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THE *f* LUTIST QUARTERLY

Wibb: A Flute For Life

The Career and Legacy
of William Bennett

THE OFFICIAL MAGAZINE OF
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Cover image: William Bennett



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From the President



Zart Dombourian-Eby

BFFs!

As always, I left this year's convention full of the glow of friendship and good times. Even though the NFA continues to grow by leaps and bounds, serving our members and our community in more ways and becoming a more professional and more complex organization by the moment, the true "heart" of the National Flute Association, to me, is the relationships that are built, revisited, and nurtured each day. They cross the lines of age, geography, profession, and reputation.

During the past five years of my very close association with the NFA, I have met and gotten to know hundreds of flutists through conventions, committee work, board meetings, emails, phone calls—you name it! I have rekindled "old" friendships, built incredible new working relationships, gotten to know people I had only read about before, learned about

flute choirs and pedagogy, discovered the variety and depth of our commercial members, met many of our oldest and newest members.

But at the foundation of it all are the common bonds we have in the flute and the friendships that are built because of that bond. We are so lucky.

It has been a profound honor and privilege to serve the NFA as president the past two years. Both Joanna Bassett and John Bailey were extraordinary program chairs, putting together two of the best conventions—and two of the best-attended conventions—ever. Thanks to these two very "old" friends. You did it with class and panache!

I will be forever grateful to the outstanding board members who have served over the past four years, and I thank Jill Felber and Wendy Mehne, whose terms

are ending in October, for their three years of devoted service to the organization. Rebecca Johnson was truly a secretary extraordinaire, willing to jump in to spearhead various projects and churning out the minutes at unbelievable speed! And Kyle Dzapu has been a dream vice president, always there to support me and to help out. We are so fortunate to have her as the incoming president—she's going to be awesome!

Together, we have all accomplished much over the past two years. (See "From the President" in recent issues for more details!) A huge thanks for this must go to our amazing NFA staff, who work tirelessly on our behalf.

We also owe a great debt of gratitude to all the past presidents of the NFA, each of whom contributed so much over the years. My biggest thanks go to Jonathan Keeble and Beth Chandler, my immediate predecessors. Jonathan and Beth both truly laid the groundwork for us, leaving incredibly fertile soil on which we continue to build.

There is one more personal thank-you I must make, to Wally Kujala, who has inspired so many of us to follow in his footsteps and to devote the time and energy to care for this amazing organization that is now in its 45th year!

Rather than risk leaving out any more of the very many people I need to thank, I'm going to quit while I'm ahead, and sign off here.

Inspiring flutists, enriching lives—and building friendships for a lifetime!

—Zart Dombourian-Eby
president@nfaonline.org



The NFA board of directors and executive committee with Executive Director Kelly Jocius (fourth from right).

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From the Editor



Anne Welsbacher

HOMEcoming

The 2016 Annual NFA Convention marked a homecoming of sorts for me. Eleven years ago, I attended my very first NFA convention—in San Diego. I'd brought two suits and shiny heels, but within minutes of my arrival I'd figured out they would stay in the hotel closet. I was charmed by the exterior settings of many of the convention's events and by the wafts of music that floated on the famously mild breezes of San Diego.

I wondered if I would feel the same magic in 2016 that I'd experienced in 2005, and the answer was yes and no. I have long since become accustomed to the sound of flute music permeating everything during this annual week, regardless of where it occurs, and now I know the grit and hard work behind those sounds. Sweet to me, yes, but they are the sounds of hard, disciplined practice by anxious young competitors and seasoned professionals who still (I now know) often struggle with performance anxiety.

The benign, seemingly effortless presentations and surroundings that charmed me in 2005 I now know to be hard won by countless hours of planning, work, fire-dousing, and trouble-shooting by a handful of staff and hundreds of volunteers.

But just as I believe science is the real magic, so I felt magic again in San Diego 2016. This time, I was one of the people recognizing old friends across the courtyard and hurrying over to share a hug. I had a handle on the kinds of thrills I was in for if I attended, say, a performance of Telemann's *Fantasies* on a variety of Baroque flutes versus, say, the thoroughly theatrical spectacle of a PROJECT Trio performance.

And, as I have for the past decade-plus, I knew that I would feel a little shiver around 5:50 p.m. on Sunday, when all the people we serve would pick up their instruments and play Bach's sublime *Air* in harmony together.

...

Please enjoy this autumn issue of your magazine. It features a fine interview with William Bennett, celebrating his 80th birthday this year, by distinguished author and former chair of the British Flute Society Edward Blakeman. In a bit of time travel, Natalie Farrell's article offers suggested techniques for playing, in these modern times, cadenzas appropriate to Mozart's work.

Our article on Irish flute playing, written by award-winning specialist Shannon Heaton, will help you understand the context as well as the form of authentic performance. John Walker's comprehensive article exploring the evolution of 20th-century Latin American repertoire, particularly as it served the sonic possibilities of the unaccompanied solo flute, includes a large bibliography of works by the composers featured in the piece.

We also have added a new feature in our international news department, Notes from Around the World. Each issue now includes an article highlighting the activities of an individual country or organization, beginning with this issue's look at the history of Australia's Flute Festival—probably the world's first major flute convention.

You can extend your reading experience beyond the page by going to *FQ Plus*, our online sister publication. There we've posted examples illustrating the cadenzas, Irish flute playing, and Latin American works discussed in this issue. (Find *FQ Plus* under the Publications tab at nfaonline.org.)

—Anne Welsbacher

High Notes

News of the accomplishments of NFA members and the flute world



Sir James Galway received an honorary doctorate from Birmingham City University.

Sir James Galway received an honorary doctorate from Birmingham City University (England) for his services to music. Galway was named Doctor of the University (DUniv) during his only U.K. residency of 2016, held at Birmingham Conservatoire, part of Birmingham City University. During the residency, he and his wife, Lady Jeanne Galway, hosted a series of workshops and masterclasses for flute players. These sessions were preceded by a concert from the duo May 1 in the Conservatoire's Adrian Boult Hall, after which Sir James received his honorary doctorate.

Nicknamed "The Man with the Golden Flute," Sir James Galway is globally renowned and has sold in excess of 30 million records during a career that spans more than 40 years. During this time, the Belfast-born flutist has worked with such artists as Stevie Wonder, Ray Charles, Joni Mitchell, Sir Elton John, and Roger Walters and performed on the *Lord of the Rings* film trilogy soundtracks.

Sir James studied in London and Paris before embarking on an orchestral career in London's major opera and symphonic orchestras. He served as solo flutist with the Berlin Philharmonic Orchestra under Herbert von Karajan in 1969 before becoming one of the first flutists to establish an international solo career in 1975. As well as receiving a Knighthood for Services to Music in 2001, he was awarded the NFA Lifetime Achievement Award in 2009 and received the Gramophone Lifetime Achievement Award in 2014.



Joanna Bassett

NFA Vice President Elect Joanna Bassett was awarded the Rochester Philharmonic Orchestra's Baton of Distinction at its 24th Annual Volunteer Recognition Awards held May 16 in Rochester, New York. She was one of 12 individuals and one community partner honored at the event. The Baton of Distinction is given to an individual who has gone above and beyond the call of duty, and has been awarded only three times previously.

Bassett, a flutist with the Rochester Philharmonic Orchestra, has served the orchestra and staff, the board of directors, and the Rochester Philharmonic League, and "worked tirelessly

to elevate the enrichment, recognition, and engagement of volunteers." She was also cited for rallying her musician colleagues to take more active roles in the orchestra's function. Bassett built the Volunteer Enrichment Committee from the ground up in 1991 and has worked with volunteers annually since its inception, in programs ranging from behind-the-scenes events to a musical game show.

Bassett is a flutist and teacher who has lived in Rochester since joining the orchestra in 1984. Bassett was the program chair for the 2015 Annual NFA Convention and the founding president of the Rochester Flute Association from 1995 to 2003. Currently, she is assistant dean of the Hochstein School of Music & Dance in Rochester. She plays second flute and piccolo in the Rochester Philharmonic Orchestra and began her orchestral career as a member of the Hong Kong Philharmonic. She has performed with the Canandaigua Lake Music Festival, Skaneateles Festival, Tanglewood Festival Orchestra, Chamber Music Rochester, and the First Muse series at the First Unitarian Church of Rochester.

Bassett has degrees from Northwestern University as a student of Walfrid Kujala and the Eastman School of Music, where she studied with Bonita Boyd and Leone Buyse. At Eastman, she collaborated in chamber music recordings with soprano Benita Valente and mezzo-soprano Jan DeGaetani. Cary Ratcliff's "Five Joys: Gitanjali Dances" was a co-commission by Bassett and the Rochester Flute Association for her 2005 Flute Fair Recital, and a sonata for flute and piano by Ken Kreuzer was written for her as a special birthday gift from her husband, Rochester Philharmonic Orchestra Principal Trombonist Mark Kellogg.



Wendy Hohmeyer

NFA member Wendy Hohmeyer has been named as Musician of the Year by Michigan's Midland Center for the Arts. She was formally honored at a public reception at the center immediately prior to a Midland Symphony Orchestra concert on April 9.

Terri Trotter, the center's president and CEO, cited Hohmeyer's advocacy for music and her positive impact on students, musicians, and audiences through her roles with the Midland Community Orchestra, Center Stage Theatre and Choirs, Sigma Alpha Iota Music Fraternity, and private flute studio. The award, which was established in 1959, is given annually to a person who has made a great contribution to music in the community and whose life has musically affected and encouraged people of all ages.

Hohmeyer was raised in the Detroit area. She received a bachelor's degree in music education from Wayne State University, where she also studied for a master's degree in flute

performance. While there, she was recognized as a Woman of Distinction and a member of Sigma Alpha Iota Music Fraternity. She was principal flutist in the Detroit Symphony Civic Orchestra, Warren Symphony Orchestra, Rochester Symphony Orchestra, and Michigan Opera Theater Orchestra. She was also a substitute with the Detroit Symphony Orchestra for 12 years and subbed as principal flute for the Lansing Symphony Orchestra.

Hohmeyer began teaching private flute lessons at the age of 14, and she was the orchestra director for the Clawson and Troy school systems. She also teaches in her home studio.

NFA member Emma Resmini, 16, was featured for three days as a Young Artist in Residence for the classical music radio program “Performance Today,” hosted by Fred Child. The American Public Media program is broadcast on nearly 300 public radio stations across the country and reaches 1.4 million listeners weekly. The Young Artist in Residence program highlights young soloists from American conservatories who have the potential for great careers.

Emma Resmini grew up in Fairfax, Virginia, and began playing the flute at age 3. By age 7, she had become famous through YouTube and has since gone on to win a variety of awards and other achievements. She is in her junior year at the Curtis Institute in Philadelphia, studying with Jeffrey Khaner, and she recently won the Philadelphia Orchestra’s Greenfield Concerto Competition. She has soloed with the Dallas Symphony, the National Symphony, and the Pittsburgh Symphony, and has appeared with the McLean Orchestras. She is a frequent performer on the Kennedy Center Millennium Stage as both a soloist and a chamber musician.

In the summers of 2013 and 2012, she studied at the Galway International Flute Festival in Switzerland on full scholarship. She has also performed solo recitals with the Shenandoah Valley Bach Festival, Music at PennAlps, Musician’s Resource Center, Rock Creek Chamber Music Series, and the Concerts at the Alden.

She took first prize at the 2012 Music Teachers National Association Woodwind Competition, was an invited performer at the 2011 and 2009 National Flute Association conventions, and was a featured performer on NPR’s radio program, “From the Top.” She is the youngest member ever accepted to the National Symphony Orchestra Youth Fellowship. She was a long-time student of NFA member Alice Kogan Weinreb.

Hear Resmini perform and talk at yourclassical.org/story/2016/06/15/young-artist-in-residence-emma-resmini or search for “Emma Resmini Performance Today.”

Musicians of the Old Post Road, a chamber music ensemble (Suzanne Stumpf, flutist and co-artistic director) that specializes in period instrument performances of music from the Baroque, Classical, and early Romantic eras, marks its 28th season by focusing on the theme of migration. The migration of musicians and their music in the Old and New Worlds shaped the musical environments in which these musicians found themselves, changing the course of music history. The season highlights a variety of musical cultures in performances of well-loved masterpieces and “rediscoveries” of the Baroque and Classical periods.



Musicians of the Old Post Road

The season begins in November with “Baltic Sojourn,” a program that features Baroque rarities from Italian and German composers who migrated to Latvia, Poland, Denmark, Sweden, and Russia. Works include “Handelian” orchestral suites by Roman; Baroque discourse in works by Szarzynski, Scheibe, and Meder; and emotional drama in sonatas by Mützel and Madonis. December’s holiday program, “Christmas in the New World,” will showcase festive Spanish Baroque villancicos, ornate cantatas, and lively instrumental music exported to 18th-century Central and South America. Selections include Spanish villancicos, Italian cantatas, and rhythmic works with indigenous influences. Castellanos, Durán, Jerusalem, Pacheco, and Torres are among featured composers.

The ensemble’s March program, “Destination London,” features works by Baroque composers drawn to London. Selections include cantatas by Pepusch and Bononcini. A Geminiani cello sonata, Handel trio sonata, and Handel’s little-known English songs round out the offerings. April’s season finale program, “Scores from the Suitcase,” reveals musical treasures from early American archives that traveled to this country with 18th-century immigrants. The program will include chamber music by European composers Haydn, Pleyel, and Raynor Taylor and works by Moravian composers Antes and Grimm. Visit oldpostroad.org/concert_series.



Helen Spielman

NFA member and performance coach Helen Spielman is featured in an interview in the August issue of the Brazilian music education portal *Brasil de Tuhu*, which explored the similarities between music and sports in conjunction with the summer Olympic Games in Rio de Janeiro. A Portuguese translation of her article “Self-Compassion and High Performance Standards: Are They Compatible?” also appears in that issue. Spielman’s articles have been translated into Japanese, Dutch, Polish, Swedish, German, Spanish, and Portuguese. Visit brasildetuhu.com.br.



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NFA member Hannah Leffler taught and performed for the 35th annual Lutheran Summer Music Academy & Festival June 26–July 24 at Luther College in Decorah, Iowa. The residential music training academy serves student musicians in grades 8–12 from across the U.S. and features three major ensembles—band, orchestra, and choir—and a comprehensive composition, keyboard, and organ program. Leffler is pursuing her doctorate of musical arts at University of North Texas. Visit lutheransummermusic.org.

