp Emanuel Bach and Böhm’s Concertante for two flutes, opus 7; and three concerts featuring 20th-century works.

Afternoon concerts featured works by Telemann and a program for youth that included works written and arranged by Böhm. The featured flutists also taught masterclasses. I presented a slide lecture about my great-great-grandfather to a sold-out crowd of 90; preceding the lecture was a performance of Böhm’s opus 33 and 18.

One day prior to the St. Petersburg festival, I presented my lecture in Moscow at an event organized by Irina Stachinskaya and Fedor Kalashnov. It was held at the Gnessin Russian Academy of Music, an elite institution that was founded in 1895 by Jelena Gnessina and her two sisters and is considered of equal rank with the Moscow Conservatory. About 70 persons attended the lecture, which was sandwiched by performances of works by and arranged by Böhm by Vladimir Kudrya and his daughter Polina, Fedor Kalashnov, Ilia Perepelitza, Tatiana Saveleva, and Irina Yagudina.

—Ludwig Böhm
The La Côte Flute Festival announces a call for proposals for its next festival, to be held October 1–4, 2020, in Switzerland. The deadline for program submissions is June 30, 2019. For information, visit flutefestival.ch/cms/en/.

Organized by Gabriel Goñi, the XI Festival Internacional de Flautas de Costa Rica will take place July 1–6 in the capitol city of San José, Costa Rica, featuring guest artists Jean-Louis Beu- madier (France), Michel Bellavance (Canada and Switzerland), Sheryl Cohen (U.S.), Angeleita Floyd (U.S.), Christopher Lee (Canada), Horacio Massone (Argentina), Joel Tse (U.S.), Milica Milojevec (Serbia), Carla Rees (U.K.), Regina Helcher Yost (U.S.), Rogerio Wolf (Brazil), and Christine Erlander Beard (U.S.), among others. Visit facebook.com/FlautasCostaRica/.

The eighth bi-annual Australian Flute Festival will take place at the Sydney Conservatorium of Music July 6–8 (with a “professional learning day” preceding the conference on July 5). Invited guest artists include Denis Bouriakov, Wissam Boustany, Ian Clarke, Marina Piccinini, and Matthias Ziegler. Additional performances and sessions will include Joshua Batty, Jane Bolinowsky, Abigail Burrows, Cobus du Toit, Duo Vela (Mila and Daniel Nistico, flute and guitar), Kim Falconer, Maddilyn Goodwin, Jessie Gu, Vernon Hill, Jude Huxtable, Graham Jesse, James Kortum, Ewa Kowalski, Henry Liang, Xavier Luck, Andrew Macleod, Tomomi Matsuo, Gareth McLearnon, Angus McPherson, Kathryn Moorhead, Patrick Nolan, Karen North, Tania Owens, Rosamund Plummer, Michal Rosiak, Emily Smith, Joanna Sullivan, Virginia Taylor, Briette Tubb, Peter Verhoyen, Keyna Wilkins, Mark Xiao, and Katie Zagorski; and flute ensembles Flutescents, Fluteworthy, and Viva Flutist. For information, visit http://australianflutefestival.com/.

The Cluj International Music Competition will be held July 7–14 at Babes-Bolyai University in Cluj-Napoca, Romania. The competition is open to flute and clarinet players of all nationalities born no earlier than July 7, 1984. Applications were due March 25, and prizes include 15,000€ worth of cash awards as well as instruments and accessories. Visit http://notesandties.ro/agenda/.

In Focus

Brazilian Flute Association

Founded in 1994, The Brazilian Flute Association (Associação Brasileira de Flautistas, ABRAF) was envisioned by emeritus president, Celso Woltzenlogel. (Editor’s note: See the spring 2019 issue of this magazine for more about Woltzenlogel and the association.) Currently the association is led by Rogerio Wolf, who has been president since 2007.

The association hosts an annual convention, the International Flute Festival (Festival Internacional de Flautistas), at which world-class flutists have participated as guest artists, among them Alain Marion, Robert Dick, Matthias Ziegler, Shigenori Kudo, James Walker, Nobutaka Shimizu, Michel Bellavance, Amy Porter, Benoit Fromanger, Tadeu Coelho, Angela Reus-Jones, and Michael Faust. Emmanuel Pahud, a friend and supporter, has presented three masterclasses for all members of the association.

Our 16th Festival will take place in São Paulo, Brazil, October 31—November 3, at Sala São Paulo, home of the São Paulo Symphony Orchestra in partnership with the orchestra’s foundation. Each guest artist will be invited to teach masterclasses and perform a recital at the festival. The final concert includes all guest artists and the festival’s flute choir, composed of all participants.

Confirmed guests are Carla Rees, Michel Bellavance, Ned McGowan, Christine Beard, Karin de Fleyt, José Ananias, Cláudia Ribeiro do Nascimento, Gabriel Goñi, Alberto Sampao, Sérgio Morais, Takanori Yamane, Christopher Lee, and the International Superflutes Collective.

The festival will also offer workshops on choro, “Body Awesomeness,” and flute repair as well as a flute manufacturers’ showcase. A trade exhibition of flute manufacturers from all over the world will display flutes, accessories, and sheet music.

The festival also promotes the ABRAFINHA! Kids Abraf, a project that engages young flutists and gives them the opportunity to listen, learn, and play with renowned flutists. Young flutists ages 9–14 are exposed to professional flutists, flute repertoire, lessons, masterclasses, and concerts and have the opportunity to make music together, enhancing the instrument learning, socialization, and many other skills this project promotes.

In 2008, ABRAF’s Scientific event was added to the festival with the goal of providing a space for the dissemination and discussion of flute-related research. In this year’s festival, we celebrate the event’s 10th year of offering national research on flute pedagogy, repertoire, and performance practice.

We hope to see you at the 2019 Festival. Put it on your calendar and pack your bags! Visit abraf.org.

—Rogerio Wolf
Sponsored by the Flute Studio Singapore, the 10th Flute Festival Singapore will take place July 17–21 at the Yong Siew Tow Conservatory of Music (National University of Singapore), featuring guest artists William Bennett (U.K.), Joel Tse (U.S.), Michie Bennett (U.K.), Philipp Jundt (Switzerland and Korea), and Anna Kondrashina (Russia), along with flutists from Japan and Korea. Visit facebook.com/events/245366809710271.

The first edition of the Concours de Flûte de Paris will take place July 18-19 in Paris. The Grand Concours is open to flutists of all nationalities without age limit, while a second category is devoted specifically to flutists under 18 years old. Contestants may register for only one level of the competition. The registration deadline is May 30. Visit concoursflute-paris.com or send an e-mail to info@concoursflute-paris.com.

The 18th annual Friedrich Kuhlauf 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. In the case of ensembles, the average age cannot exceed 32 years, with the maximum age of any ensemble member not exceeding 35 years. Application materials are due by August 30. Visit kuhlau.de.


The Brazil Flute Festival is scheduled for October 31–November 3 in São Paulo. Visit http://abraf.org/.

Session proposals for the second annual Low Flutes Festival (scheduled to take place in Urayasu, Japan, in 2020) are being accepted May 1–June 10. The festival will also include an international alto flute competition for adults (age 18 and older), for which the application deadline is September 10. Visit facebook.com/2020ilff.

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

The fourth Theobald Böhm Competition for Flute and Alto Flute will take place September 30–October 4 in Munich, Germany. Contestants up to age 32 of any nationality are eligible to compete on alto flute and/or the open G-sharp flute (Böhm’s original system) with prizes including cash awards of 5,000 € (first prize), 3,000 € (second prize), and 2,000 € (third prize) plus numerous special prizes. The registration deadline is September 1. Visit theobald-boehm-archiv-und-wettbewerb.de/41395.html or contact Ludwig Böhm at Ludwig.boehm@t-online.de.
NFA’s Perpetual Scholarship Awarded to the Harlem School of the Arts

by Mariana Gariazzo

In September 2018, the Harlem School of the Arts in New York joined the NFA roster of perpetual lesson scholarships overseen by the Cultural Outreach Committee. Similar endowment-funded programs include the Harmony Project in Los Angeles, the Merit School of Music in Chicago, and the Levine School of Music in Washington, D.C.