Bas Duo, featuring Elyse Knobloch and guitarist Peter Press, performed the premiere of a commissioned work by Alex Shapiro in a May 15 recital at Calvary Lutheran Church in Allendale, New Jersey. “Slippery” is a humorous romp around the world dedicated to the Duo. Other works in the concert were J.S. Bach’s French Suite No. 3 and Miroslav Tadic’s *Four Macedonian Pieces*.

Kimberlee Goodman hosted her sixth annual High School Flute Choir Day at Otterbein University in Westerville, Ohio, on April 16. The day included rehearsals, sectionals, a flute maintenance and repair clinic with Clay Hammond, and an hour-long concert of flute choir music. This year, Goodman hosted 35 high school flutists from the state of Ohio.

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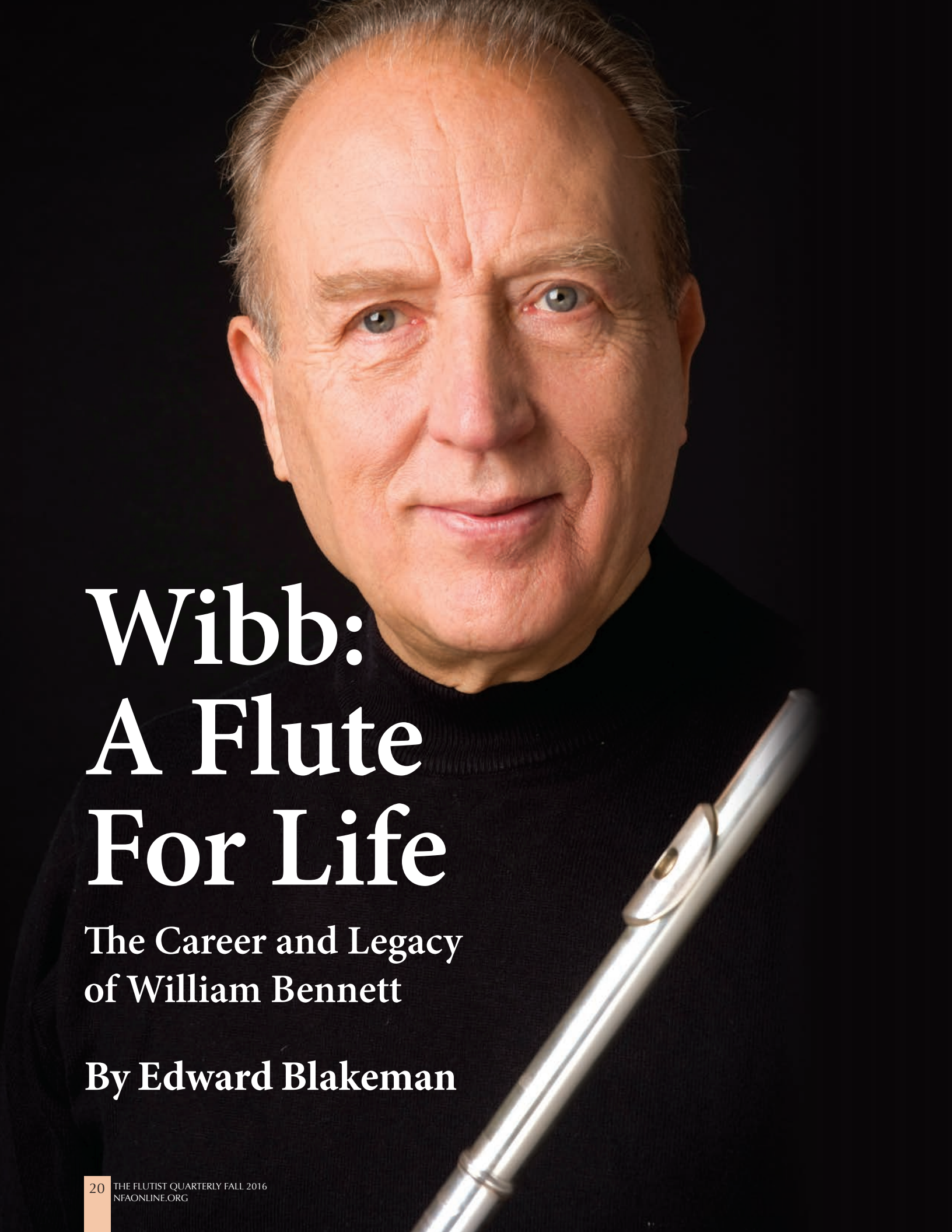
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A close-up portrait of an older man with light-colored hair and eyes, wearing a dark turtleneck sweater. He is holding a silver flute diagonally across the lower right portion of the frame. The background is solid black.

Wibb: A Flute For Life

The Career and Legacy
of William Bennett

By Edward Blakeman

Renowned flutist William Bennett (“Wibb” to his 6,000 closest friends) celebrates his 80th birthday in 2016. Here, Wibb discusses a lifetime of learning, remaking, playing, and teaching the flute with his friend, distinguished author Edward Blakeman.



Edward Blakeman

I’ve recently written a book about William Bennett: *Wibb, A Flute for Life*. Trying to capture the essence of this extraordinary flute player in just a few pages, therefore, presents quite a challenge.

Or does it? It’s all there in the title. Wibb has quite simply devoted most of his 80 years to the flute: playing it, teaching it, redesigning and remaking it, thinking about it constantly and about the music that he conjures so wonderfully from it.

He himself sums it all up in one sentence: **All my life I’ve been dogged by good luck!**

The book grew out of a series of conversations with Wibb, and I have sought to reproduce the immediacy and informality of his responses as closely as possible. I hope this article gives you a taste of that. Exclamation marks nearly always means that he burst out laughing. We both laughed a lot.

William Ingham Brooke Bennett (the nickname “Wibb” comes from his initials) was born on February 7, 1936. Both his parents were professional architects, and they passed on to him an interest and a skill in art.

I picked up lots of pens and pencils and did this, that, and the other. Some drawings have even survived. I always liked doing painting and drawing and, of course, my father was always drawing pictures and things.

Music was just as vivid an influence, however, for Wibb as a young boy.

I grew up with the gramophone. I had my recordings of Marcel Moyse at quite an early age. I was, without knowing it, hearing French flute playing. I think I was fascinated by the sound and the expression of the flute for a lot longer than I knew that I was.

And as Wibb began to play the flute himself, he wasn’t content just to listen.

I was playing along with a lot of my recordings. The Mozart Concertos, doubling up with Marcel Moyse. A little while later I got the flute and harp concerto, and I have a sort of part, not written down, but it’s in my head: the second flute part of the flute and harp concerto! I invented the whole thing so I could play along with Moyse and I played it sometimes an octave higher, sometimes a third below, or a sixth below. So, the sound of Moyse was coming at me a lot.

Wibb has pursued that sound all his life. You can hear it on an early recording of Mendelssohn’s *Spring Song* that he’s posted



William Bennett’s “black” flute, known as Wibb No. 1. As a boy, Wibb’s fascination with the instrument predated owning or even playing it.



William Bennett riding his penny-farthing bicycle, c. 1970s.

on his website. It's one of the few recordings he will admit to being pleased with.

It was alive, it was in tune, it had that proper French live noise in it, and they captured what I did.

One of my own favorite recordings is of the Mozart Concertos, issued by Decca. Do check it out if you don't already have it. Wibb is on top form throughout, and the English Chamber Orchestra is directed with great sensitivity by George Malcolm.

That was wise of me to have George Malcolm. I would rather have had him than anyone else—a feeling of great enthusiasm and caring. He was a musician of that sort and he knew what I wanted to be known.

George Malcom was one of Wibb's great musical heroes, and they worked together a lot. Another hero was the pianist Clifford Benson, Wibb's duo partner for many years until his tragic early death in 2007.

Clifford had a very good touch; he could make the piano sing and be sensitive. He capitalized on all that. He would play something in a way that was much more musical than anyone else, and I would just accept it. I wasn't consciously picking up ideas, but I realize that he was pointing the way very often.

I have my own memories of this partnership, particularly through a series of recordings I produced at the BBC in the 1990s. After Clifford died, Wibb and I put together a CD of some of them for Wibb's Beep Records (BP 38): works by Hahn, Schubert, Franck, and Prokofiev. In the sleeve notes I wrote:

Time and time again, the way that Wibb and Clifford set a mood, turn a phrase, and ride the wave of a great musical climax illuminates the music in a truly marvelous way. I only wish you could also hear the gaps between the tracks, particularly the laughter! Even though the sessions were hard work, and the music demanded to be taken seriously, the whole experience was also such fun—there was so much joy in the music making.

Wibb's approach to flute playing has been dominated by the legacy of two great teachers. The first was Geoffrey Gilbert, who was responsible for bringing the French style and metal flutes to the U.K. Wibb's first instrument was made of wood, however, and it served him well for some years.

I went to Geoffrey Gilbert for lessons when I was not quite 16, and I was carrying on, doing frightfully well, getting steamed up with all my scales and studies and things. Then one day I came in to a lesson and said: "I think I need a new flute," and Geoffrey said: "Oh, really? Why?" He never pushed anything, being most incredibly ethical. I said: "It doesn't make the right sound in the high notes." I was convinced that my nasty sound in the high notes was due to the wooden flute! Geoffrey said: "What is the right sound, then?" And I said I'd got a record with the Paris Conservatoire Orchestra playing *En Bateau* by Debussy, and he was very pleased. He said: "Oh, that's Lucien Lavailotte and he plays on a Louis Lot, and so do I, and that's the sort of flute you ought to have."

Geoffrey Gilbert gave Wibb the best possible technical grounding he could have had.

He had a principle: "I don't teach music, I teach the flute. I try and sort the technique, remove the obstacles, and let the player's innate, natural musical sense guide them to make music."

I'm constantly remembering what he said, the basic things: the tongue and the jaw movements, the actual mechanics of blowing the instrument and overcoming its problems of going sharp and flat. What a brilliant man he was. How economical he was with his words and the clarity of his ideas.

Wibb's second great teacher was Marcel Moyse, whom he met first in 1965. Wibb had already had a brief period studying in Paris with Fernand Caratgé, but Moyse inspired him musically on quite a different level. Of the many things Moyse said—which Wibb jotted down in the margins of his music—one struck a particular chord: "I never practice something without trying to evoke something..." That has become fundamental to Wibb's own philosophy of playing and teaching. The flute is a character in the music. It's like going on stage.



William Bennett and George Malcolm, director of the English Chamber Orchestra, c. 1970s.

Oh yes, he's talking about how you deliver it to the audience. "Develop"—or as he said it, "develop." That was a word he used all the time: "Develop!"

It opened up things vastly for me. I felt *Moyse* was expressing in a more direct, tangible way things that I had sort of half known, half dreamed of. He made them strong in me and made it possible to use them. It was a revelation the whole time.

Wibb's playing career from then on combined elements of being a soloist, chamber musician, and principal flutist in various orchestras—notably the London Symphony Orchestra, the Academy of St Martin in the Fields, and the English Chamber Orchestra.

I love playing in orchestras. All these colors going on. Like when you go in a church and all those stained glass colors are everywhere. When there's a thrilling sound, the whole place is incandescent.

One major challenge remains, however, even in the greatest orchestra, and it has always haunted Wibb.

In any orchestra, you have problems with tuning, and that's part of my thing, trying to make the flute in tune. I was fascinated by my hero, Fernand Dufrene, because he always sounded in tune in his ghastly, out-of-tune French orchestra. I never worked

out how he did it. He just sounded right all the time. I'm afraid I've got to intonation-freak level!

Bennett mentions there one of his heroes, and we must not forget the singers who also have inspired Wibb, especially the mezzo-soprano Janet Baker, whom he first heard in the late 1950s. What was it about her voice and music-making that so impressed him?

Well, there was a good sense of melody, and I was always enraptured by Janet's solid, well-produced sound and the way she phrased. It just sounded 100 percent right the whole time. She had more conviction in her voice than anybody else I'd heard. I used to listen and ask myself: "What sort of vibrato does she have?" and things like that. Not that I could actually get it, but every time I heard her I thought: "That's it!"

When Wibb was invited later on to record Gustav Holst's Fugal Concerto with the ECO, it gave him an opportunity to experiment with what he had observed and absorbed from Janet Baker.

I did the recording with the oboist Peter Graeme and Imogen Holst conducting. She was wonderful. It's in the slow movement of that piece that I was thinking: "How can I make the flute sound like Janet Baker?"—because that was one of my ambitions. "I want that sound." There was a melody that would have been good had Janet been doing it, and I was trying to make that creamy, mezzo-soprano sound.



Above, Wibb and frequent collaborator Clifford Benson, c. 1990s. Right, William Bennett in the 1970s.

I've always wanted to have a singing ability. I've always wanted to have that width of sound that the few really great players have in the top register. I like Louis Lot flutes because the good ones have some space in the sound—openness of voice in the third octave—and it can be the hardest thing to get right. I know that that's my concern when I'm trying a flute. Can I get a fairly good low two octaves and something in the third octave that matches in with the second? Many of them simply contract, and there's nothing I can do about it.

Wibb has dedicated himself, however, to trying to improve the responsiveness—and especially the tuning—of flutes. (You can read all about that, including his “black” flute—Wibb No.1—in the book.) His natural curiosity has also kept him in search of new flute music—and new music for the flute. He has often commandeered pieces written (mistakenly, he would maintain!) for other instruments. His approach to any new music is simple and effective.

I look at a piece and hum the tune through to see if it seems any good. That's usually very quick. It'll grab you if it's worth anything, just by reading it in your head.

Then he takes the music straight to the piano.

Why? Well, you hear the harmony as well, don't you? You get a much better picture than just playing the flute line by itself. The harmonic world is important—and the rhythmic.

“I look at a piece and hum the tune through to see if it seems any good. It'll grab you if it's worth anything, just by reading it in your head.”

Even then, maybe picking up your flute isn't always the best way to understand how the music should go.

It isn't for me, no. Instead, see how it feels if you sing it. You don't even have to sing the right notes! I'm finding in masterclasses I'm always saying: “Stop, sing it, find out what you do,” because people are much better at singing than playing. They do things without knowing what they're doing, but they do it. They have much more feeling than is often apparent.

An infectious spontaneity characterizes Wibb's teaching, something that has become ever more important to him in recent years. So what sort of experience does Wibb try to give his students? Do they get up close to his own playing in lessons?

Yes, sometimes it's a way of showing: “Come on, you can do this.” And sometimes people, hearing that, get a way of doing whatever it is without you having to go through explaining every tiny inflection in words. But I do a lot with singing and making them sing, and teaching them how to observe what they're singing.



Drawings by William Bennett of Marcel Moyse, left, and of himself. Bennett inherited his parents' interests and skills in art.

It's making the music talk—or making the flute talk—instead of just saying: "I can do a million notes!" If you're obsessed with trying to play as fast as possible, then at a certain point it becomes boring.

Crucially, it's all about mentally absorbing the instrument into your body, rather than experiencing it only outside, sitting on your chin.

From 1965 onwards I heard Moyse saying: "When the singer does something, they say the singer is stupid. But my God it's so beautiful! I try to do like that!" He got me listening in a new way. One day I was in the Queen Elizabeth Hall doing the Haydn Creation with the soprano April Cantelo, and she did one phrase, and—"Wow, I wish I could do that!" Like an answer from heaven, I had a similar phrase a couple of bars later and I suddenly felt: "It's in here. The flute is no longer outside me. The sound starts inside." So you stop thinking about the flute as something exterior—it becomes the whole of you.

Since then, have there been particular physical or psychological problems for Wibb to overcome on the flute?

Help! There are things that constantly worry you. It's about getting the instrument to respond in the right way, or pitching things. Not being able to get the right pitch of a note is why

I put plasticine in the hole, or I carved something out. That may be where I'm somewhat different from quite a lot of flute players who won't touch their precious jewel, the flute. I've made the flute less of an obstacle for me.

Talking with Wibb, you do get a clear sense of a life that has been hugely rewarding and of a still-continuing journey that is its own reward. Early on in our discussions, I asked him what had kept him playing the flute all these decades.

I think I just like playing it. I wouldn't have done any of it if I hadn't really been passionately wanting to do that above everything else. It's this fascination with the sound and all the problems of it. Getting the note at the right pitch and the right color and the right attack—and the phrase shapes and making the flute a voice. It is a voice, isn't it?

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Find Wibb's music at williambennettflute.com.

Edward Blakeman is head of Music Programming and Policy at BBC Radio 3 in London. A former chairman of the British Flute Society, he is the author of Taffanel—Genius of the Flute (Oxford University Press) and The Pocket Guide to Handel (Faber and Faber). His book on William Bennett, Wibb—A Flute for Life, is published by Tony Bingham.



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PLAYING BY HEART: AN IRISH TRADITIONAL APPROACH

BY SHANNON HEATON



What makes the performance of Irish music sound so...Irish? Just as with classical playing, there's method beneath the madness, with technical expectations, growth from experience, and rich rewards for those who take the work seriously. And applying Irish flute practice to other music styles may give an unexpected lift!

From Galway to Boston, from Frankfurt to Tokyo, no matter where people gather for Irish traditional music, the highest prize for musicians and listeners is a moment (or two) of great lift and drive, where unison melodies pull together with tonal balance and rhythmic precision. When flutes and fiddles meld, or when a single flute locks in and pushes the beat around from pulsing upbeat to perfectly placed downbeat accent, the music becomes much greater than any individual player.

Fellow musicians may nod their heads, listeners might chuckle or call out. And the rafters raise just a bit.

So, how does this Irish thing work? How are traditional musicians able to seamlessly unite with no sheet music whatsoever? What makes it sound so, well—Irish?

And what does this have to do with silver flute and classical music?

Like classical chamber and orchestral traditions, Irish music is a social discipline that also requires a great deal of independent work and listening. And as with classical flute playing, the Irish flute path is laid with distinct technical and musical expectations. Standard performance practice can be elusive to grasp. Trial and error is a big part of the game. Experience begets skill and mastery.

For players in pursuit of excellence, whether it be in classical, jazz, or Carnatic music, perhaps the Irish tradition can offer a few new tips and techniques to try. And for players who have considered “going Irish,” here are some thoughts on how to start.

The Irish Instrument

Becoming fluent on the Irish flute usually starts by acquiring a 19th-century-style Irish flute. Some instruments are keyless; some have four to eight keys. With no embouchure plate or keys covering finger holes (19th-century keyed systems vent to raise pitches), players interface directly with wood and airstream.

Irish flutes can be made of rosewood or boxwood, but most are blackwood—sturdy beauties bored out of dense dark wood. Some players find antique instruments, still in good playing condition. Others play hand-crafted replicas made by talented flutemakers like Virginia-based Patrick and Aaron Howell, portrayed in Jem Moore’s 2012 documentary *The Keymaster*.

High-quality, heavy-duty acetal plastic flutes offer a more affordable entry and are readily available. The Delrin flutes made by Rob Fobes, Desi Seery, or Michael Cronnolly are sturdy and resonant enough that they feel much like wood flutes.

Still other musicians choose silver Böhm system flutes or earlier Radcliffe system flutes.

Honing the Tone

No matter the actual instrument, traditional—“trad”—Irish flute players use a straight, strong tone. By avoiding vibrato and by purposefully driving the low D right to the edge, just before cracking into the next octave, overtones and other worlds emerge. Striking and beautiful on its own, sweet and reedy when paired with other instruments, the Irish flute is a strong voice in the tradition.

The Irish tonal approach can be a marvelous practice for flute players of all disciplines. In addition to boosting non-vibrato chops for newer classical compositions that incorporate *n.v.* sections, or for approximating Baroque performance practice of earlier pieces on modern flutes, refraining from the use of a



Session musicians at the Druid Pub in Cambridge, Massachusetts. Clockwise from left: Django Amerson, Peter Molloy, Noel Scott, Ted Davis, Tina Lech, and Brian Miller.

default vibrating tone to shape and mold melodies can be a great exercise for classical flute players.

In addition to cultivating a strong, vibrato-less tone, players could also try the Irish practice of maintaining even dynamics and avoiding tapers at the end of each phrase. By thoughtfully keeping the tone straight and strong from the end of one phrase through to the beginning of the next, new notions of seamlessness may emerge, even after vibrato is reintroduced.



From Heaton’s “Woodland Waltz.”

Lift Eclipses Ornaments

Irish ornamentation seems to be the central stylistic detail that captivates listeners outside the tradition. Numerous ornaments like rolls, cuts, bounces, taps, and crans can be incorporated into lively Irish flute style. I’ll describe the “cut” below; additional instruction can be found in Irish flute tutors by Conal O’Grada, Grey Larsen, or June McCormack and through online resources.

Ornaments aside, what really makes it Irish is playing with “lift,” a gentle accent or pulsing of the upbeat with the diaphragm, named for the lift of the dancers’ feet. Ornaments work only when integrated into this “chug-a chug-a” train-like feel. Here are basic rhythmic patterns for jigs (boldface beats receive breath accents through the slurred phrase), default patterns to aim for until the melody suggests or necessitates variation:

Default Reel Lift:

One AND Two AND | One AND Two AND

Default Jig Lift:

One And UH Two and UH | One And UH Two and UH

Flute lift—this regular diaphragmatic pulsing—speaks best when it is balanced and presented with tonal and dynamic evenness throughout phrases. This is why vibrato and slight

decrescendos at the ends of phrases would distort an Irish tune. It would compete with the lift, and it wouldn't blend tonally or rhythmically with Irish fiddles or Uilleann (Irish for elbow) pipes, which are also played without vibrato.

Tonguing would also make lift less effective and seamless, so Irish flute players do not tongue every note, even though most printed sources omit slurs. While some tonguing and glottal stops are woven into Irish flute style (more in the north and southwest of Ireland, less in the west and central parts), tunes are never fully tongued. And instead of tonguing repeated notes to articulate them, players often use a “cut,” a rhythmic technique of quickly lifting then lowering fingers while keeping the tone going throughout.

Take “Fig for a Kiss,” for example. I included this slip jig (9/8 tune) in my book *First 50* and recorded it with fiddler Ellery Klein.



From “Fig for a Kiss.”

To play with jig lift, I slurred much of the tune and pulsed every third eighth note that I could sensibly do with a small breath accent. Instead of tonguing the two repeated Bs in the first measure, which would interrupt my seamless melodic line, I cut them by quickly lifting my B finger while keeping the air going. When I encountered the two repeated As in the next measure, I again cut them by venting my B finger while keeping the air flowing. (See below.)



Beyond basic cuts, trying to incorporate excessive ornamentation before developing a great rhythmic foundation is unwise. These B and A cuts in “Fig for a Kiss” enable and enhance seamless tone and lift. They are integral rhythmic techniques, not decorative grace notes. They enable slurring and seamless tone, the undercurrent of lift and stellar rhythmic *feel*, which is an Irish player's most important stylistic feature.

Great Irish style is about locking in with other players' rhythmic lift and nuance and adapting to subtle rhythmic differences from player to player.

The practice of fusing with another player on a unison melody could be a great exercise for the concert musician, too. Two flute players might take 32 bars from, say, an Altès etude (maybe the second in his *Twenty-Six Selected Studies for the Flute*), and aim for complete rhythmic precision and tonal blending. Slurring it and playing it without vibrato could add challenge and force players to discover clever breaths that don't interrupt rhythmic flow.



From an etude by Altès.

Or playing the 12th Etude in the Böhm 24 Caprices with another player and without vibrato, trying for accents on the third beats instead of downbeats, with another flute in unison and without vibrato, could be another worthy pursuit.



From Böhm's 24 Caprices.

Take It Off the Page

Unlike two flute players working on etudes around a shared music stand, possibly standing in a practice room, Irish music is typically played sitting around a table in a pub or kitchen, with nary a scrap of sheet music in sight. Even in performing contexts—standing onstage with a group—there is a direct line of sight among musicians who look at each other to determine tune changes or to respond to particularly inspired melodic variations.

So while Irish tune transcriptions abound in printed collections and online, the notation is usually free of articulation marks. Transcriptions are intended as reference, not meant for literal performance. It's assumed that players will learn the tunes aurally and incorporate suitable articulation, breaths, ornaments, and accented upbeats and will then adapt when playing with others who have slightly different versions or rhythmic approaches. Deferring to peers—and especially to senior players—brings presence and pleasure to any Irish session or performance. And it allows this living tradition to continually grow, expanding well beyond the importance or prowess of any individual player.

Before attempting to play a tune (not—gasp—*read* it), the traditional learner first absorbs the structure and melody of the tune. This puts the mind to work without the distraction of or attachment to one's own playing. Singing and really hearing the piece first makes technical challenges on an instrument less likely, as each phrase is learned thoughtfully the first time around. When we learn to sing a melody, we really have to figure out how it goes—and *where* it goes. And holding each phrase accountable and savoring the melody before ever rushing to play it on an instrument brings confidence, ease, and purpose to every performance. Aural learning is about getting the big picture, so that small technical details and stylistic choices about where to breathe, tongue, or use ornamentation feel clear and easy.

Take “Far from Home,” recorded for *First 50* with fiddle player Nathan Gourley. If we wait to *play* this tune until we actually know it, we might listen to it and determine that it is a G tune in 4/4 time. In Irish music, this probably means it's going to be a reel. (Jigs are notated in 6/8, polkas in 2/4, and slides in 12/8.) We'd determine that the first eight-bar phrase—the “A Section”—repeats and then goes on to the eight-bar “B Section,” which also repeats.



From "Far from Home."

Now that we have a key signature, time signature, and basic form (AABB), we can begin to hear that each section has four phrases. By learning to sing one phrase at a time, we can soon sing the whole tune. And once we put it all together, we won't really need to look at the sheet music, and we will have figured out appropriate places to breathe because we figured out where the phrases are going.

Inhabit the Tunes

Learning tunes by heart and determining the structure and overall melodic narrative is a practice that players of many genres can adopt. After all, those style markings in many classical pieces are subjective ideas from players who have internalized pieces for us or have presented and edited the composers' original notions.

While quality editions of concert music are a gift, the process of digging in to figure out the structure and phrasing of a piece ourselves builds a great foundation and respect for the music we play. By internalizing the structure of beloved compositions, players have a chance of knowing, not just reading, music.

Taking a trad approach to Aaron Copland's Duo for Flute and Piano, for example, we might first listen to a trustworthy recording of the piece. In the exposition, Copland spells out his beautiful tonal world, interval by interval. Fourths, fifths, sixths all spill together to create a singable "American style" tune. If we were to "lilt" or sing the sonorous first phrase, it might sound something like this:



Copland Duo

If you don't have a recording of the piece, or if you'd like to try another way of learning from yourself, you could record yourself playing the first phrase while reading the sheet music. Then put the music back on the shelf and learn the piece from your own recording. Learn to sing each phrase before trying to play it. It's remarkably manageable to tease out a melody already learned by ear.

When struggling to learn a faster passage by ear, software like The Amazing Slowdowner allows you to slow down recorded passages without changing pitch.

From the Heart

Aural learning is a slow, mindful process. For many strong readers, it can be tempting to "just read it." But reading is not knowing. And those of us in it for the long game will benefit from learning music by heart, by digesting small sections at a time with great care and focus. Learning and *earning* a small melodic section is pure joy—and is a small price to pay to deeply and truly know a piece for a lifetime.

Now, even though Irish players must learn hundreds of tunes, Irish tunes are much shorter and simpler than the Copland Duo.

Find it at FQ Plus

Visit FQ Plus in the Publications section at nfaonline.org for these samples and resources.

- Irish flute instruction: irishfluteguide.info
- Audio-video examples: oaim.ie
- Irish tune transcriptions: thesession.org
- The Amazing Slowdowner software: ronimusic.com

(And each tune is typically played at least twice around, before switching to a new tune.) Learning an entire movement from a sonata would be a longer process than learning one reel or one short melodic theme, like the ones in Marcel Moyse's seminal flute method book, *Tone Development Through Interpretation*, in which he presents great melodic themes through history and invites players to inhabit the tunes in all 12 keys—another great way to really know a melody and an instrument.

But learning something longer can also be accomplished phrase by phrase. Players who learn by heart *play* by heart. Players who play by heart *know* what they are playing. They are playing, not reading.