The NFA Lesson Scholarship program provides tuition-free private flute lessons to grade-level students in at-risk, under-represented, and under-served communities. In addition to receiving instruction from highly trained professional flute teachers, scholarship recipients are paired with an NFA mentor, typically a flutist at a nearby symphony, a college flute professor in the area, or a reputable flute instructor other than the student’s regular teacher. The mentor oversees the student’s progress, provides guidance, and acts as a role model for the pupil, providing insights in all areas of flute playing, career prospects, study habits, summer opportunities, and life skills.

The Harlem School of the Arts at the Herb Alpert Center is one of New York City’s pioneering arts institutions committed to empowering young students from multicultural and diverse socio-economic backgrounds. Serving nearly 4,000 students, the school offers world-class training in music, theater, and the visual arts to students aged 2 to 18. About 85 percent of the school’s student body is African American or Latino, and a significant number of students receive financial aid or scholarships.

“Enriching the lives of its students and their families is a primary goal of the school,” said music director Yolanda Wyns. “By exposing students to multiple disciplines in the arts, we are able to create an environment that emphasizes rigorous training, stimulates creativity, builds self-confidence, and fosters a life-long appreciation for beauty in the arts.”

The 2018 NFA Lesson Scholarship was awarded to Jesybel Perez, a 12-year-old flutist from the Bronx, New York. Perez joined the Harlem School of the Arts Beginner Band last year and is highly interested in jazz flute. The band has recently established a partnership with Jazz at Lincoln Center, which offers an innovative series of jazz education programs and performances funded by the Herb Alpert Foundation.

“Thanks to the National Flute Association this year, Jesybel is one of our Preparatory Program students studying flute with Bernard Phillips,” said Wyns. “Jesybel is very excited to receive this scholarship and works very hard to be her best.” Comprised of exceptionally talented students between the ages of 10 to 17, the school’s Preparatory Program prepares young musicians for acceptance into specialized high schools and colleges.

Perez’s teacher, Bernard Phillips, is a tenured lecturer at Medgar Evers College, City University of New York, and served as director of the Harlem School of the Arts music program from 1999 to 2004. “Through this generous NFA scholarship, Jesybel has become a leader in her band and is excited to share her evolving skill set with other members of the ensemble,” Phillips said.

“Through this generous scholarship, Jesybel has become a leader in her band and is excited to share her evolving skill set with other members of the beginner band ensemble.”

—BERNARD PHILLIPS, PEREZ’S TEACHER

The Cultural Outreach Committee also has partnered with the New York Flute Club to establish a robust career mentoring program for Perez. Julliard-trained and international touring artist Julietta Currenton serves both as NFA mentor for Jesybel and as the flute club’s Outreach Committee chair. “Jesybel is full of life and excited for her musical journey,” says Currenton. “This is clear every time I meet with her. She was recently involved in the Harlem School of Music and the New York Flute Club’s sponsored event, where she had the opportunity to learn about flutes from around the world.”

In addition to private flute lessons, the NFA scholarship supports Perez’s participation in the Harlem School’s Beginner Band and theory class.

The Cultural Outreach Committee strives to provide impactful and transformative experience to minority students by closely monitoring their progress, providing a network of inspiring role models, and advocating for world-class training and career opportunities in under-served communities.
Honor Roll of Donors to the National Flute Association

The National Flute Association extends its heartfelt thanks to the following individuals and organizations whose generous contributions help to sustain its operations, programs (such as cultural outreach, special commissions, publications/recordings, and flute choir), and endowments. The list reflects donations received from May 1, 2018, to May 1, 2019.

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NFA Endowment
Wm. S. Haynes Co. Challenge

In celebration of “125 Years of Exquisite Flutemaking,” the Wm. S. Haynes Co. has made a $125,000, 10-year commitment to the National Flute Association for the years 2013–2022. The intent of this donation is to help the NFA present fine international flutists to attend and perform at the NFA Annual Conventions. In addition, the Wm. S. Haynes Co. has joined with the NFA to sponsor a matching challenge to raise an additional $125,000 in member donations to the NFA General Endowment Fund by 2022. The General Endowment Fund enables the NFA to provide compelling new music commissions for the flute family, historical recordings and special publications for the flute, and funding of diverse scholarships and competitions.

Amount donated by members to date: $115,824.61 (93%)
Amount to raise by 10.31.2022: $9,175.39 (7%)
Drelinger Headjoint Company introduces the new ergonomic vertical headjoint, the Max II UpRite, and the new Max II African Blackwood and Mopane wood headjoints. The new headjoints were unveiled at the New York Flute Club Annual Flute Festival in March, when the company’s founder, Sandy Drelinger, also gave a one-hour talk on headjoint design and how it relates to each individual’s embouchure. The UpRite is accompanied by ergonomically engineered accessories that customize any flute to play vertically. The UpRite incorporates a thumb rest system and a left hand support, which more evenly distribute the vertical flute’s weight and makes it easier to hold the instrument. In addition to its ergonomic benefits, the vertically held instrument also allows the player to have a balanced acoustical perception of sounds from the instrument. The UpRite can be configured to work as a transverse headjoint should the flutist want to play conventionally. Visit drelinger.com.

Robert Dick has released two new CDs. Raise the River, on the French label Rogueart, features duos for flute—showcasing the full range of the instrument, from contrabass to piccolo—with drums. The drummer is Tiffany Chang, whom Dick met when she played in an ensemble he coached at New York University in 2011. Are There?, on the New York label Mulatta, features improvised flute duos with German flutist Ulrike Lentz. Dick has performed with Lenz, who plays improvisational concerts throughout Europe, for five years, and this recording offers a live, unedited concert. Dick plays piccolo, alto and bass flutes, and flute with Glissando Headjoint; Lentz plays piccolo, flutes, and flute-tubes. Search Amazon or CD Baby for the albums; for more about Dick, visit robertdick.net.

Duo Sequenze—with Debra Silvert (flute, alto flute, and piccolo) and classical guitarist Paul Bowman—has released Yes...It’s a Thing!, featuring works by five contemporary composers. David Noon is one of the most prolific composers in the U.S.; Jerry Owen has garnered two Pulitzer Prize nominations; Jorge Muñiz has had his music performed by chamber ensembles, chorales, and orchestras throughout the world; Marc Mellits is one of the most performed and recorded living composers in the United States; and Amin Sharifi’s recent works have been performed in the United States, Europe, and his native Iran. Noon’s Partita op. 103, with four movements reminiscent of Baroque dance forms, opens the CD. Owen’s “Mesquakewat” is named for the Mesquakie word for the red-tailed hawk. The works that comprise Mellits’ Two Pieces for Flute and Guitar are “Fast” (with changing meters and rhythmic minimalism) and “Elegy for Lefty.” Duets Exhibition, by Sharifi, is a set of short pieces, and Muñiz’s symbolic train ride, South Shore Suite, draws upon diverse musical elements from the Midwest and Indiana vernacular: jazz, blues, country, R&B, and rock. Its first movement, Prologue: South Bend, Indiana, establishes the train metaphor, and its final movement, Epilogue: Chicago, brings the train to its Chicago destination. Visit duosequenza.com.
The Flutopia Initiative’s
Fourth Annual Play It Forward Concert

Wednesday, July 31, at 7 P.M.
Utah Museum of Contemporary Art
20 S. West Temple
(next to 2019 NFA Convention site)

In support of Fourth Street Clinic
Honored Guest: Jerrold Pritchard
The Flutopia Initiative Founder’s first flute teacher joins this year’s event.

Headliners:
The Los Angeles Flute Orchestra
Coro de Flautas de Panamá
Timothy Hagen

New in 2019: The Flutastic Visual Arts Competition
Open to teens and adults in varied categories. Your flute-themed artwork will be on display
during the performance. Proceeds will help offset venue expenses.

Supporting Salt Lake City’s Fourth Street Clinic
This year’s “Play it Forward” concert will go to support the Fourth Street Clinic.
For many homeless Utahns, Fourth Street Clinic is their first and only chance
at a diagnosis and ongoing treatment. By increasing access to primary care,
the clinic is a major partner in ending homelessness, promoting community
health, and achieving across-the-board health-care savings.

Donations are accepted at the door or online at fourthstreetclinic.org.
(Note NFA membership and Flutopia Initiative promotion in comments box.)

Join in the fun and support your colleagues volunteering their time
and talent; we are changing the world, one concert at a time!

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**Multi-Gammes**  
Michel Pellegrino  
©2017 Editions Henry Lemoine  

French musician Michel Pellegrino has created a new method book designed to increase the user’s technique by emphasizing relaxation and digital independence. Pellegrino is a classically trained clarinetist who also excels as a jazz saxophonist, composer, teacher of all woodwinds, and author of many method books for woodwind instruments.  