Learning each and every recital piece by ear would be an enormous project, but learning one is doable. And while it may not be practical to memorize numerous orchestral parts, really listening to an entire symphony and knowing it as a conductor might gives performers a deeper experience than simply reading one part.

Are any of you performers who are preparing for a performance planning to play without sheet music? If not, would you consider it? Simply imagining yourself playing without music and doing the work to prepare for this can be exciting and empowering. Try it! I will cheer for you and work to hear every note you play.

And I can teach you an Irish tune afterward.

Boston-based Shannon Heaton specializes in Irish wooden flute and traditional Irish-style singing. A seasoned performer and prolific composer, she was named 2016 Traditional Artist Fellow by the Massachusetts Cultural Council, Live Ireland 2010 Female Artist of the Year, and Irish American News 2009 Female Musician of the Year. Heaton holds a flute performance degree from Northwestern University and Diploma di Merito from the Accademia Chigiana in Siena, Italy. In addition to her Irish music pursuits, she composes for flute, piano, and strings. Visit ShannonHeatonMusic.com.



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Wolfgang Amadeus Mozart



Facing the Fermata:

Recreating the Classical Cadenza in Modern Performances of Mozart's Flute Concerti



Without any documentation to guide them, how can modern flutists include appropriate cadenzas that meet the standards of Mozart and his day? The author discusses a method to do just that, focusing on the first movements of the concerti.

by Natalie Farrell

W.A. Mozart's concerti K. 313 in G Major and K. 314 in D Major, staples of the flute's Classical repertoire, lack a fundamental element in their current published form: the cadenza, which would have originally been supplied by the performer. The cadenza traditionally has two objectives: surprising the listener and suspending the collective force of the final tutti section.¹ As was customary, Mozart indicated the inclusion of a full first-movement cadenza; however, no evidence of what he expected in these sections remains.

Modern flutists (or editors) instead construct their own cadenzas speculatively, often influenced by more contemporary concepts of the cadenza. Consequently, modern performers insert what musicologists Paul and Eva Badura-Skoda describe as a "tumor in an otherwise healthy organism"—an anachronistic cadenza that undermines the stylistic continuity of the pieces.²

Here, I focus on the first-movement cadenza. Examining metric and harmonic elements within a clear thematic structure, I illustrate a method for modern flutists to reconstruct cadenzas for Classical pieces such as Mozart's through a synthesis of what Baroque treatises on flute performance practices say about cadenzas, the characteristics of surviving 18th-century flute cadenzas, and Mozart's extant piano cadenzas. Aiming to preserve stylistic unity, I present an approach for readers who are interested in following this method in a way that I hope is helpful, practical, and inspiring, to reflect the ideals and ideas of Mozart and his day in their own cadenzas.

Feigning Improvisation

Though Mozart's remaining piano cadenzas are often referred to as tools that he used to instruct students on the skills of improvisation, the composer thought of his manuscripts as blueprints, preserving moments of originality from which he drew great pride—and which he guarded from publishers. He loosely followed these manuscripts in his own performances in the spirit

of impromptu composition, frequently altering minor portions according to his inspiration at any given moment. Mozart used rhythm as a means of making his pre-planned cadenzas seem fully improvised, contributing to the public perceptions of his genius.³

Through examining these remaining cadenzas, two distinct idioms emerge: those written prior to Mozart's time in Vienna and those written in Vienna. The flute concerti were written in Mannheim in 1778 during Mozart's pre-Viennese period. His cadenzas from that period follow a free, non-measured tradition, although occasionally they are measured until three-quarters of the way through before releasing into a free fantasy to suggest an impromptu creation.⁴ This free style appears notated without measures, accounting for the spontaneous rhythmic flow, as shown in Example 1, which contrasts with the more mindful development belonging to the structured Viennese-era cadenzas, as shown in Example 2.⁵



Example 1. Unmeasured notation, excerpted from K. 271, Rondo, *andante* section, m. 149



Example 2. Structured development in measured notation, excerpted from K. 456, first movement, mm. 24–27

Many modern listeners embrace cadenzas that undermine Mozart's sense of spontaneity by assuming a more Romantic style, including elements of greater metric stability and complex harmony, thus turning their performance into a blend of styles rather than offering a coherently Classical rendition.

Johann Joachim Quantz reinforces Mozart's common practice of rhythmically simulating improvisation while using pre-written cadenza material: "[Cadenzas] must sound as if they have been improvised spontaneously at the moment of playing. Regular meter is seldom observed... They should consist of detached ideas."⁶ To accomplish the desired style, Quantz implies that the length and frequency of melodic and rhythmic figures and their subsequent patterning should vary.⁷

The notion of conjuring up a cadenza on the spot can feel overwhelming to modern performers, who often are not trained in the practice. I suggest, therefore, that flutists write down their own inventions, then focus on the possibilities of rhythm and meter to convey a sense of improvisation. A truly Classical cadenza progresses with uninterrupted rhythmic freedom, showcasing the performer's abilities without transforming into a separate vehicle exclusively intended to display virtuosity, as is often the case with cadenzas from the Romantic era and later.⁸

Cutting a Long Story Short: Thematic Sections

Baroque cadenzas for wind instruments posed limitations on length and phrasing. Quantz famously prescribed that "vocal cadenzas or cadenzas for wind instruments must be so constituted that they can be performed in one breath," a practice that was still supported by the Classical pedagogues Johann George Tromlitz and Daniel Gottlob Türk. Yet only so much inventiveness can be delivered in one breath.⁹

David Lasocki and Betty Bang Mather's extensive book *The Classical Woodwind Cadenza: A Workbook* is a valuable resource that offers numerous examples of surviving 18th-century woodwind cadenzas for comparison. Most of these cadenzas are fairly short: playable in one breath or in a few breaths taken inconspicuously. However, obeying the one-breath principle too strictly prevents the possibility for substantial thematic exploration that is found in Mozart's own piano cadenzas. Tromlitz's lengthier cadenzas serve as phrasing examples for such a cadenza, calling for breaths at the close of a thematic section and before the final trill.¹⁰ Therefore, I advise one breath for each thematic section.

I divide the cadenza into three distinct sections according to the Mozartean cadenza model proposed by the Badura-Skodas: an introduction (either thematic or virtuosic), the middle (composed of motivic variations and brief modulations), and the concluding section (virtuosic and ending with the cadential trill).¹¹ Classical cadenzas shed the era's general rules of balanced phrasing and periodicity, instead featuring motives arranged in arhythmic groups to emphasize a sense of improvisation.¹² Each passage is defined by the inclusion—or lack thereof—of previously employed motivic material from the movement.

Thematic Introduction

The cadenza has the function of an embellished cadence within the tonic tonality of the final tutti section. It begins on the tonic six-four chord (I 6/4) and moves through a dominant chord back to the tonic. I suggest beginning the cadenza with a note belonging to the tonic triad. The remainder of the introductory section provides transitional material over the I 6/4.

Mozart's opening cadenza passages provide either virtuosic or thematic openings. In the virtuosic opening, less-thematic

Mozart used rhythm as a means of making his pre-planned cadenzas seem fully improvised, contributing to the public perceptions of his genius.

passagework found earlier in the movement is revisited, repurposed in the tonic to display the technical and interpretive capabilities of the performer.¹³

The thematic opening, on the other hand, frequently reprises the motive stated in the orchestra directly before to the cadential fermata or the first thematic subject heard in the movement, which often is found in the accompanimental voices. The primary theme stated by the flute, however, rarely is used since it is deeply linked to the tonic and the cadenza occurs over the dominant. Occasionally, Mozart inserts a motive heard only in the orchestra into his piano cadenzas to expose a secondary stratum of the work.¹⁴ Example 3 displays potential opening thematic material for the cadenza found in the accompaniment for K. 313, while Example 4 explores possibilities for K. 314.¹⁵

Example 3 Concerto in G Major, K. 313



Example 3A: Excerpted from violin I, m. 12.



Example 3B: Excerpted from violin II, mm. 23–24. Though more virtuosic in nature, this excerpt underlines the secondary theme in the flute and thus contains the necessary harmonic structure.



Example 3C: Excerpted from violin I, mm. 27–30.

Example 4. Concerto in D Major, K. 314



Example 4A: Excerpted from violin I, mm. 1–2.

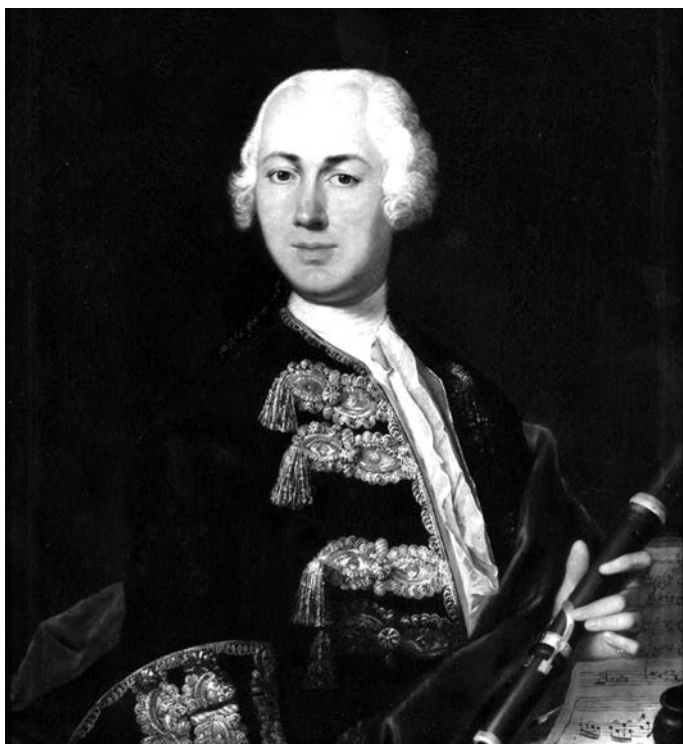


Example 4B: Excerpted from violin I, mm. 20–26.



Example 4C: Excerpted from violin I, mm. 26, 28, displaying rhythmic diminution for dramatic intensification.

Regardless of which opening method the performer chooses, the section concludes in the tonic.



Johann Joachim Quantz

Middle Section

Harmonic development by means of virtuosity and thematic variations characterize the middle section. With the harmonic motion established, flutists are free to fill in the structure with a simple chord progression. Classical traditions aim to reaffirm the central key of the movement within the cadenza rather than question its authority, as Romantic cadenzas often did.¹⁶

Keeping the dominant function in mind, brief modulations are acceptable, but Mozart's early works align with Baroque teachings of simplicity.¹⁷ The composer frequently enhanced the standard circle-of-fifths progression by adding sevenths to each chord, which flutists could insert by way of grace-notes or appoggiaturas.

However, as advised by Türk, "in no case should one modulate to a key that the composer himself has not modulated to in the composition."¹⁸ Considering the narrow harmonic range of the early Classical cadenza, it would be beneficial to follow Quantz's recommendation to use a minimal number of contrasting motivic ideas from which technical passagework expands into transitional material—especially if coming from the thematic opening method.¹⁹

I also suggest that performers remain within the range of d1 to g3, that of the *traverso*.²⁰ Simple ornamentations include repeated notes, neighbor tones, appoggiaturas, passing tones, anticipations, and escape tones to aide the flutist in transforming thematic material into variations of technical virtuosity. Sequencing frequently concludes on a secondary dominant leading to the dominant as a quasi-closing cadence for the middle section, though Mozart himself occasionally culminates on a grand pause—which could serve both as a moment for the flutist to breathe and as a transition to the final section.²¹

A Trilling Conclusion

In comparison with the preceding thematic sections, the closing passages of Mozart's pre-Vienna cadenzas seem considerably

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Visit FQ Plus at nfaonline.org for examples of cadenzas as described in this article.

Performances include cadenzas from Mozart's Concerto No. 1 in G Major, K. 313 (by flutists Mindy Kaufman, Lisa Beznosiuk, and Hubert Barwahser), his Concerto in D Major, K. 314 (by flutists Barthold Kuijken and Hubert Barsahser), and his Oboe Concerto in C, K. 314 (by oboist Heinz Holliger).

shorter. At this point, I encourage flutists to strive for the freedom of the fantasy, inserting virtuosic scale passages or rhythmic diminutions of thematic figures before leading into the cadential trill.²² Experiment by boldly moving between registers and the rhythmic structure of any reprised motives for a dramatic, brilliant effect.

Harmonically, Mozart often employs secondary dominants to hint at the imminence of the cadenza's final cadence.²³ While employing brief tonicizations and chromatic harmonies—preferably the German augmented sixth or the Neapolitan sixth—flutists must keep in mind the purpose of their solo material as a dominant-functioning link between all previous material of the movement and the final tutti. This moment of harmonic intricacy paired with a rhythmically notated *accelerando* juxtaposes the simplicity embodied by the final trill.

The cadential trill maintains distinct responsibilities that notify accompanimental voices of their return. Over an implied V⁷, the flutist trills on the second scale degree of the tonic key for the duration of the written note.²⁴ A prefix from above the trilled note—scale degree three—begins the trill, often played like a grace note, which was advised by Quantz.²⁵ Further, a two-note suffix of the first and second scale degrees slurs into the final tonic note.²⁶ (See Example 5.) The accompanimental voices enter halfway through the trill on the dominant chord, drawing the cadenza to a close.



Example 5. The cadential trill on the second scale degree contains a grace-note prefix and a two-note suffix before resolving to the tonic note.

Finale

Through a synthesis of material from Baroque treatises on flute-playing and surviving examples of Classical cadenzas with an analysis of the cadenzas for piano in Mozart's hand, I offer guidelines for contemporary revitalization of the Classical-era cadenza for the flute concertos K. 313 and K. 314. Rhythm and meter follow a non-measured tradition, ensuring an improvised feel despite a cadenza being previously written down. Harmony remains simplistic, reaffirming the tonic key over the cadenza's structurally dominant function. A three-pronged thematic division of the short-to-moderate cadenza allows

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proper thematic reprisal of prior motivic material interspersed with virtuosity before culminating on the cadential trill.

My approach to the cadenza underlines the desirability of unity within the concerto as a whole by means of a historically informed performance. Present-day flutists may consider my method too restricting, since they have grown accustomed to the expansive cadenzas of more recent styles. However, they risk undermining the overall passion of the piece with an anachronistic cadenza. The integrity of the character of each concerto is preserved through the creation of a historically mindful cadenza.

Natalie Farrell is a student at Butler University in Indianapolis, where she is pursuing a BA double major in English and music—with emphases in music history, music theory, and flute performance—and minors in Spanish and French. Post-graduation, Farrell aspires to pursue musicology; her research interests include historically informed performance practice and the interactions between music and language.

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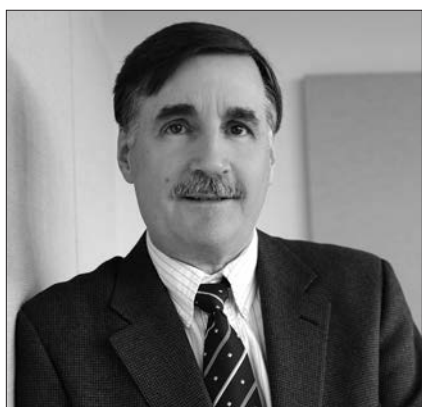
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Folklore, Serialism, and Clicking Keys:

A Brief Survey of the Literature for Unaccompanied Flute from Latin America



The mid-20th century saw the growth of a struggle throughout Latin America to reconcile local or regional influences within the framework of European formalism—and particularly to serve the sonic possibilities of the unaccompanied solo flute.

by John L. Walker



Since 1938, Latin America's composers have turned repeatedly to the flute as a vehicle not only to explore its artistic and technical possibilities but also as a way to push the boundaries of their compositional styles when applied to a medium as intimate as that of the solo wind instrument.

The Historical Background

Although there was virtually no interest in concert music for the flute until the first decades of the 20th century, the pronounced partiality for the flute that began some 78 years ago may be due to three historical factors. First, although it is difficult to make sweeping generalizations about the music of indigenous populations prior to the Spanish conquest, flute-like instruments were not only used throughout that region but were probably highly respected; evidence suggests that in many pre-Conquest cultures the flute was "considered the closest representation of the human voice."¹

Second, Catholic missionaries undertook an enormous effort to evangelize the indigenous population of Latin America by establishing missions and schools where they taught the indigenes to play the flute and other European instruments. During the mid-16th century in Ecuador's San Andrés School, for example, the indigenous musician Juan Bermejo rose to such prominence as a flutist and keyboardist that "upon his reaching maturity the cathedral drafted him as organist and chapelmaster."²

Lastly, the flute continued to be cultivated in Latin America during the late 18th century and into the 19th, principally by musicians of European origin, such as Juan Daniel Ericourt, who from 1783 to 1814 was not only a highly respected flutist in Lima, Peru, but also trained many fine students; and later, by peripatetic musicians such as Francisco Pennella, who advertised his services as an instructor of flute, piano, and harp in the newspapers of Curaçao, Guayaquil, Ecuador, and San Francisco, California (and perhaps in other areas as well) from about the mid-1840s until around 1860.

Seeking an Authentic Voice

Although the beginning of the 20th century witnessed the incorporation of the flute into various chamber music compositions—one of the most important of these is Heitor Villa-Lobos's *Sexteto místico* (1917, *Mystic Sextet*)—it was the German-born composer and flutist Hans Joachim Koellreutter (1915–2005) who introduced the concept of writing for the flute as a solo instrument to Latin America. Because his own family denounced his engagement to a Jewish woman, in 1937 he was exiled to Rio de Janeiro, where the following year he began teaching in the Brazilian Conservatory of Music. His work for unaccompanied flute, *Improviso* (1938), however, came on the heels of a period of stylistic reorientation in instrumental composition in Latin America. Indeed, not long after the first examples of this kind of music began to appear, from about 1915 until 1945, Latin American composers began to look for ways to disassociate themselves from European music and create an authentically Latin American musical language.

This movement manifested itself in several different ways. For example, many of the early works of Brazilian Villa-Lobos (1887–1959) relied on folklore, ambient sounds particular to Brazil's flora and fauna, and urban street music that he combined with Western classical music. Another Brazilian composer, Luciano Gallet (1893–1931), "was particularly concerned with defining the exact nature of his country's folk and popular music and of devising an adequate manner for utilizing their characteristics in his compositions."³

In other parts of Latin America, composers developed an indigenist style by using elements that they believed had been used before the Spanish conquest. In the Andes, for example, a number of composers followed in the footsteps of the Peruvian Daniel Alomía Robles (1871–1942), who, after transcribing more than 600 melodies while visiting remote settlements throughout Peru, proceeded to blend these melodies into his own compositions. Another common feature of this music is the incorporation of ostensibly autochthonous resources, such as in *Xochipilli-Macuilxóchitl, una música azteca imaginaria* (1940), by Mexican composer Carlos Chávez (1899–1978). In this work, Chávez directs all three woodwinds—piccolo, flute, and E-flat clarinet—to reproduce only the sounds Aztec flutes were capable of producing and the trombone to approximate the timbre of a blown seashell.⁴



Heitor Villa-Lobos



Daniel Alomía Robles



Luciano Gallet



Carlos Chávez

No single approach has completely disappeared; rather, one strength of Latin American composition is that its syncretism consists of many influences.

Meanwhile, in addition to Koellreutter, during the 1930s Latin America began to receive European immigrant composers escaping famine or persecution. By playing an important role as luminaries, they influenced not only their contemporaries but also future generations in their adoptive countries.

In 1929, several years after arriving in Argentina, eclectic Russian composer Jacobo Ficher (1896–1978) cofounded the neo-classical and anti-folklore-oriented *Grupo renovación* (Renovation Group), which “fought to open the ears and minds of Argentineans to the new tendencies that were boiling in the European and American centers of creation.”⁵ Like-minded movements arose in other countries, such as the *Agrupación tonus* (Tonus Group) in Chile and *Música Viva* (Living Music) in Brazil. The former, which was led by Austrian composer and flutist Esteban Eitler (1913–1960), produced “mostly dodecaphonic music with a tendency towards microformal structure.”⁶

In 1939, Koellreutter founded the *Música Viva* group. Through this association he strongly influenced Brazilian composers, such as Camargo Guarnieri (1907–1993), in the procedures of 12-tone composition. Similar to the Argentine group, they issued a manifesto in 1946 that declared their opposition to folkloristic nationalism and, because of this, many people viewed the group as an anti-national campaign.

The tension between modernist and nationalist composers erupted in 1950 in an open letter penned by Guarnieri, vigorously defending the nationalist movement while at the same time warning younger composers about the dangers of the 12-tone technique.

During the 1950s, as more and more Latin American composers travelled to Europe and North America for advanced instruction, external influences produced either new mixtures of indigenous elements with contemporary techniques or composers altogether abandoned local influences—folklore, ambient sound sources, etc.—in favor of styles bearing little, if any, national or regional association. Examples of the former include the Peruvian composer Enrique Pinilla (1927–1989), who as an ethnomusicologist was one of the first in his country to study the music of the Amazon River basin. On the other hand, after an initial but short-lived period of writing folkloric-inspired compositions, during the 1960s the Brazilian composer Willy Corrêa de Oliveira (b. 1938) became one of that country’s most important advocates of musical modernism. However, the vast majority of Latin American composers do not firmly identify with either extreme; rather, the music of composers such as the Panamanian Roque Cordero (1917–2008), the Argentine Adriana Verdié (b. 1958), the Peruvian Antonio Gervasoni (b. 1973), and the Venezuelan Luis Pérez Valero (b. 1977) reveals a more eclectic style in which specific elements are chosen based on artistic or technical objectives.

Therefore, no single approach has completely disappeared; rather, one of the strengths of Latin American composition—and why it is so singularly positioned in the world—is that its syncretism consists of many different influences.

With this in mind, and to better illustrate these stylistic tendencies, I have selected seven published works by the aforementioned composers that will be briefly described below. Although works for unaccompanied flute were printed throughout the period 1938 to 2011, from 1950 to 1972, editions were not available in the United States. Nevertheless, in the hope that these may soon become available, an appended table of these titles, as well as the more than a dozen as-of-yet unpublished compositions, follows this survey.

Camargo Guarnieri, *Improviso No. 1* (1941)

This work reveals an intermixture of folkloric and neoclassical influences. (See example 1.) On the one hand, the melodic design of the first two measures is strongly suggestive of the sort of popular song the composer might have heard in a social setting or on the radio. This melody also contains a falling half step motive that recurs throughout the first and third sections of the composition.

The second section, with its rapid flourishes and use of flutter tongue, is cadenza-like. On the other hand, the work has a “rather imprecise tonal orientation,”⁷ and the constantly changing meters and borrowed subdivisions in many measures create a sense of rhythmic instability that is not typically found in folk or popular music. This characteristic may be challenging for some players.



Example 1. Guarnieri, *Improviso No. 1*, mm. 1–5. Reproduced by arrangement with Broude Brothers, Ltd.

Willy Corrêa de Oliveira, *Gesang des Abends* (1973)

From the mid-1960s to the mid-1970s, Corrêa de Oliveira was “stimulated by aleatory techniques applied to sonic collage of borrowed materials from Western music and combined with controlled passages.”⁸ His *Gesang des Abends* (1973) was composed as an homage and testimony to Robert Schumann.

Divided into two parts, the first is dedicated to Florestan’s gestures and the second to Eusebius (these were the names of Schumann’s two personalities). The work features contemporary notational symbols, such as three kinds of fermatas, feathered beaming for changes in tempo, and four square note heads, each of which represents a harmonic center. The excerpt reproduced below is followed by six measures directing the flutist to play a barrage of second- and third-octave staccato 16th notes as quickly as possible. (See example 2.) The section concludes with a long-held D⁴, at which point the composer indicates that the flutist, as if Florestan, is to remove a handkerchief and wipe a “contracted and tired face.”⁹



Example 2. Corrêa de Oliveira, *Gesang des Abends*, m. 6. Presented with permission from ZALO/JP-PUBLICATIONS, PO Box 7273, Bloomington, IN 47407.

Table 1. Chronological list of unaccompanied Latin American works for flute.

Name	Country	Title	Date	Publisher	Premier Performance
Hans Joachim Koellreutter	BRA	Improviso	1938	Sec. Mun. de Cultura	Unknown
Honorio Siccardi	ARG	Deseo	1939	unpublished	August 17, 1939, Angel Martucci
Camargo Guarnieri	BRA	Improviso No. 1	1941	Rongwen	November 29, 1941, H. J. Koellreutter
Camargo Guarnieri		Improviso No. 2	1942	Rongwen	Unknown
Claudio Santoro	BRA	Quatro epigramas	1942	Tonos	September 8, 1943, H. J. Koellreutter
Esteban Eitler	ARG	Piece for Solo Flute	1943	Ed. Mus. Politonia	Unknown
Esteban Eitler		Sentimiento indefinido	1943	Ed. Mus. Politonia	Unknown
Edino Krieger	BRA	Improviso	1944	unpublished	Unknown
Daniel Devoto	ARG	Diferencias del ...	1945	Ed. Mus. Politonia	Unknown
César Guerra-Peixe	BRA	Melopéias No. 1	1947	Vitale	May 10, 1947, Esteban Eitler
César Guerra-Peixe		Melopéias No. 2	1948	Vitale	Unknown
Carmargo Guarnieri	BRA	Improviso No. 3	1949	Rongwen	Unknown
Eduardo Charpentier	PAN	Improvisación	1950	unpublished	Unknown
César Guerra-Peixe	BRA	Melopéias No. 3	1950	Vitale	Unknown
Carlos Isamitt	CHI	Suite	1953	Inst. de Ext. Musical	Unknown
César Bolaños	PER	Solo	1954	unpublished	December 15, 1954, César Andrade
Gustavo Becerra-Schmidt	CHI	Sonata	1956	Inst. de Ext. Musical	Unknown
Eduardo Charpentier	PAN	Estudio	1957	unpublished	Unknown
Gustavo Becerra-Schmidt		Sonatina	1958	Inst. de Ext. Musical	Unknown
Leon Schidlowsky	CHI	Isla negra	1959	Israel Music Institute	1966, Guillermo Bravo
Hilda Dianda	ARG	Diedros	1962	Ed. Arg. de Música	Unknown
Pedro Ipuche-Riva	URU	Melodía	1962	Cons. Nac. de Música	Unknown
Manuel de Elías	MEX	Aforismo	1968	unpublished	Unknown
Manuel de Elías		Nimyé	1969	unpublished	Unknown
Ernani Aguiar	BRA	Meloritmias No. 1	1972	unpublished	July 7, 1989, Lélia Brazil
Willy Corrêa de Oliveira	BRA	Gesang des Abends	1973	ZALO	October 23, 1977, Norberto Santos Rocha
Osvaldo Lacerda	BRA	Improviso	1974	ZALO	January 30, 1977, Grace Henderson
Roque Cordero	PAN	Soliloquios No. 1	1975	Peer	May 5, 1977, Max Schoenfeld
Guillermo Rifo-Suárez	CHI	Visiones	1975	unpublished	April 1976, Alberto Harms
Mario Lavista	MEX	Canto del alba	1979	Peer	April 28, 1979, Marielena Arizpe
Arturo Márquez	MEX	Moyolhuilca	1981	Los Universitarios	May 1981, Guillermo Portillo
José Carlos Campos	PER	Alone	1982	unpublished	November 1982, Peter Kotik
Alvaro Carlevaro	URU	Ataulos	1983	unpublished	November 3, 1989, Beatriz Zoppolo
Jaime González	CHI	Epílogos	1983	unpublished	1984, Alfredo Mendieta
Arturo Rodas	ECU	Andino III	1983	Arcadia Editions	Unknown
Marlos Nobre	BRA	Solo I	1984	Vitale	May 23, 1984, Murilo Moss Barquette
César Peredo	PER	Fantasia Detmold	1987	ALRY Publications	Unknown
Astor Piazzolla	ARG	Tango Etudes	1987	Henry Lemoine	Unknown
Enrique Pinilla	PER	Variaciones libres...	1987	ALRY Publications	Unknown
Alfredo del Mónaco	VEN	Chants	1988	Fundación VES	1988, Luis Julio Toro
José Serebrier	URU	At Dusk, In Shadows	1988	Peer	Unknown
Celso Garrido-Lecca	PER	Soliloquio I	1991	Bib. Nac. del Perú	Unknown
Edson Zampronha	BRA	Modelagem I	1993	unpublished	Unknown
Sílvio Ferraz	BRA	Les silences ...	1994	unpublished	Unknown
César Peredo	PER	Fantasia del Calahuayo	1995	ALRY Publications	Unknown
Marisa Rezende	BRA	Variations	1995	unpublished	Unknown
Adriana Verdié	ARG	Flute 3.2.4.	1995	Cayambis Music Press	April 11, 1997, Bruce Bodden
Samuel Robles	PAN	Dos piezas	1996	Cayambis Music Press	1996, Elani Mejía
César Peredo	PER	Fantasia Cieneguilla	2000	ALRY Publications	Unknown
Cecilia Arditto	ARG	Música invisible	2002	Edition Plante	Unknown
Luis Pérez Valero	VEN	Hittova	2002	Cayambis Music Press	May 2003, Andrés Moreno
Luis Ernesto Gómez	VEN	Two Thalassic Canticles	2003	Cayambis Music Press	Oct. 8, 2003, Jaime de Armas
Antonio Gervasoni	PER	Argo Navis	2006	Cayambis Music Press	Unknown
Roberto Sierra	PUE	Mariposas	2007	Subito	November 10, 2007, Laurel Zucker
Luis Pérez Valero	VEN	Transversales	2011	Cayambis Music Press	Aug. 1, 2013, Andrés Moreno
Luis Pérez Valero		Tres miniaturas	2011	Cayambis Music Press	April 7, 2015, Andrés Moreno
René Silva	CHI	Espejismo 4	2015	Cayambis Music Press	Unknown

Roque Cordero, *Soliloquios No. 1* (1975)

In 1946, Panamanian composer Roque Cordero began to incorporate serial techniques into his music while often maintaining a Panamanian flavor. Although not dodecaphonic, each of the three brief but highly chromatic movements of his *Soliloquios No. 1* (1975) is quasi palindromic, in which the group of notes at the beginning of each movement is repeated at the end in retrograde motion but only after being interrupted by intervening unrelated pitches. (See example 3.) It may also be the first composition for unaccompanied flute to use proportional notation. The work, which features key clicks, pitch bending and flutter-tonguing, also requires a careful approach to phrasing.