*Multi-Gammes* is a fascinating book, a sort of choose-your-own-ending source of technical studies. The book begins with a page of explanation that unfortunately does not include a translation from French into any other language. However, this book is still of value to non-French speakers and readers because of the many detailed musical examples.  

First, Pellegrino includes a chart of rhythmic patterns with variations that may be used at various speeds to increase technical facility. After that, he provides examples of a wide variety of scales, including explanation of the interval-based theory behind them. He includes major, augmented (whole tone), natural, and harmonic minor scales; phrygian mode; diminué (octatonic) scales; phrygien augmented; harmonic minor augmented; appoggiatura; augmented appoggiatura; and blues scales.  

Following are several pages charting tetrachords built on each of the 12 options on each note within a traditional chromatic scale, which is a helpful tool for processing all the information. Pellegrino finishes the first section of the book with a page of rhythmic studies for chromatic patterns. The second part of the book is much the same, but it focuses on modes, melodic minor scales, patterns that include changing directions, and broken chords and intervals.  

This book is not what most classically trained flutists are used to using; Moyse, Taffanel, and Gaubert generously and explicitly wrote everything down for us! However, *Multi-Gammes* could be a wonderful way to incorporate more independence and creativity into a practice routine. It also provides a platform to practice more—and different—patterns than the usual cadre of major and minor scales that we all know so well.

—Jessica Dunnavant  

**Romania! Fantasy**  
Daniel Paget, ed.  
Wincenc  
©2018 Keiser  

Carol Wincenc commissioned and edited this fun-filled fantasy for flute and piano. Inspired by the flutist’s Eastern European travels, the piece is based on the sounds of traditional Romanian panpipes and hammered dulcimer (the *nai* and *cimbalom*) and uses western instruments to depict these sounds to great effect.  

A lovely, slow melody opens the work, showcasing several extended techniques that are its hallmarks and introducing a beautiful melody that returns throughout and provides a sense of structure and continuity. The themes that follow create a delightful mix of tempos and styles, including lively, technically and rhythmically challenging dance sections in compound and mixed meters; singing, lyrical melodies; and an exciting, synchronized flute-and-piano cadenza. The fantasy format lends itself well to a showcase of the variety of musical idioms that comprise Romanian folk music, from lilting, surprisingly danceable, asymmetrical rhythms to captivating timbral evolution achieved through pitch bends, trills, and other rich ornamentations.  

While I have no criticism of this exceptional composition or the quality of the parts, this edition could have benefitted from a more thorough introduction and commentary. The brief statements provided by Paget and Wincenc address the motivations for the commission and identify the instruments and meters used to portray Romanian musical styles, but performers would no doubt appreciate a more robust explanation of the characteristics of traditional Romanian folk music that Paget seeks to imitate, as well as practical performance suggestions from Wincenc.  

Wincenc’s performance, available on YouTube and Keiser-SouthernMusic.com courtesy of the publisher, includes additional ornamentations not notated in the score and slight alterations to those that are notated, making them more effective. Notations of these alterations in the score coupled with an explanation of their execution would have been a welcome addition.  

Overall, I highly recommend this edition of *Romania!* for its quality and charm and for the variety it brings to the repertoire. It is fun and challenging for the performers while still being accessible and engaging for audience members. I look forward to programming it in the future.

—Ginny Tutton
Four Renaissance Motets
Tomás Luis de Victoria, arr. Louke
©2018 Falls House

Phyllis Avidan Louke’s arrangement for flute quartet or flute choir of these motets by Tomás Luis de Victoria is a delightful addition to the repertoire. The selections offer a glimpse into the gorgeous, late-Renaissance polyphony so rarely seen in our standard repertoire. The first two motets, “O Magnum Mysterium” and “O Quam Gloriosum,” are lively, bright, and hymn-like while the third, “O Vos Omnes,” provides contrast with a slow tempo and minor harmonies evoked by the dorian mode. The collection closes with the familiar and well-loved “Ave Maria.”

Louke's arrangement preserves the composer's work and makes music from the Renaissance period accessible to flutists of a wide range of ability levels. Her flexible scoring allows for performances by as few as four players, but she also offers additional parts for piccolo, alto, and bass. The score includes brief, but helpful, descriptions for each movement, providing background information as well as the texts of the motets. The parts and score are large, easy to read, and printed on quality paper. The only thing missing from this arrangement is an alto flute transposition of the third flute part, so that the flute quartet performances could mimic the SATB voicings so indicative of renaissance music.

Overall, I highly recommend Louke's arrangement of de Victoria’s motets for its beauty and flexibility and for making repertoire from the Renaissance period more accessible to flutists.

—Ginny Tutton

TINGsha Bom
Mark Vinci
©2014 MV Music

This intriguing work for flute and orchestra is a mixture of jazz and Latin rhythms and phrasing with a vast array of timbres provided by the varied assortment of percussion. With a duration time of about 12 minutes, its full instrumentation sets solo flute with flute and piccolo, oboe, B-flat clarinet, two bassoons, two violins, viola, cello, bass, and a percussion body that includes snare drum, tambourine, Tingsha bells, wood blocks, and timpani.

Particularly interesting to the soloist are the open solo sections in which there can be added various articulations, ornaments including slides, singing and playing, and other effects. Each movement is a vignette of timbres. There are opportunities to do several famous riffs such as ascending and descending diminished sevenths arpeggios.

Each of the three movements is distinct in its rhythmic and timbral possibilities. The first begins with an unaccompanied solo flute offering the staccato theme of running 16th notes. Its personality is that of a modern-day Bach fugue subject. The full orchestra enters immediately thereafter with a unison restatement of the theme, after which the solo flute is once again unaccompanied leading to a more dramatic, and syncopated, section. The rest of the movement is a playful call and response between the solo flute, primarily unaccompanied, and the orchestra. The movement ends with the soloist and orchestra restating the opening subject.

The second movement opens with the B-flat clarinet and bassoons setting the stage with a beautiful blend of timbres layering upon each other in a slow cascade of sustained syncopations. The solo flute enters in much the same mood but soon transforms to a relaxed, jazz feel, which is a lot of fun to play.

The third movement, like the first, begins with the solo flute, unaccompanied. This time, however, the solo is extended—a cadenza exploring jazzy rhythms that offers the soloist opportunity to vary articulations and pacing and add glissandos and scoops. Following this extended cadenza is a call-and-response section between the solo flute and snare drum. Each iteration of the soloist's statement becomes more rhythmically diverse and virtuosic. Gradually the other instruments join, as the solo flute makes its exit only to rejoin the rest of the ensemble toward the end of the movement for a grand and exciting finish.

This concerto is certainly a fun addition to the solo repertoire and is approachable by an advanced student or professional.

—Julie Koidin

Save the Date: NFA Annual Convention

Salt Lake City, Utah
August 1–4, 2019
Salt Palace Convention Center

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50th Anniversary
Chicago, Illinois
August 11–14, 2022
Hilton Chicago
The Moldau
Bedřich Smetana,
arr. Seubel
©2018 Bärenreiter-Verlag, Kassel

Because Bedřich Smetana’s orchestral work The Moldau appears frequently on orchestral audition lists, many flutists are familiar with it. Jennifer Seubel arranged the piece for two C flutes and closely follows the first and second flute parts of the original orchestral score. The Moldau consists of five large sections titled “The First and the Second Source of the Vltava,” “Forest—Hunting,” “Village Wedding,” “Moonlight—Nymph’s Dance,” and “The Vltava’s Broad Stream—Vyšehrad-Motiv.”

The first section is quite fatiguing. I suggest that the players take turns playing the second flute part, which is much more exhausting than the first part. This will also give the second flutist a chance to play melodic material rather than accompanimental material. The players must stagger breathing and possibly leave out the eighth note after downbeats to avoid having gaps in the music.

The second section has the second flutist playing accompanimental material in 16th notes against the first flutist playing the melody. Parts are equally distributed in the third section.

In the Tempo I section of the third movement, I recommend that the first and second flutists again trade off melodic material. The parts could be divided into 16 measures per sections, so that the second flutist is not always playing the tiring accompaniment. I also recommend trading parts in the fifth and final section.

I highly recommend this duet arrangement. The melodies are easy to hear and I found no balance problems when I read this duet with a friend. All audience members will enjoy listening to the work, especially those who are familiar with Smetana’s original work.