Example 3. Cordero, *Soliloquios No. 1*, I, opening and concluding sections. © Peer International Corporation. International copyright secured. Reprinted by permission.

Enrique Pinilla, *Variaciones libres sobre temas indios* (Free Variations on Indian Themes) (1987)

This piece strongly echoes the indigenist style of the 1920s and 1930s. The principal theme is derived from an old, possibly pre-Conquest song, “Iskay munanakuk,” that might have been part of *Ollantáy*, a dramatic play written in the Quechua language. (See example 4.)



Example 4. “Iskay munanakuk,” from *Ollantáy*.

With the exception of slight modifications for range and style, the theme is virtually the same as the indigenous song, thereby making its source unmistakably identifiable to any Andean who might be present. (See example 5.) Although several sections of the six variations that follow are written in different keys, Pinilla never abandons the fundamental pentatonic characteristic of the source material. The minor third, a predominating interval in much of the indigenous music of the Andes, plays an important role in every variation. However, there are sections in the final variation suggesting the presence of other source material.



Example 5. Pinilla, *Variaciones libres ...*, Theme, mm. 1–4. Used by permission of ALRY Publications.

Adriana Verdié, *Flute 3.2.4.* (1995)

Having grown up in west central Argentina, Verdié was never very far away from the folk music of the Andes Mountains. She was particularly fascinated by the siku (usually a set of 13

bamboo pipes bound together into one instrument), which was oftentimes played in an interlocking manner by two or more people. In all three movements of *Flute 3.2.4.*, but especially in the first, Verdié reproduces the hocket-like effect that interlocking playing produces, but in this case, with only one instrument. (See example 6.)

(Suggested tempo, ♩=120)



Example 6. Verdié, *Flute 3.2.4.*, I, mm. 9–12. Used by permission of Cayambis Music Press.

Each of the movements is based on a pitch system generated by specific intervals. The example above illustrates the relationship of thirds and sixths in the upper and lower lines of the melody. The polyphonic nature suggested by the large intervallic relationships between the lower and higher pitches is further enhanced by the contrasting dynamic indication of both lines. The second centers on seconds and sevenths, and the third on fourths and fifths. Throughout the work Verdié specifies tonguing indications, alternate fingerings, tone bending, and other techniques to approximate the capabilities and timbre of the siku.

Antonio Gervasoni, *Argo Navis* (2006)

In ancient times, Argo Navis was the name for the southern constellation representing the Argo, the ship used by Jason and the Argonauts. Because of its large size, in 1752 the French astronomer Nicholas Louis de Lacaille divided it into Carina, Puppis, and Vela. Suggestive as it is of travel, Gervasoni wrote the three-movement *Argo Navis* as a musical tribute for his friend, Daniel Cueto, on the occasion of the Peruvian flutist's departure for Germany.

Gervasoni created this work by turning graphic representations of each constellation into progressions of notes. Although each set of pitches resembles a tone row, the composition is not a serial work; rather, each set is freely used as melodic material that is then twisted, broken, and transformed. With the exception of the second movement, the work eschews most contemporary techniques, yet the rapid passages in the outer movements require a solid command of the instrument. (See example 7.)



Example 7. Gervasoni, *Argo Navis*, II, “Puppis,” mm. 26–31. Used by permission of Cayambis Music Press.

Luis Pérez Valero, *Transversales* (2011)

A broad range of contemporary styles—often flavored by indigenous cultures, flora, or fauna—is characteristic of Venezuelan Luis Pérez Valero's music. However, in *Transversales*, he uses a Bartokian compositional approach, described by Ernő Lendvai as the “axis system,” in which thirds and tritones can function as tonal substitutes for one another.

For example, the first two measures of the excerpt below conclude the relationship between one of the piece's four tonics

(F sharp) and one of its four dominants (B flat). Also evident here is the overall dramatic nature of this work: the intensifying rush to the long-held F sharp is so forceful that it causes a mirror-like echo of slapped keys. The final section reveals a more minimalist style. In short, the work represents a challenge for the technical and expressive capabilities of the flutist, who must manage temporal variations as well as a wide dynamic range.



Example 8. Pérez Valero, *Transversales*, mm. 12–14. Used by permission of Cayambis Music Press.

Conclusion

Latin America's composers have returned again and again to the flute as a way to not only explore the instrument's artistic and technical possibilities but also to push the boundaries of their compositional styles when applied to a medium as intimate as that of the solo wind instrument. The cultural and historic importance of the flute in Latin America set the stage for its repeated use in the modern period as a solo instrument. But the flute also has provided its composers with a vehicle with which to explore a significant range of compositional styles. Since the first appearance of this genre, at the same time that there has been a constant production of unaccompanied flute music, nearly every region in Latin America can boast of multiple contributions to the genre.

Nevertheless, because of its syncretic characteristic, the performance of this music may have to be approached in a more nuanced fashion aided by an appreciation of the cultural, social, or even political aspects that are unique to Latin America. Despite these challenges to an informed performance, flutists can meet this repertoire regardless of their own geography, and, through increasing familiarity, can come to discover that Latin American classical music is best served by one's own individual voice.

John L. Walker has written extensively on Latin American classical music, particularly the influence of Italian immigrant musicians on the classical music of the Andean region during the late 19th and early 20th centuries. In 2013, he cofounded and is the general manager of Cayambis Music Press, a music publishing company that specializes in Latin American chamber music.

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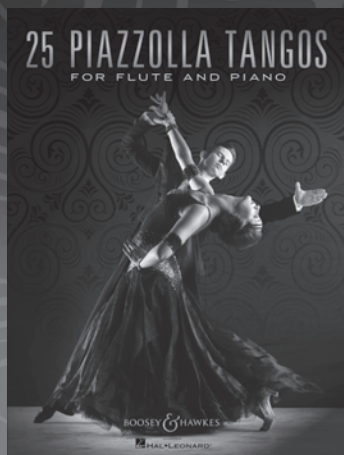
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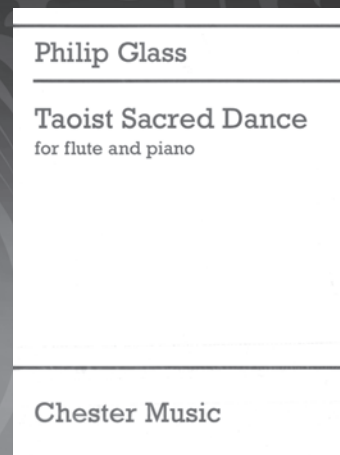
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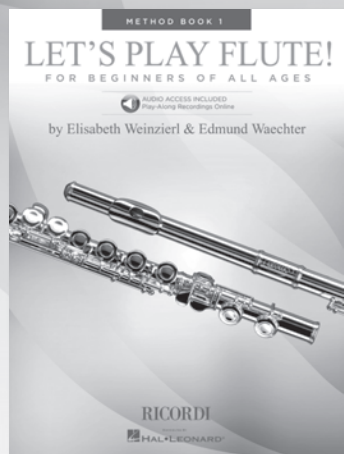
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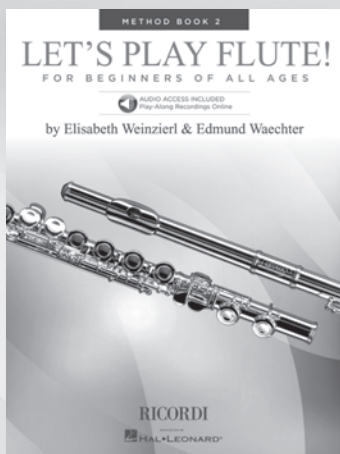
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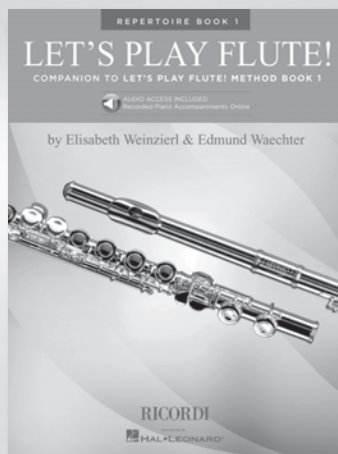
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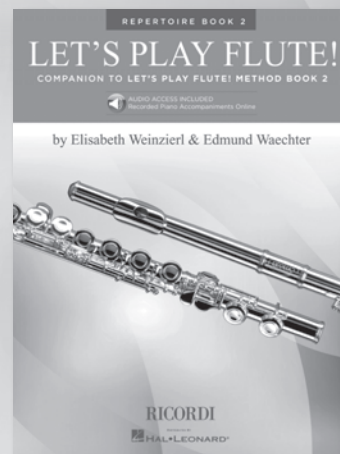
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Across the Miles

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



George Pope

The Southeast Michigan Flute Association will welcome George Pope as guest artist at its annual Fall Festival November 12, 2016. The SEMFA 2016 Fall Festival will feature three Young Artist competitions: the Ervin Monroe Young Artist Competition, the SEMFA High School Young Artist Competition, and the Rachel Stornant Junior Artist Competition. Visit semfa.org/.

The Upper Midwest Flute Association announces its 2017 Young Artist Competition for flutists ages 18–30. Preliminary auditions by CD recording are due February 1, 2017. Required CD repertoire works are a piece from the Baroque era and a one-movement French Conservatory-style piece. Finalists will perform at UMFA's Flute Fest in Minneapolis-St. Paul in April 2017. Prize amounts are \$600, \$400, and \$200. Contact Barb Leibundguth, YA coordinator, at barb@toeprint.com or visit umfaflutes.org.



Gary Schocker

The Texas Flute Society held a Spring Event featuring the Silver Keys Trio with Christina Guenther on March 12 at Brookhaven College. The society hosted the 39th annual Texas Flute Festival May 19–21 at Texas Woman's University in Denton, Texas. This year's festival featured guest artists Gary Schocker, Nina Perlove, and Isabel Lepanto Gleicher,

winner of the 2015 Myrna Brown Competition. A special feature was Schocker's unaccompanied flute solo, "Prestidigitation, or Poof," which was composed for and performed during the finals of the Myrna Brown Competition. The next flute festival will take place in May 2017 at Texas Woman's University. Visit texasflutesociety.org



Pikes Peak Flute Choir

Pikes Peak Flute Choir finished its 2015–2016 season with the world premiere of "Postcards from Pikes Peak," commissioned from Phyllis Avidan Louke, who traveled to Colorado Springs to conduct the piece and present a clinic. The choir was joined by flutists from around Colorado. "Postcards from Pikes Peak" will be published by ALRY.



Flutissimo! Flute Choir

Flutissimo! Flute Choir premiered two pieces during its fall 2016 series. Among the group's favorite composers is Alexander Abbott, whose piece "A Tranquil Sailing" the group debuted. The choir also presented the U.S. premiere of "Río" (River) by Daniel Cueto of Peru. Other watery pieces include "Sails, Winds, and Echoes" by Crawford Gates, Nancy Wood's "Seafarer's Suite," "Seascape" by Kathleen Mayne, and "Songs of the Ocean" by Ryohei Hirose.



Raffaele Trevisani

The 2017 Mid-South Flute Festival will be held March 31–April 1, 2017, at the University of Southern Mississippi in Hattiesburg. The festival will feature international flutist Raffaele Trevisani and many other chosen presenters and performers. To enter the Mid-South Flute Society's Young Artist, College Masterclass, or High School Soloist competitions, or to submit a proposal to present or perform, visit midsouthflute.org.

On June 3, Quad City Flutes Unlimited presented two performances of its spring concert program, once for the Moline Library's noon concert series and later for the Clinton Symphony Board dinner. The program, titled "Musical Stories," featured works by Kathy Farmer, Kelly Via, James Christenson, Catherine McMichael, and Newell Brown and included narration and original poetry by Ann Boaden of Augustana College.



Peter Sheridan

The Madison Flute Club, under the direction of Danielle Breisach and Berlinda Lopez, premiered its first commissioned piece, "Broken Prayer," an octet by Daniel Harrison, at the Madison Museum of Contemporary Art's Design MMoCA gala in April. In November, the Peter Sheridan Low Flutes Opportunity Award will be given to a middle school, high school, or collegiate-level student in Wisconsin to promote performance on and education about low flutes. A generous contribution from Sheridan will continue his legacy in the area.