—Rhonda Benson Ford

6 Highlights for Flute and Guitar
Antonio Vivaldi, arr. Cassignol and Démarez
©2017 Edition Wallhall

This collection contains seven—despite the number “six” in its title—short Vivaldi excerpts from various concerti written for one or two violins, flautino, or flute; and an aria from the opera Il Tigrane. Also included is an allegro from the fourth of the six Il Pastor Fido sonatas; these works were at one time ascribed to Vivaldi, but their authorship has since been refuted. All of the selections, which offer a variety of fast and slow movements, have been arranged for recorder (or flute) and guitar by recorder player Jean Cassignol and guitarist Michel Démarez.

The well laid-out music is presented in an urtext-like format. (A note at the beginning of each piece advises that articulation can be added according to the performer’s choice.) Included are both a full score and separate flute-only and guitar-only parts. For any of the selections that are more than two pages long, extra pull-out pages have thoughtfully been provided so that page turns will not be necessary in performance.

The continuo parts have been realized in a sensible, if rather sparse, manner. Guitarists who have experience performing Baroque continuo parts will probably wish to flesh out the music a little more fully. But since one could generally say that about any urtext edition, which leaves articulations and embellishments to the discretion of the performers, this is not meant as a criticism.

Since these are single movements from longer works, they are probably not as useful in an academic setting, where it might be expected that an entire work would be performed, but they could certainly find a place in a church service or another less academically rigorous circumstance. I recommend this publication for any flute-and-guitar duo members wishing to include Vivaldi in their repertoire.

—Jenny Cline

Sonatine, Op. 6
Élise Bertrand
©2018 Gérard Billaudot

Élise Bertrand wrote this sonatine for French flutist and piccoloist Pierre Dumail. The work, for unaccompanied piccolo, has four movements, with the first two movements identified only by tempo markings, the third titled Intermezzo, and the fourth titled Rondo. The eight-and-a-half minute piece is labeled in the score as “difficult and advanced” using a numbered scale system to rate its difficulty; its number is seven.

The first movement contains many accidentals and metric changes. The second movement encompasses well-constructed melodies and motives. The third movement is a beautiful, short intermezzo. The fourth, and my favorite, movement is a rondo. I recommend this work.

—Ronda Benson Ford
Le Livre de l'Aurore
Raoul Laparra, ed.
Huschka
©2018 Breitkopf & Härtel

Raoul Laparra’s suite Le Livre de l’Aurore contains 12 character pieces, each of which is a perfect little jewel box in and of itself. Laparra, according to editor Gundel Huschka’s excellent introduction, was a prominent composer in his day 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 its imaginatively named movements are Le Diable en bouteille, Le Vaisseau dans la baignoire, and La Dame à l’unité. The longest of the movements has only 61 measures, 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 his or 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 should prove to be tempting to professional performers, as well!

—Jessica Dunnavant

Costas
Duo Beija-Flor
©2018 Round Records, LLC

Costas, produced and performed by the Montreal-based flute-and-guitar duo Beija-Flor, offers up Luso-Spanish-Latin American-based repertoire that features not only familiar favorites in new arrangements but also original music commissioned by the duo’s members, Marie-Noëlle Choquette and guitarist Charles Hobson. In addition to its fresh offerings, the repertoire’s quantity is generous—22 tracks of well-ordered and varied selections.

The listening voyage begins in Spain and proceeds to Brazil, Argentina, and Cuba, then returns to the Iberian peninsula with selections from Spain and Portugal. Astor Piazzolla’s wonderful yet seemingly “requisite” piece for flute and guitar duo CDs—“Histoire du Tango”—is not in this collection, but is not missed. Instead, the listener can indulge in one musical surprise after another as the duo adds its distinct interpretations to both the classics and the newer repertoire.

The CD begins with Siete Canciones Populares Espanolas by Manuel de Falla (1914). Originally, this work is a song cycle for voice and piano about love and courting. The duo has arranged this collection masterfully, adding tasteful alterations to the original that work well for the instrumentation.

Next in the set list are three movements (of the original 22) from Sergio Assad’s Summer Garden Suite (1994). Assad composed this gorgeous work for the Japanese film, Natsu No Niwa. Originally for two guitars, the first three movements lend themselves well to the additional flute. The movement titled Opening, for example, is highly percussive with Brazilian-inspired rhythms. The flute beautifully imitates the percussive techniques used in the original guitar part. Unfortunately, the arranger of this work is not published with the liner notes.

Piazzolla’s “Escualo” and “Oblivion” follow, and both are arranged by Duo Beija-Flor, with Victor Villadangos contributing to the “Escualo” arrangement. Both these works are “top 10” Piazzolla hits, “Escualo” with its driving rhythms and “Oblivion” with its haunting yet peaceful stillness.

Midway through the track list is Narciso Saúl’s “Boulevard San Jorge,” also arranged by Duo Beija-Flor and Villadangos. This work has tango—and likely Piazzolla—as the basis of its inspiration. Intensely rhythmic and dissonant, the score reflects the hustle and bustle of downtown Buenos Aires.

Roddy Ellias’ “Havana Street Parade” was written for Duo Beija-Flor. The work is jazzy, polyphonic, dissonant, and otherwise cool and funky. The flutist has the opportunity to use extended techniques for even more color, which is highly effective.

Next, the listener returns to Brazil, and this time to Celso Machado’s “Pê de Moleque” and “Quebra Queixo,” both arranged by Duo Beija-Flor. “Pê de Moleque” translates more or less as “Peanut Brittle” and “Quebra Queixo” as “Jaw Breaker.” The former is a swingy samba and the latter features a sultry flute melody contrasting with the walking bass line of the guitar.

The CD ends with two fados—“Valeu a Pena” by Moniz Pereiro and “Lisboa É Sempre Lisboa” by Artur Joaquim de Almeida Ribeiro (both arranged by Duo Beija-Flor)—and, lastly, “Four Sephardic Songs” arranged by Sid Robinovitch. Both collections have a variety of contemplative and energetic moments that balance each other well.

Overall, Duo Beija-Flor’s variety of repertoire and quality of performance are excellent. This CD is highly recommended listening for those wanting to explore new works and arrangements for flute and guitar.

—Julie Koidin
Michael Daugherty: Dreamachine
Amy Porter
©2018 Naxos

This collection of three works by Michael Daugherty features outstanding soloists in Amy Porter, Evelyn Glennie (percussion), and Carol Jantsch (tuba) and world-premiere recordings of Trail of Tears and Dreamachine. Supported expertly by the Albany Symphony, these performances of programmatic works are exciting and dramatic. While unified by composer, each piece is quite different.

The CD opens with Porter’s performance of Trail of Tears, which was inspired by the forced removal of all Native Americans living east of the Mississippi River during President Andrew Jackson’s Indian Removal Act of 1830. Nearly 4,000 Cherokee died during what came to be called the “Trail of Tears,” an 800-mile march in Oklahoma in the bitter cold of winter. From her resonant and colorful tone to her impeccable finger technique and crystal-clear articulation, Porter’s interpretation respectfully leads the listener on a flawlessly stunning and emotional journey through Daugherty’s work.

Glennie is herself significant as a trailblazer in percussion performance, being the first person to make a full-time living as a percussion performer and also having been profoundly deaf since the age of 12. In Dreamachine, she delivers a superb solo on a multitude of percussion instruments meant to serve as a tribute to real and imagined inventors who dreamed of machines. Each of the work’s four movements is a musical depiction by Daugherty of an inventor and invention, sometimes real, sometimes fictitious. While it would perhaps be especially interesting to watch Glennie perform live, hearing the work is nevertheless engaging, featuring as it does Glennie’s outstanding technique on unpitched and pitched percussion instruments. Her mallet technique in the movement Electric Eel is especially engaging.

The changing moods of the Mississippi River presented in Daugherty’s Reflections on the Mississippi will be a nostalgic trip down memory lane for the many people who have lived along the Mighty Mississippi. Jantsch’s interpretation of each movement captures the essence of the programmatic title. In the opening movement, Mist, Jantsch’s tone is mysterious and suspenseful. Fury, with its polyrhythms, attempts to portray less peaceful times, such as the Great Mississippi Flood of 1927. In Prayer, Jantsch sings beautifully through the tuba and is wonderfully supported by the orchestra, in particular the trumpet section. Her articulations combined with the winds and strings in Steamboat are remarkably balanced and uniform, drawing the listener in with the color achieved by combining the tuba solo with different sections.

This recording, featuring three esteemed woman soloists performing Daugherty’s works, is exciting and interesting. In addition to being important works for performers to know, the music could easily be incorporated into interdisciplinary lessons, taught by music educators, on the Trail of Tears, inventions, and the Mississippi river.

—Kathy Melago

I Close My Eyes in Order to See
Sara Hahn, Sarah Gieck
©2018 Navona Records, LLC

In I Close My Eyes in Order to See, Canadian Sara Hahn, principal flutist of the Calgary Philharmonic Orchestra, presents a selection of compositions meant to illustrate the human journey through trauma, from shock and anger to acceptance and optimism. The program is a blend of well-known, commonly played pieces, like Kent Kennan’s “Night Soliloquy” and Fauré’s “Morceau de Concours,” and less-known works including two wonderful pieces by Arthur M. Bachmann, one of which was commissioned by Hahn to celebrate her mother’s successful battle with cancer. Sarah Gieck and pianist Laura Loewen also contribute to the album.

What Hahn is trying to do is both impressive and nearly impossible—the way people react to music that isn’t purely programmatic is perhaps one of the most individual and subjective things human beings experience. She succeeds in her goal with the help of well-written program notes explaining her intention. For example, Hahn uses Henry Wolking’s “The Gate of Lodore” to represent bargaining, and the music really does suggest it, with periods of frenetic energy that directly contrast more lyrical moments and an interesting cadenza pitched low in the flute’s range. The repetition of these themes plays to the idea of bargaining: perhaps if we are simply to ask one more time, the answer will be different?

“Night Soliloquy,” meant to represent anxiety, comes across like a bird trapped in a cage, trying to break free yet never quite managing to do it. “Chant de Linos,” representing anger, is a perfect pairing, with its asymmetrical dance in 7/8 following the opening lament. Ephraim Amaya’s “Pathways,” representing optimism, contrasts an opening section featuring a low melody against streams of faster notes in a higher range. This sounds like a wide open vista, like plains and an endless sight line, while a middle section features lovely dissonance, suggesting that little thread of fear that can creep in, even after acceptance of a situation has come.

Hahn’s playing is gorgeous. She has a full, flexible tone and an incredibly expressive range of dynamics, and her articulation is clear and perfect. In fact, especially in “Chant de Linos,” her level of control is in and of itself exciting to hear.

When Gieck joins Hahn for two tracks, their blend is extremely impressive. I caught myself listening very carefully, trying to separate one from the other. This recording is, as it should be, emotionally demanding, but also emotionally rewarding, much like the journey itself.

—Jessica Dunnivant
Remembrances
Paco Varoch
©2018 Paco Varoch

Paco Varoch’s sensitive piccolo playing and superb intonation combines with Jesús Gómez’s piano skills for a recording that can appeal to serious musicians as well as casual listeners. The repertoire includes vocal and instrumental works by Valencian and Catalan composers adapted for piccolo by Varoch. These works represent new works in the piccolo repertoire.

The recording opens with Rodrigo’s Set Cançons Valencianes, a series of seven Valencian songs performed by Varoch with rich tone and just the right amount of vibrato and expression. At times, articulations in the faster movements seem a bit unfocused, but the energy is compelling. The majority of these movements are slow in tempo and feature Varoch’s beautiful mid-range piccolo tone. Sonatina Jovenivola opens with a dramatic cadenza and then breaks into three brief movements in fast-slow-fast organization that explore the full range of the piccolo and varied articulation styles in a work that is just over six minutes in length.

Following the multi-movement works are a series of six short works, each of which balances technical and lyrical playing by Varoch and Gómez. These include Oscar Esplà’s “Cants d’antany,” Manuel Palaus’s “Dolçainers,” Joan Gilbert-Camins’ “Albeniziana,” Gaspar Cassadó’s “Danse du Diable Vert,” Eduard Toldrás “Soneti de la Rosada,” and Josep Barberà’s “Moment Musical.”

Each work on this recording has the potential to find a home as a standard for the piccolo, but the CD could just as easily serve as relaxing listening music. The entire recording of eight works, including one seven-movement work and one three-movement work, is only 45 minutes long. Varoch’s piccolo playing is a suitable model of beautiful lyrical playing on piccolo, especially in the mid-range. Varoch and Gómez play extremely well together as an ensemble. This recording is very enjoyable for the quality of performance and the beautiful repertoire, which is worth further investigation by piccoloists looking to expand their repertoire.

—Kathy Melago

Canyon Shadows
Joanne Lazzaro
©2018 JoRazzal Music

This CD, released only a few months before the untimely death of its composer, Katherine Hoover, offers the first professional recording of her only unpublished work. Scored for native flutes (including instruments in G and D minor and eagle bone whistle), flute, and alto flute and a wide array of world percussion instruments, this 15-minute work in five movements was commissioned by the Grand Canyon Music Festival and premiered, but never recorded, by R. Carlos Nakai, Clare Hoffman, and percussionist Gordon Gottlieb. Playing on this recording is the ensemble Joanne Lazzaro & Dreamcatcher, with Lazzaro, Terry Wolff, and percussionist Dean Hinkley.

The first five tracks of the CD offer the five movements in the version written by Hoover. Three additional tracks offer re-mixes of the first, third, and fifth movements, combining the original

Supersonyq
Melissa Keeling
©2018 Melissa Keeling

Melissa Keeling’s recording Supersonyq is revelatory for the listener. If we think of “regular” flute playing as containing a handful of aspects (tone color, articulation, rhythm, technique), then Keeling’s compositions and her playing represent the full 64-color box of Crayolas while the rest of us are making do with an eight-pack of crayons. Keeling’s basic playing is wonderful—lovely, full, and rich tone on flute, piccolo, and alto flute combined with serious technique and clean articulation.

What sets this recording apart from more traditional recordings is that her palette is simply larger. Keeling creates extra layers of texture with pitch using her glissando headjoint, with looping of sounds, flutter tonguing and singing while she plays, harmonics, and reverberation that draws out the musical line and creates harmony.

Supersonyq opens with “Eruption,” an arrangement of a Van Halen song. Keeling’s setting of the song manages to convey the rippling, distorted melodic line of an electric guitar solo
and is a very exciting introduction to her contemporary idiom. An arrangement of “Clair de Lune” is lovely and echoing, like a dream-trip-memory of the original.

Most of the rest of the recording features Keeling’s original compositions, such as “Ephemera,” a contemplative, haunting piece for the piccolo in which much of the rhythm seems to come from texture alone. “Moving Castles” allows the composer to show off her beatboxing, laying down such a strong harmonic/rhythmic foundation that even when the melody appears, it becomes part of the whole texture rather than the independent focus of the piece. The recording ends with Keeling’s own arrangement of the “Star Spangled Banner,” which, while clearly influenced by the familiar Hendrix recording from Woodstock, is yet completely her own.

Liner notes on Keeling’s website reveal very personal inspirations for this CD, offering a compelling peek into her voice as a composer and performer. Keeling is an expressive, effective, and exciting artist, and Supersonq is a wonderful portrait of those traits.

—Jessica Dunnavant

Vento Appassionato
Molly Alicia Barth
©2018 Albany

The first thing about Molly Barth’s playing that strikes the listener is her gorgeous, flawless sound that somehow manages to be silky, sibilant, dark, and edgy all at the same time. As her new recording, Vento Appassionato: 20th Century Solo Flute Repertoire, unfolds, it is impossible not to also notice her true fluency with the instrument in every way. From crisp and clean articulation to impressively controlled whistle tones, flutter-tonguing, and key clicks, Barth’s mastery of her instrument and her chosen repertoire is stunning.

In the liner notes, Barth writes that Vento Appassionato is a collection of 10 of the greatest 20th-century works for unaccompanied flute and that they are 10 works that should be familiar to any flutist with a well-rounded education. Included on the CD are Debussy’s Syrinx, the Karg-Elert “Sonata Appassionata,” Hindemith’s “Acht Stücke,” Varèse’s “Density 12.5,” Bozza’s “Image,” Berio’s “Sequenza,” Fukushima’s “Mei,” Muczynski’s Three Preludes, Carter’s Scrivo in Vento, and Takemitsu’s “Air.”

Between Barth’s precision and her expressiveness, each track seems to be the most perfect version of its contents. The usefulness of this recording for students and young flutists can’t be overstated.