The club also began periodic, privately hosted “Salon Nights” for members, which have helped to foster a strong community and provide a supportive opportunity for adults. The 2017 Wisconsin Flute Festival will be on March 4, 2017, in Madison. The flute-filled day of activities will include workshops, competitions, a masterclass, and a feature performance by Lorna McGhee of the Pittsburgh Symphony Orchestra. Visit madisonfluteclub.org.



Aaron Goldman

The **Flute Society of Washington** will present its annual Mid-Atlantic Flute Convention February 18–19, 2017, at the Sheraton Reston in Reston, Virginia. This year’s guest artist will be Aaron Goldman, principal flutist of the National Symphony Orchestra. He will be joined by pianist Lisa Emmenheiser Sarratt. Other convention events will

include the popular Saturday evening cabaret; performances by the Festival Flute Choir, Collegiate Flute Choir, and Junior Flute Choir (for middle-school-age flutists); masterclasses; concerts; and workshops. Competitions include Young Artist, High School Flute Choir, Collegiate Soloist, Student Honors, Adult Amateur, Student Masterclass, and Guest Artist Masterclass. The festival will also feature a large exhibit hall, with more than 30 exhibitors participating. Visit fsw.net.



Ashley Watkins

The **Flutes of Howard University** celebrated its 30th anniversary with the 16th Annual Flute Fête: A Celebration of the Flute on January 14 at Howard University in Washington, D.C. Special guest flute artists this year were Jamal Brown and Brittney Allen. Over the years, the ensemble has presented Harold Jones, Frank Wess, Yusef Lateef, David “Fathead” Newman, Dave Valentin, James Newton, Sherry Winston, James Spaulding, Norman Brentley, Nicole Mitchell, Delandria Mills, Bailo Bah, Hawk Henries, Deepak Ram, Janese Sampson, Hubert Laws, and Julia Price. The special guest flute artist for the 17th annual event, to be held January 12, 2017, is Ashley Watkins. The Flutes of Howard University was founded in 1986 and is directed by Saïs Kamalidiin.



Kathy Farmer

The **Atlanta Flute Ensemble** celebrates its 30th anniversary in the 2016–2017 season. The choir has performed at colleges and churches throughout the Atlanta area and at the Georgia Governor’s Mansion, Callanwolde Fine Arts Center, and Spivey Hall. The season will feature the premiere of a suite written for the choir by its conductor, Kathy Farmer.



The **Woodbridge Flute Choir** will celebrate its 20th anniversary on October 15 at a concert at Greenwich Presbyterian Church in Nokesville, Virginia. In honor of the occasion, the flute choir commissioned composer Melvin Lauf, Jr., to write a fanfare

that will be premiered by the flute choir at this concert. In addition, the flute choir will perform the world premiere of a new work for solo flute and flute choir by Francis Kayali performed by Rebecca Jeffreys, the founding director of the choir. Debbie Gilbert, the current artistic director, will perform selected movements of *Suite Antique* by John Rutter, arranged for flute choir by Robert Rainford. The group also will perform *Woodbridge Suite*, by Gretchen Morse. During its 20-year history, the Woodbridge Flute Choir has produced four CDs—*Woodbridge Suite*, *Passages*, *A Silver Christmas*, and *Butterfly*—and has performed four times at the Annual NFA Convention. In addition, 18 pieces for flute choir have either been written for or commissioned by the group. Visit woodbridgeflutechoir.org.

The **Flute Flies flute choir** played its summer program August 22 at the Ventura Townehouse in Ventura, California. Pieces included Boismortier’s Concerto No. 6; “Song of the Lark” by Tchaikovsky; Amy Rice-Young’s arrangement of “The Pink Panther”; “Greensleeves” arranged by Victoria Jicha; and “Russian Dance” by Updownsky.



James Brinkmann

The **Atlanta Flute Club** opened its 2016–17 season with James Brinkmann, who presented an interactive flute recital entitled “Familiar Sounds with New Stories” on October 8. Exploration of well-known, less familiar, and little-known flute music was brought to life with fresh perspectives with audience participation through writing,

drawing, and conversation. The 11th annual Flute Choir Extravaganza will be held on November 13. Conor Nelson will be the guest artist for the Atlanta Flute Fair, to be held on February 18, 2017. The season will conclude with a Flute and Friends members’ recital on April 29, 2017. Visit atlantafluteclub.org.



Kelly Via

At the **2016 NFA Convention in San Diego**, members of the Tucson Flute Club and the Phoenix-based Arizona Flute Society presented a joint program, performing as Arizona Flutes United. The combined ensembles—more than 50 flutists—played under the baton of flutist/composer/arranger Kelly Via. Of particular note was the world premiere

of *A House Divided*, composed by William Bradley Roberts, a suite of Civil War tunes. The piece was commissioned by the Tucson Flute Club to commemorate its 45th anniversary. Visit tucsonfluteclub.org or facebook.com/groups/112331463945/ and arizonaflutesociety.org/.

In May, the **International Flute Orchestra**, conducted by John Bailey, performed in Tokyo, Osaka, and Kyoto, Japan. The orchestra, celebrating its 20th anniversary this year, was joined in Tokyo by Katsuichi Kotato and Eri Irwata, both of the Kotato Company, playing contra in F and bass in F. Some members of the orchestra visited the Kotato Company before the tour started. Repertoire for the 2016 tour included *The Wasps Overture* by Ralph Vaughan Williams, Toccata and Fugue in D Minor by J.S. Bach, Andante from Symphony No. 4 (Italian) by Felix



The International Flute Orchestra, 2016; Kotato and Irwata are at left.

Mendelssohn, *Bacchanal* from *Sampson and Delilah* by Camille Saint-Saëns, *Andante* from *Symphony No. 5* by Peter Tchaikovsky, *Capriccio Espagnol* by Nikolai Rimsky-Korsakov, the American folksong “Red River Valley,” and *Spanish Dance* by Manuel de Falla. Joseph Kreines arranged the folksong; Martha Rearick arranged the works by Mendelssohn and Tchaikovsky; and Shaul Ben-Meir arranged those remaining. The International Flute Orchestra was founded in 1996 by Nancy Clew and has traveled internationally every year since with the exceptions of 2002, following post-911 volatility, and 2003, when the SARS outbreak forced cancellation of a China tour. Clew, Bailey, and Ben-Meir conducted in the group’s early years; since 2001, Bailey has conducted.



Ali Ryerson



Leone Buyse

The **Florida Flute Association** will celebrate its 41st annual convention at Orlando’s Airport Marriott Lakeside Hotel January 27–29, 2017. The FFA hosts one of the largest regional flute gatherings in the U.S. and is honored to have Leone Buyse, professor of flute at Rice University’s Shepherd School of Music and former flutist with the Boston Symphony Orchestra, as the headliner. Friday evening soloists will be Colleen Blagov, principal flutist of the Orlando Philharmonic and adjunct professor at Florida Southern College, and world-renowned jazz flutist and recording artist Ali Ryerson. The event will also feature professional and student musicians in concerts, competitions, workshops, and masterclasses performing classical, jazz, and world flute music, plus exhibitors of flutes and music. Visit floridaflute.org/FFA/.

The **Frederick Flute Choir**, Frederick, Maryland, began its 28th season in September with a full calendar of concerts including the Columbia Flute Festival, the Frederick Church Tour, Home-wood Holiday and Spring Concerts, and two additional events to be scheduled. The choir was founded in 1989 and is directed by Jennings A. Glenn. Visit FrederickFluteChoir.com.



Eileen Yarrison

The **New England Flute Orchestra** of Indian Hill Music (formerly known as the Nashua Flute Choir) will present a three-concert season in 2016–17. In December, the orchestra will perform “Winter’s Gifts,” featuring holiday music; in March, it will play a children’s concert, “Flute Family Fun”; and in May, the concert “Borrowing from the Best” will feature orchestral works transcribed for flutes. Also this season, the orchestra will celebrate conductor Eileen Yarrison’s 20th anniversary with the ensemble. Yarrison has led the group in several world premieres, two commissions, and three CD recording projects. Visit indianhillmusic.org and follow the New England Flute Orchestra on YouTube.



Stefán Ragnar Höskuldsson

The **Chicago Flute Club** will kick off its new season November 13 with a special welcome concert and masterclass by Stefán Ragnar Höskuldsson, the new Chicago Symphony principal flutist, at the Merit School of Music. Höskuldsson was formerly with the Metropolitan Opera Orchestra and has performed widely throughout the U.S., Europe, and Japan. The club will also present its yearly student competition for all ages of student club members through the 12th grade. The competition will be held November 6 at North Park University and will be chaired by Chicago Flute Club member James Brinkmann. Visit chicagofluteclub.org.



Carol Wincenc

The **Central Ohio Flute Association** featured Carol Wincenc in recital and masterclass at the 34th annual COFA Festival on April 9. This one-day event included competition finals, a flute choir showcase, clinics, lectures, and an exhibit hall. Topics included the Alexander Technique, Guide to Piccolo Practice, Flutists in Performance, and Flutists in Education. Panels and clinics were led by Dale Beaver, Heather Verbeck Harrison, Katherine Borst Jones, Kris Keith, and others. The flute choir showcase concert featured ensembles from Ohio State University, Ohio Northern University, Capital University, Wright State University, Muskingum University, Mount Vernon Nazarene University, and Otterbein University and flute choirs from the Dublin Wind Symphony, North Star, Twisted Trillers, and Michelle Tuesday Music School. Competition winners are Michael Hoover (first place), Marissa Mauro (second place), and Dannielle Sturgeon (third place), Young Artist; Michael McCann (first place), Madeleine S. H. Park (second place), and Elsa Jacob (third place), junior high; Sarah Tan (first place), Meixun Pan (second place), and Haewon Shin (third place), senior high; Bianca Kumar (first place), Francesca Leo (second place), and Donovan Laughlin (third place), collegiate. The 35th festival will be April 1, 2017. Visit cofa.osu.edu.

Send information about flute club activities to Kathy Farmer, Flute Clubs Coordinator, kathyfarmer@mindspring.com.

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Notes from **Around the World**

by Christine Erlander Beard

Conventions, festivals, competitions, and other global flute activities



The first La Côte Flûte Festival, in 2014, drew 1,300 people.

The second La Côte Flûte Festival was held in La Côte, the Swiss region between Geneva and Lausanne, October 6–9. Its 57 events featured 150 artists, 36 exhibitors, and educational events for children. The biennial festival follows its successful inauguration in October 2014, which attracted more than 1300 people and featured 40 events and 32 music industry exhibitors.

Each La Côte Flûte Festival invites one country to be an honored guest. This year, it was the United Kingdom, with concerts entitled “Focus on Britain.” This international exchange promotes understanding, fosters collaboration with the British Flute Society, and highlights British artists and flute students.

The official opening concert honored Swiss flutist Aurèle Nicolet, who died on January 29. This tribute of music and theater featured Eva Amsler and Philippe Bernold with The Dorian Consort along with a play based on the correspondence between Frederick II (an avid flutist) and Voltaire, directed by Gérard Demierre. Friday and Saturday evenings were dedicated to Baroque music on historical instruments and featured Serge Saitta and the ensemble La Rêveuse performing Telemann flute quartets, and Barthold Kuijken and Ewald Demeyere in a concert of music from the Bach family. Evenings concluded with jazz.

The grand finale featured concerti, including the posthumous world premiere of Jean-Michel Damase’s *Piccolo Concerto*. Silvia Careddu, Sebastian Jacot, and Jean-Louis Beaumadier performed with the official festival orchestra, the Orchestre de Chambre de Genève, conducted by Patrick Gallois. Serbian harpist Nadja Dornik joined Jacot in a performance of Mozart’s *Flute and Harp Concerto*. Only 16 years old, Dornik recently won the competition of a new harp festival in France.

The 2016 festival is made possible by the financial support of more than 40 business sponsors and by community connections with some 20 cultural partners, including flute societies and schools. Visit flutefestival.ch.

—Carole Reuge and Kate Steinbeck

The VII UFRGS International Meeting of Flutists was held at the Federal University of Rio Grande do Sul in Porto Alegre, Brazil, October 8–11. Guest artists were Elena Cecconi (Italy), Julio Hernandez (Argentina), Christopher Lee (Canada), and Christine Beard (United States).



Julien Beaudiment



Jean-Louis Beaumadier



Jasmine Choi



Maxence Larrieu

The 5th *Convention Internationale de la Flûte*, featuring more than 40 guest artists from around the world, will be held October 20–23 at the Conservatoire à Rayonnement Communal Maurice-Ravel in Levallois, France. Among myriad guest artists are András Adorján, Julien Beaudiment, Jean-Louis Beaumadier, Michel Bellavance, Anaïs Benoit, Philippe Bernold, Jasmine Choi, Wendell Dobbs, Sophie Dufeutrelle, Patrick Gallois, Gaspar Hoyos, Maxence Larrieu, James Newton, Carla Rees, Harvey Sollberger, and Denis Verroust. Visit convention.traversieres.eu/en/ for more information.

The 13th *Flute Festival in Chile (XIII Encuentro de Flauta del Sur del Mundo)*, organized by Hernán Jara Sales, was held July 19–22 in Villarrica, a small city about 500 miles south of Santiago. The festival drew about 50 visitors. Guest artists included Michel Bellavance (Canada–Switzerland), Viviana Guzman (United States–Chile), Emilio Rutland (U.S.–Chile), myself (Germany), and Juan Pablo Aguayo, Morales Pablo, and Hans Ehrlich (Chile). The festival also included masterclasses, evening concerts, and a final flute orchestra concert. I presented a slide lecture about my great-great-grandfather, Theobald Böhm. Jara Sales and Aguayo played Böhm’s Op. 18 and 31 and two of his arrangements for flute in C and alto flute in G.

—Ludwig Böhm



Zagreb Flute Ensemble

The 11th Slovenian Flute Festival was held May 21–22. The biennial festival was founded in 1996 as the “first days of flutists” and grew to an international festival that features more than 30 artists and attracts more than 400 visitors. The 2016 festival included 10 concerts featuring Robert Aitken (Canada), János Bálint (Hungary), Wissam Boustany (Lebanon-England), Laura Levai Aksin (Serbia), Andrea Lieberknecht (Germany), Jan Ostrý (Czech Republic), Paolo Taballione (Italy), Alja Velkaverh (Slovenia), and the Zagreb Flute Ensemble (Croatia). The closing concert was by Slovenian musician, singer, flutist, and composer Tinkara Kovač with her rock band. Lectures included “Marcel Moyse and his Tone Development Through Interpretation” by Aitken, “From Concept to Concert” by the principal of the Music School Metka Podpečan, which outlined a versatile events organizational tool the speaker developed, and “Towards Humanity,” by Boustany. All concerts were recorded by Slovenian National Classical Radio. Visit slo-flute-festival.org.