A standout example is the Hindemith. Each movement bears the proper contrasts to the others in terms of speed, dynamics, texture, and range, all supported by the artist’s remarkable control. She never once sounds rushed, no matter the speed. Barth’s Bozza is another high point, as she utilizes articulation, tone color, and dynamics to bring the composer’s vision to life. The delicacy and simple prettiness of her approach to the lyrical theme contrast the cadenzas and more technical, articulated passages perfectly. In “Mei,” she creates a reedy, utterly straight sound that truly does call to mind a shakuhachi, and her interpretation of Berio’s “Sequenza” brings personality and expressive life to a piece that isn’t always credited with such things.

Vento Appassionato is a monument to great solo flute repertoire of the 20th century, expertly played by one of the masters of the 21st.

—Jessica Dunnavant

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Each year, the NFA hosts the Newly Published Music Competition, for which publishers submit any works they have recently published for flute. Included here are reviews of the winning pieces for 2018, which reflect the findings of the panel as a whole.

—Carlos Feller, Competitions Coordinator

**Paths of Deeper Gold**  
Alexandra Molnar-Suhajda  
©2018 ALRY

Molnar-Suhajda’s 12-minute work for flute choir is inspired by the changing light of day as it turns into night. The work—scored for two piccolos, E-flat (or C) flute, four C flutes, two alto flutes, two bass flutes, and contrabass flute—was commissioned by the Desert Echoes Flute Project and premiered at the 2016 National Flute Association Convention in San Diego. The gentle recurring theme of the first movement, Lustre of the dying day, is inspired by the calmness of evening. The meditative second movement, The moon is distant from the sea, is followed by the final, title movement, which builds in intensity as it unfolds. A well-orchestrated work, *Paths of Deeper Gold* explores a wide variety of colors and textures, beautifully depicting the composer’s inspirations. The inclusion of multiple parts for low flutes adds depth to the work. The large instrumentation combined with meter changes and rhythmic complexity make this work most appropriate for collegiate or professional flute choirs. The score and parts are nicely formatted and printed on high-quality paper. Unnecessary page turns have been carefully avoided, and the score is easily readable throughout.

**La Bruja Llorona (The Weeping Witch)**  
Rubén Flores  
©2018 ALRY

Flores’ descriptive work for flute choir artfully explores and reinterprets traditional Mexican songs and stories. It draws inspiration from two classic folk songs of Mexico that feature specific mythical characters and rhythms characteristic of *son jarocho*, a regional folk music of Veracruz (“La Bruja”), and the mazurka (“La Llorona”). The inclusion of air effects, quarter-tone trills, and flutter-tongue as well as colorful harmonies effectively enhance the mood of the work. The five-minute piece is scored for two piccolos, four C flutes, two alto flutes, and bass flute. While all parts are interesting, the difficulty level varies from part to part; flute one is most soloistic and virtuosic, while flutes three and four and piccolo two are least exposed and least technically demanding in comparison. The score is beautifully formatted and printed on high-quality paper. Dynamics and expressive indications are clearly notated. This work would make an excellent addition to any high school, college, or professional flute choir performance.

**Seaside Suite**  
Martha Stoddard  
©2018 Tetractys

Stoddard’s fun, original composition features high-quality publishing elements, with practical page turns and clear, consistent notation on quality paper. The simple and clean aesthetic and reasonably sized print of the score and individual parts make the music easy to read. Written for intermediate flute choir, *Seaside Suite* is accessible to a wide range of flutists, and the harmonic language throughout makes it an engaging, imaginative work for both performers and audience. Each of the three movements features diverse yet precise performance directions regarding articulations, dynamics, and tempi. These markings clearly communicate the stylistic characteristics of each movement. The ranges of each part make this a flute-friendly piece for all voices. Stoddard’s work would be an enjoyable addition to any flute choir library.
Flute Fanfare
Liz Sharma
©2018 Forton Music

Sharma’s “Flute Fanfare” is exactly that—a minute-and-a-half–long flurry of notes. Renaissance-sounding harmonies twist into the blues, then resolve with a jaunty ragtime feel. Scored for three C flutes, alto, and bass, it provides plenty of activity for all players. Of moderate difficulty, the work should be playable by advanced-level high school students and those of college age, although those new to the low flutes may find some technical challenges with the 16th-note passages. An energetic opening fanfare motive kicks off this lively piece, with the first flute taking the lead in imitative, cross rhythmic writing. The parts are printed very legibly; however, the font size for the score and the introductory notes is positively minuscule. This piece would be a great opener for a studio recital or flute choir concert. Why should brass players get to have all the fun? Flutes can fanfare too!

Concertino
Daniel Dorff
©2018 Presser

Composed for Jasmine Choi’s premiere on the 2018 NFA Convention concerto gala, Dorff’s Concertino for flute and orchestra (or piano) is a beautiful showpiece that is balances tender-hearted elegance and fireworks. One of the strengths of this piece is that it challenges the flute soloist while remaining accessible to the orchestra, allowing it to be performed by a broad range of ensembles. Dorff creates a sound world that is playful, nostalgic, lyrical, and sparkling. This piece is enjoyable to perform with either orchestra or piano.
Giantess
Carter Pann
©2018 Presser

Pann's Giantess for flute and piano was born out of a commission by the Flute New Music Consortium. In the composer's own words, this piece depicts “the image of a larger-than-life gigantic performer who has the ability to make the flute expand in range, timber, and volume”—and this work certainly delivers on this promise. Giantess takes advantage of the full range of the instrument, demanding the performer to display acrobatics, technical prowess, and lyricism simultaneously. This challenging work inspires both flutist and pianist to confront the complexities within the individual parts while giving each voice space to coexist.

Telemann for Two
Arr. Sparrow, Zook
©2018 Presser

This charming and delightful arrangement of the first six Telemann Fantasias for two flutes is a wonderful addition to any flutist's library. The duets beautifully balance Telemann's original work while enhancing their potential by being set as two-part inventions by arrangers Sharon Sparrow and Jeffrey Zook. The original Fantasia is transposed between both the first and second flute parts, with additional harmonic, rhythmic, and textural support provided in the non-melodic line. Inventive countermelodies provide both simplicity and context, adding a layer of depth of which even Telemann would approve. The use of complimentary rhythms, hemolases, and rhythmic dissonance provides an exciting experience for anyone who knows these pieces by heart. The addition of dynamics and tasteful, limited ornamentation options also helps provide contextual options for the developing student. The addition of the original manuscript for Fantasia 6 is also a nice reference for the student.

Klezmer Flute Duets
Arr. Michael Losch
©2018 Universal Editions

This rich collection of Klezmer duets is a wonderful set of both traditional and original folk melodies suitable for both professionals and amateurs. Each duet contains clear articulation details that greatly enhance the player’s stylistic approach to the music. Intermixed with beautiful melodies, playful rhythmic interaction creates excitement and contrast. The lyrical nature of these duets allows the performers to experiment with pacing and rubato in a way that seems inherently natural to the melodies themselves. The original compositions are equally as rich and colorful as the traditional pieces. These are versatile enough for students or professionals, offering options for 8va and 8vb parts depending on the performer’s skill. Losch also provides an educational introduction with references to specific Klezmer performers for further interpretive style.
The Paris Conservatory Flute Album
Arr. Nancy Andrew
©2018 Southern Music

“For well over a century, it has been the tradition at the Paris Conservatory to commission two pieces for each instrument for use at the annual examination or concours: a short sight-reading piece and a competition solo of six to eight minutes.” Andrew’s The Paris Conservatory Flute Album, which includes the above introductory text along with other useful information, features 16 of those often overlooked sight-reading pieces written by composers who earned the Chevaliers de la Legion d’honneur; one of the highest French honors a musician could earn. All works are scored for flute and piano (piano accompaniments and co-editing are by Clifford Benson and R.J. Miller), though several of them were either originally scored for flute and other instruments or missing the accompanying parts. These compositions would program well on almost any recital and represent the conservatory aesthetic in shorter pieces than the more often-played solos. This publication features a supporting quote from Sir James Galway, a detailed preface on the importance of the sight-reading pieces of the Paris Conservatory’s concours, short biographies for each composer in the collection, and organization of the pieces based on the years they were used in the concours. (Editor’s note: See also in this issue Andrew’s feature article about this collection.)

American Suite in A Major, op. 98
Antonín Dvořák, arr. Stallman
©2018 Carl Fischer

Written in 1894 during Dvořák’s visit to the United States, the “American” Suite in A Major was first composed for solo piano and was fully orchestrated the next year. Robert Stallman has created a fantastic transcription of this work for flute and piano that includes wistful themes in all five movements “reflecting Dvořák’s transformative American experience.” This piece is approachable for many flutists, as the individual movements present technical challenges and lyricism in varying difficulty levels. This piece will program well in recitals featuring arrangements, American themes, music by Czech composers, or music of exploration or new lands. The publication features an informative preface about the piece and the arranger, great pagination and spacing, and an overall clean engraving aesthetic.

Chaconne
Jean-Marie LeClair, arr. Walker
©2018 Alry/United Music & Media

LeClair’s Chaconne, edited and arranged for two flutes and piano by Elizabeth Walker, was originally published 1737 as part of Deuxième récréation de musique, op. 8 for two flutes or violins and basso continuo (cello or bassoon and harpsichord). This arrangement brings Walker’s skills as a baroque flute specialist into focus. She notates many useful ornaments, dynamics, and articulations for modern flutists. Consider pairing the study of this work with Walker’s Baroque Studies for Modern Flute—a winner in the NFA’s 2015 Newly Published Works competition—to introduce Baroque style to flutists and pianists as they delve into the rich repertoire of this era. Works like these make Baroque performance practice and phrasing even more accessible to wider audiences and are a great asset to our flute repertoire.

An Emily Dickinson Suite
Richard White
©2018 Whitco Press/Subito

White’s charming work casts the flute and harp duo in the enactment of some of the best-loved poems of Emily Dickinson. The tone of each short poem, the text of which is provided in the score, is expertly matched by White’s setting of each short movement. The work provides ample opportunity for the flutist to showcase expressive artistry in the form of character shifts within movements, delicate soft moments, fast passagework, and extended techniques such as flutter-tonguing. The poems are “Down Time’s quaint stream,” “Some things that fly there be,” “There came a wind like a bugle,” “Heart! We will forget him,” “There’s a certain Slant of light,” and “Dear March—come in.”
Chants for Unaccompanied Flute
Alfredo del Monaco
©2018 Cayambis Music

This serious and haunting work includes quite a lot of extended flute techniques—effective and not contrived—interspersed throughout. It is probably most suitable for either a very advanced high school student or a college-level or professional-level player. The publication’s layout is easy to read, there are no page-turn issues, and the paper quality is good. A glossary on the inside back cover explains in further detail the notation of the extended techniques used in the work.

The Flutist’s Handbook
Robert Stallman
©2018 Carl Fisher

Stallman’s warm-up book is designed in two halves. The first addresses detaché articulations in single, double, and triple tonguing using a variety of patterns and approaches. The second features legato warm-ups, beginning with simple, melodic intervals and gradually expanding to intervals that teach greater control and flexibility. In both sections, exercises can be found in every key and touching all ranges of the flute. The Flutist’s Handbook drew inspiration from works by C.P.E. Bach, Schubert, and Dvořák. It could work well as a companion to warm-ups by Moyse or the Taffanel/Gaubert exercises. In the forward, Stallman mentions that the book’s exercises were drawn from his own, improvised warm-ups and intended to help flutists build a more melodic and engaging practice session. Stallman includes different harmonic patterns; the patterns underscore similar concepts but are different enough to warrant a new publication. The warm-ups are comprehensive but still simple enough to be memorized for use when away from the practice room. The book is spiral bound for ease of use.

The Blue Plate
Nicole Chamberlain
©2018 Spotted Rock

The Blue Plate for flute, horn, and piano was commissioned and premiered by the Kitchen Sync ensemble, comprised of Katherine Emeneth, Catherine Kilroe-Smith, and Akiko Iguchi. Each movement is inspired by cuisine and music pertaining to each region of the ensemble’s cultural heritage. The energetic and entertaining “Chakalaka” (named for a spicy South African bean relish) is interspersed with passages from the South African folk song “Shosholoza.” The captivating and introspective “Sata Andagi” (after a Japanese sweet doughnut) is composed in the musical style of Okinawa (Shim-uta). “Grits” (depicting soul food of the Southern United States) has musical fragments of “The Battle Hymn of the Republic,” “We Shall Overcome,” and “Stars and Stripes Forever” and an invigorating rhythmic interplay that will make the audience members want to get up and dance. Explanations of extended techniques (pizzicato, jet whistle, and beat boxing) are included along with a very helpful link to online video examples of each one used in the piece. The composition has the rhythmic energy and fresh spirit that we have all come to expect from Nicole Chamberlain’s compositions.

The Storyteller, op. 203
Nickos Harizanos
©2018 Tetractys

This work for solo alto flute is part of the publisher’s Rarescale Series and makes extensive use of the expressive capabilities of the microtones available on the Kingma system alto flute. The use of the microtones creates beautiful sinuous lines that highlight some of the best characteristics of the alto flute in general. The performer is encouraged to be free in tempo as if telling a story, and thus every performer will be able to find a way to make the piece her own. Although written for the Kingma System alto, the piece would work fine on any alto flute as long as care is taken with the pitch of the microtones. This is a fantastic addition to the solo alto flute repertoire.
Wind Quintet
David Baker
©2018 Forton

British composer David Baker (b. 1959) has spent most of his musical career as a professional bassoonist. His first wind quintet is interesting and joyful to perform. This particular work, divided into four movements, depicts a country person's visit through a crowded fair. Each movement portrays a particular event that grabs the person's interest while moving around. Competing themes and ideas are intertwined in a simple and elegant manner, making this musical stroll very pleasant and fun. All quintet instruments get nice little solo moments and orchestration is clear. The piece is about 12 minutes long.

Unsung Chordata
Melinda Wagner
©2018 Presser

American composer Melinda Wagner, whose awards include a Pulitzer prize and a Guggenheim fellowship, is on the faculty at the Juilliard School of Music. Her inspiration for "Unsung Chordata" for flute (piccolo), B-flat clarinet (B-flat bass clarinet), violin, cello, percussion, and piano is a pufferfish that works 24 hours a day to create sand art in hopes of attracting a mate. Wagner wrote, "I was so moved by the careful preparation, determination, patience, and artistry of this little fish, who has no guarantees of finding true love. The phenomenon reminded me very much of the act of composing—of creating something out of nothing, with few guarantees." The piece was composed for Boston Music Viva and performed in 2018 at the Shepherd School of Music in Houston. The score is a work of art for advanced players who have a strong rhythmic pulse, keen virtuosity, and a sound artistic foundation. Careful thought was put into this well-produced publication, which features smart page turns, program notes, performance directions for extended techniques, metronome indications, dynamic markings, and clear markings for meter changes, divisions of 5/8 bars, articulations, octave changes, harmonics, performance cues after rests, and instrument changes.

I'm Not Connected to Anything
Micah Hayes
©2018 ALRY

The composer writes that this piece, which is about five minutes long, "evokes a sense of melancholy and loss," "in particular the mechanical nature that sadness can produce." Anyone who has experienced loss in their life will feel a connection with this piece. It is a beautifully written work, communicating a sense of stillness and isolation through the use of non-vibrato passages that ease into warm passages with vibrato, the use of dramatic and stark intervals, and hypnotic sections of repeated leaping triplets. This is a good addition to the repertoire that could be used for contrast on a recital. The score has an attractive cover and is clearly printed on quality paper.

Salone del Astor
Louis Anthony deLise
©2018 ALRY

Joan Sparks commissioned this delightful work for flute and vibraphone and premiered it at the 2018 National Flute Association convention. The work, in the style of Astor Piazzolla, provides ample technical and artistic challenge for both flutist and vibraphonist. It includes extended techniques for the flute such as key clicks, tongue slaps, and singing while playing. Each movement is set as a dance between equal partners (I. Introduction and Tarantella, II. Slow Dance, and III. Come una salsa), with a short Interlude setting off the second movement from the final one. The composer writes, "In Salone del Astor I bring together several disparate musical and personal ideas I have been toying with for several years. These include the intersection of my work in popular music and life as a composer of concert music; the exploration of my European ancestry; the preoccupation I have with music for dancing and singing; and, only recently, a survey of compositions by Astor Piazzolla...For me, music is most often the impetus for dance or for song. In my musical world, music never just is: it has function in addition to purpose. It is natural (almost to the point of expectation) that I would create movements that are abstractions of dances."
Gary Schocker is an esteemed master teacher and world-class performer whose prolific and profound compositional contributions have established him as the most-published flutist-composer of our time. His Airspace for flute, oboe, B-flat clarinet, and piano was commissioned by the Monmouth Winds. The four movements of this 11-minute work, intended to evoke contrasting outdoor spaces, are titled Atrium, Parterre, Court Yard, and Barnyard. Program notes describe the piece as “an audience favorite and valuable addition to the mixed-winds repertory.” Schocker’s music is always accessible to the listener and challenging and enjoyable for the performers as well. This piece delivers in the way we have come to expect from Schocker—it incorporates the extended range of the flute (going all the way up to high C sharp and high D) with highly virtuosic technical passages, is rhythmically complex in a way that will challenge advanced players to achieve a new level of artistry, and draws in the listener through use of musical humor, soaring phrasing, and imaginative tone color.

“Night Thoughts” for flute quartet is an original composition from an important figure in American flute history. Charles DeLaney (1925–2006), whose legacy continues to particularly influence students from schools where he taught—Florida State University and the University of Illinois in Champaign-Urbana—remains a well-known pedagogue. With only a handful of his compositions published, this is a welcome addition to the flute quartet repertoire. Composed in 1990 while DeLaney was professor of flute at Florida State University, this piece reflects a beautiful harmonic canvas and lyrical writing. Scored for four C flutes, the three-minute gem is written in an ABA form. Chromatic motion in the accompanying voices produce an intensely haunting effect in the A section (theme). One of the outstanding qualities of “Night Thoughts” is that it is accessible to flutists of various levels. Mature ensembles will appreciate the opportunity for showcasing sound, color, vibrato, and accurate intonation, while coaches of less-experienced groups will find a wealth of pedagogical material in this piece.

In this stunningly beautiful work for bass flute and electronics, Icelandic composer Lilja Maria Asmundsdottir creates an ethereal sound realm based on a poem from the composer’s dream. This poem reflects the loss of someone dear to the narrator and how in the internal world a human can evolve from sorrow, fear, and loss to complete tranquility. The piece uses the intimate sounds of the voice, breathing, whistle tones, and words to create a dream-like environment in which the flutist sculpts the sound and abstract narrative with electronics. Here we have a substantial new work for bass flute and electronics.
We Are Determined
Nathan James Dearden
©2018 Tetractys

Part of the publisher's Rarescale Series, this piece for bass flute, narrator, and drone is a powerful dramatic work that incorporates excerpts from the diary of Emily Wilding Davison during her incarceration at Holloway Prison in 1912 during the women's suffrage movement. The music punctuates and illuminates the text in conjunction with the off-stage drone to heighten the musical line and/or narration. A substantial amount of singing is involved for the flutist, plus some for the narrator, which is used to bring the lines together for the dramatic climax of the piece. The end result is a prescient work that at once references historical and present-day injustices.

Metropolitan Contrarians
Jonathan Cohen
©2018 Tetractys

Cohen's quartet for contrabass flutes, part of the publisher's International Series, was composed for the contra section of the Metropolitan Flute Orchestra directed by Paige Long. This quartet shows off three octaves of the contra with a jazzy infectious groove, highlighted by solo and tutti sections. The work is a great addition to the low flute repertoire. While written for four contrabass flutes, it can be played on any four equal-key instruments (four altos, four basses, etc.), which makes it a versatile piece for any library.
L’Encore  
Victor Herbert, arr. Johnston  
©2018 Alry

Matt Johnson, the owner of Alry, has published his own fun and accessible arrangement for flute, clarinet, and piano (originally orchestra) of a two-and-a-half minute crowd-pleaser. The arrangement has two versions for the flutist, one to be paired with A clarinet and one to be paired with B-flat clarinet. The front of this score has a photograph of a postage stamp featuring Victor Herbert in the bottom half of the cover, and the title page contains a brief bio of Herbert along with some program notes by Johnson. The score is well laid out on the page, with clear print, easy-to-read rehearsal numbers (with additional bar numbers at the beginning of each system), clear tempo indications and metronome markings, and clearly marked musical directions, including articulations and dynamics. The piece is filled with energy and excitement and would be suitable for advanced musicians who have secure technique and a strong command of rhythmic pulse. This arrangement will make it a terrific light repertoire selection that holds the attention of the audience, an encore piece for chamber recitals, or a bubbly and aesthetically pleasing solo and ensemble contest piece for advanced high school students.

The Flute Audition Book: The New Essential Companion  
Henrik Wiese  
©2018 Universal Edition

In the preface to this updated resource for students and serious auditioners, Wiese explains that the collection was compiled between 2013 and 2017 using recent orchestral advertisements, job notice boards, or online archives. While there are many excerpt books for flute, this ample volume covers 80 works by more than 30 composers and includes major excerpts for first and second flute auditions as well as a few auxiliary instruments. Where other excerpt collections forego a clean design to preserve the look and feel of each excerpt’s printing style, this collection focuses in cleanliness and economy. Wiese’s collection is intended to be audition-ready. There is some commentary in the afterward, but the excerpts are presented without instructions from the author; because of this approach, the volume is lightweight and convenient for travel and could easily be carried to an audition. The collection is comprehensive and carefully researched, and its excerpts have been edited to correct errata from parts and scores; tempi are provided for each.

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The National Flute Association is coming to the Lone Star State! Much as Texans take pride in individualism and independence of spirit, we celebrate the many diverse ways that flutists forge distinct paths in our community.

The NFA community of flutists is a mosaic, to which each of us contributes a brilliance and luster. Whether we play the piccolo or bass flute, perform new music or jazz, teach or tour, each of us has a home and a role at the NFA convention. The NFA provides a space where students, amateurs, and professionals of experience and knowledge are welcome and valued.

Dallas’s slogan, “Big Things Happen Here,” will certainly resonate August 6–9, 2020, as thousands of flutists convene in our big city. To foster and celebrate the diverse contributions of our members, we invite your proposals for the 48th NFA Convention in Dallas, Texas.

While all proposals will be gratefully and carefully considered, we hope to especially encourage proposals that address and honor works written by people of color, women, and/or the LGTBQ community. We also encourage multidisciplinary and mixed-media proposals.

Proposed events may be in form of panels, lectures, workshops, or performances. Performance proposals may be for a single piece or a larger program. We also would like to learn about how you forge creative and career paths in today’s musical landscape. Are you an arts advocate in your community? Are you interested in social justice work through music? How have you made an impact in your institution, neighborhood, city, or state? Proposals that address these important issues are welcomed and encouraged.

Proposals must be submitted by 11:59 p.m. CDT on Tuesday, October 1, 2019. Flute choir proposals must be submitted by 11:59 p.m. CST on Tuesday, November 12, 2019. Gala Concerto proposals for the 2021 convention must be submitted by 11:59 p.m CST on Wednesday, January 15, 2020.

More information can be found in the “convention” section (look for “call for proposals”) at nfaonline.org. The NFA looks forward to hearing from you!

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Posted quarterly deadlines (see below) pertain only to time-sensitive department submissions, not feature articles, which are reviewed throughout the year. Accepted manuscripts will, when appropriate, go through a review process. Authors might be asked to revise manuscripts during this procedure. The editor reserves the right to edit all articles for style, content, or space requirements. The Flutist Quarterly budget does not include honorariums for authors.

Editorial deadlines for The Flutist Quarterly apply to time-sensitive departments providing news of interest about flutist activities and products. Unsolicited feature articles (see above) and news about member achievements are encouraged and may be sent at any time for consideration. Submissions to Across the Miles and Notes from Around the World should be sent to those departments’ editors at least one week prior to deadline dates to be considered for inclusion. Send materials to time-sensitive departments for the fall issue by June 1; the winter issue by September 1; the spring issue by December 1; and the summer issue by March 1.

Please send all editorial submissions except Across the Miles and Notes from Around the World to:
Anne Welsbacher
661-313-8274
awelsbacher@nfaonline.org
See text in the departments noted above for submission and address information.

Please send all physical items for review consideration to:
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Correction
A product announcement in the spring 2019 issue of The Flutist Quarterly incorrectly stated that both members of Duo Zuber perform on Broadway; Patricia has performed in Broadway show orchestras. In addition, Patricia Zuber is a former associate musician with the Metropolitan Opera Orchestra of New York, not a current member as stated.
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