—Matej Zupan



Magda Schwerzmann was one of three guest artists participating in the alternate event.

The Festival Internacional de Flautistas en la Mitad del Mundo (International Flute Festival in the Middle of the World) celebrated its silver (25th) anniversary in 2015. The 2016 festival had invited 25 international guest artists, but after a devastating 7.8-magnitude earthquake struck coastal Ecuador on April 16, the 2016 festival was postponed.

Two scheduled guest artists could not change their travel arrangements, so a small event was held on their behalf. Myriam Graulus (Belgium), Magda Schwerzmann (Switzerland), and pianist María José Carrasqueira (Brazil) performed in well-received concerts and taught inspiring masterclasses to students from Mexico, Colombia, and Ecuador. The institutions Casa de la Cultura Ecuatoriana, Fundación Zaldumbide, and Politécnica Nacional and many flute enthusiasts have offered to sponsor future festivals. I also received the Cultural and Intellectual Merit Award by the Escuela Politécnica Nacional del Ecuador in recognition for establishing and directing this festival.

The festival will resume in 2017. It will take place in Quito, Ecuador, June 3–10. Join us at the flute party in the middle of the world!

—Luciano Carrera

Save the dates April 19–23, 2017, for The Netherlands’ only flute competition, hosted by Fluitconcours. Applications are now being accepted for the **Dutch International Flute Competition** (to be held April 19–21), the **Benelux Flute Competition** (preliminaries in March; finals April 22), and **Adams Flute Factor** (preliminaries close February 1; finals April 23). The Dutch International Flute Competition is for undergraduate and graduate students as well as younger pupils. The Benelux Flute Competition is for amateur soloists only, divided into four age categories. Adams Flute Factor is an accessible open stage for all flutists between ages 8 and 16. These Dutch international flute competitions annually attract participants from 25 different nations. Visit fluitconcours.nl.



The 24th Jeunesses International Music Competition Dinu Lipatti Flute Competition will be held in Bucharest May 13–20, 2017. Registration deadline is March 1. The event’s mission is to discover and promote young talent; it combines competitions with masterclasses and classical music concerts. Annually, its focus is on flute, violin, piano, clarinet, and songwriting; the 2017 competition is for flutists. Visit jmEvents.ro and click on the “events” button to select the Jeunesses International Music Competition.

The next Australian Flute Festival will be held July 1–3, 2017, at Queensland Conservatorium Griffith University in South Bank, Queensland. The festival will feature Julien Beaudiment, Leone Buyse, and Stefan Höskuldsson, and will include a pre-festival professional learning day June 30. Competitions are for open flute, young artist, and composition. Also featured will be a flute orchestra and masterclasses. Visit australianflutefestival.com. (See also “In Focus” in this department.)

The 17th International Flute Competition Friedrich Kuhlau will be held October 14, 2017, and will include competition categories in flute solo, two flutes and piano, and three flutes or four flutes. More information will be available in November. Visit kuhlau.de.

The 4th Flavtistra International Festival for Young Flutists—open to flutists up to age 25—will be held November 25–27, 2016, in Koper, Slovenia. The event will include competitions for flute soloists and for ensembles with flute, masterclasses, concerts, and exhibitions. Visit flute-festival.com.

Send information about international news events, and high-resolution images if available, to Christine Beard, News from Around the World editor, picollo71@gmail.com.

In Focus: Australia

In the history of flute conventions, the NFA Convention, which made its debut in August 1973, was a major milestone. But a flute convention held in Australia was probably the world's very first such event.

by Lyndie Leviston

The annual convention of the National Flute Association, first held in August 1973, is the largest flute convention in the world. But it was Australian flutist Linda Vogt who masterminded what was probably the world's first flute convention, the Australian Flute Seminar, held in Sydney in April of that year. James Pellerite, 2016 NFA Lifetime Achievement Award recipient, was artistic director and Vogt was director.

Prior to this momentous event, Vogt had initiated a group of professionals to get together in private homes to perform for each other. Flute Night, as this group was called, flourished and evolved into the Sydney Flute Society, founded in 1973. The society was eligible for an Australian Council grant, and Vogt organized a three-month residency for Pellerite at the Sydney Conservatorium of Music in New South Wales. And so the National Flute Convention movement was born.

Australian flute conventions, organized by volunteers from various host flute societies or guilds, were held every two to four years. In 2006, the Sydney Flute Festival was formed with the intention of running an annual festival. The committee—David Leviston (initiator and director), Alexa Still (artistic director), James Kortum (flute lecturer, Sydney Conservatorium), Kellie Grennan, and Janne Frost—organized the inaugural festival. Vogt was the Guardian of the Festival. Emily Beynon and Felix Renggli were the Invited International Guest Artists.

It was becoming clear that the amount of work needed to run a festival, over and above a day job, was a big ask of any volunteer committee, and Leviston—the owner of Flutes and Flutists—made the decision to run the Sydney Flute Festival as a business. I came on board as codirector and coordinator. The 2007 festival was again held at the Sydney Conservatorium of Music, with Elizabeth Koch AM (meaning Member of the Order of Australia) as artistic director.

Growing interest in the festival, added to the large travelling distances around Australia, caused us to rethink the original idea of keeping it Sydney based. Why not change the name to the Australian Flute Festival and move it around the country? Considering the size of the committee and the amount of work between festivals, we also discussed going biennial. Helping to seal the decision for change was a new, external matter: The original logo had used an artist's impression of the Sydney Opera House, and when we applied to register the logo, the Opera House wanted to charge us an annual fee to use the image! The time seemed right to change the name, the logo, the frequency, and the destination. The first venture afield, in 2009, was to the Elder Conservatorium of Music in Adelaide, followed by the venue of the Canberra School of Music in 2011, 2013, and 2015.

So how did we get stuck in Canberra for five years? In 2010, Virginia Taylor and Vernon Hill came on board as artistic advisors. Resident lecturers in flute at the Canberra School of Music, their input and support has been, and continues to be, invaluable. Canberra also proved to be a fantastic venue. With most people flying in to Canberra for the festival, evenings were spent catching up with friends and colleagues from around Australia and around the world, creating a lovely family kind of vibe.

In January 2016, Taylor accepted a position at Griffith University in Brisbane, and the festival has found a new home for the 2017 occasion, to be held June 30–July 3. Griffith University is situated on the banks of the Brisbane river, and, despite its being held in the middle



Attendees of the Australian Flute Festival.

of winter (northern and southern hemisphere seasons are reversed), we will be able to enjoy Brisbane's mild temperatures of around 21 degrees C, or 77 degrees F.

The Australian Flute Festival has more than tripled in size since it first began. For the inaugural event, 100 attendees signed up; in 2015, its numbers had grown to 500. The number of proposals submitted has also grown, especially from countries outside of Australia. This year saw proposals from Korea, the United States, Hungary, the United Kingdom, New Zealand, Sweden, Singapore, Switzerland, Mexico, Germany, Italy, and Russia.

It is always our intention to support and encourage our own flutists, and each festival offers a platform for about 30 Australian flutists. New Zealand, our close neighbor and cousin, is another source of wonderfully talented flutists always well represented at the Australian Flute Festival.

The festival includes competitions in both performance and composition (the latter for Australian and New Zealand citizens only), a professional learning day, a flute orchestra (run by Gareth McLearn), a gala concert, lunchtime concerts, masterclasses, private masterclasses, a junior day, recitals, workshops, panels, interviews, adult-learner workshops, a trade hall—and a running team! Past guest artists have included Beynon, Renggli, Michael Cox, Marianne Gedigian, Alexa Still, Jean Ferrandis, Uwe Grodd, Tara-Helen O'Connor, Molly Barth, Denis Bouriakov, Aldo Baerten, Roberto Alvarez, Jim Walker, Lorna McGhee, Sébastien Jacot, and Thies Roorda. In 2017, guest artists are Leone Buyse, Michael Cox, and Julien Beaudiment.

Linda Vogt stepped down in 2009, and we were sad to bid her farewell from this life April 2, 2013. Margaret Crawford, doyenne of the Australian flute world and integral part of our musical landscape, agreed to be Patron. Crawford is one of the most highly revered and inspirational flute teachers and mentors in Australia. She has taught and influenced many generations of flute players, imbuing them with the integrity of her formidable musical convictions.

Perhaps the best part of running the Australian Flute Festival is the establishment of lifelong friendships forged with flutists around the world. It is wonderful to see students connect with teachers and go on to study with them. It has given us enormous pleasure to watch students leave Australia to study—and return to share with us the richness of their gained knowledge.

Contact lyndie@australianflutefestival.com, phone 61 (02) 8006 5345, join the mailing list at australianflutefestival.com/form.html, or visit australianflutefestival.com.

NFA News

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



Kate Blair

Introducing the NFA Marketing and Development Associate

The National Flute Association is delighted to introduce Kate Blair in the newly created position of Marketing and Development Associate.

Blair joined the NFA staff in early spring. Her duties include writing and distributing the organization's various electronic publications and social media networks. Among other projects, she set up the NFA's new Snapchat account and worked with Convention Director Kris Mayo to produce and promote the convention app, which was introduced at the 2016 convention in San Diego. She also assists with generating various public relations, marketing, and development materials and proofreading NFA publications.

Previously, Blair worked as a senior staff writer at a Chicago-based agency, crafting everything from website and e-mail content to blogs and e-books for a large portfolio of business and marketing clients. She received her M.A. from the University of Chicago in Cinema and Media Studies and holds a B.A. in

English. She is an amateur flutist with a strong musical background.

"At the 44th convention in San Diego, I saw first hand how the NFA inspires flutists and enriches lives," she says. "I look forward to working with the organization to develop innovative ways to share this mission with flutists everywhere."

New: NFA Partners with "From the Top with Host Christopher O'Riley"

The NFA is pleased to announce a partnership with the NPR classical music program "From the Top with Host Christopher O'Riley" to extend a new opportunity to first-place winners of the High School Soloist Competition. "From the Top with Host Christopher O'Riley" offers young musicians between the ages of 8 and 18 the chance to share their talents on the air and perform for a large audience of classical music lovers. Beginning with 2016 winner Lindsey Wong, High School Soloist winners will be automatic finalists for the show.

What began as a radio experiment in 2000 quickly became the most popular weekly one-hour classical music program on public radio. Broadcast on more than 220 stations nationwide to an audience of more than half a million listeners, the program celebrates the talents of America's best pre-collegiate classically trained musicians.

"'From the Top' is thrilled to feature more flute talent on our radio show, and the NFA is a perfect partner to help us find great young flutists," said Erin Nolan, music producer for the show.

Through this partnership, the NFA will provide a new and exciting experience for High School Soloist Competition winners and help them prepare for the next stage of their musical development. We hope these expanded prize offerings inspire more young flutists to participate and challenge themselves to learn and grow through the long-term preparation and dedication that competition requires.

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In memoriam

Peter John Bacchus: 1954-2016

by Deborah Baron

Flutist, composer, and conductor Peter Bacchus died July 9, 2016, in Barcelona, Spain, at the age of 61, after succumbing to the cancer he had fought for several years.

Bacchus was born October 19, 1954, in East Orange, New Jersey, where he grew up in a family of professional commercial photographers. He first began making music on a drum pad bought by his father, then moved on to the ukulele, followed by the tenor saxophone and clarinet. After hearing jazz flutist Herbie Mann play live in concert, he was inspired to begin studying flute at age 11.

Bacchus earned a bachelor of fine arts degree from SUNY-Purchase in flute performance and a master's in the art of teaching from City University of New York. He studied flute with Thomas Nyfenger, Julius Baker, and Keith Underwood and composition with John Corigliano and Narcis Bonet and at the Aspen Music Festival and Conservatoire American of Fontainebleau in France. He described mentor Anthony Newman as "...another figure who has been a beacon for me: instrumental virtuoso, prolific composer, improviser."

While living in New York City, Bacchus was an active freelancer and a founder of the award-winning chamber group Flute Force, where he served as the Baroque flute specialist. A review from *Musical America* said of his piece written for that group, "Peter Bacchus' Quartet for Diverse Flutes proves entertaining and repeatedly listenable." Of his flute playing, the *Star Ledger* (Newark, New Jersey) wrote, "Bacchus demonstrated wonderful proficiency...Bacchus played with real skill and with moments of brilliance...His phrasing, especially in the Prokofiev, was always songful, and he appeared to have an unusually keen instinct for rubato."

In 1991, Bacchus moved to Barcelona, where he established himself as a performer, composer, and educator and where he remained for the rest of his life. He was conductor and music director of the "El Sistema"-inspired youth orchestra Riborques-tra and artistic director of the contemporary music ensemble Grup21. *Catalunya Musica Magazine* praised this organization as "...a group of high level that Bacchus has forged and put together with excellent results." In a 2009 interview with *Barcelona's Metropolitan* magazine, Bacchus stated that in Grup21, composed of Catalan, American, Irish, German, Polish, and other musicians, "music cuts across borders and different languages by definition" and that the group's objectives were to bring Catalan and international composers to Barcelona audiences and to project this music and music-making beyond the country's borders.

More recently, Bacchus served as director of three choirs of retired people, saying of this experience, "It is gratifying to bring the joy of making music to these fine people from all walks of life." His experience in the theater, first as an actor, and later as a composer, qualified him to serve as music director for



Peter Bacchus and Deborah Baron in 2014

the National Theater of Catalonia. In 2013, along with eight partners, he started a small digital publishing services company named Notes in Cloud.

Bacchus composed more than 20 works for such varied combinations as string quartet, brass ensemble, a capella choir, wind quintet, and symphony orchestra and commissions for the ensemble Uptown Flutes. His compositions were published by Din-sic Publicacions, Clivis Publicacions, and Falls House Press, and many were recorded on the Columna Musica and Solfa labels.

Particularly notable are his *Fantasy on Syrinx* and *Fantasy on the Allemande*, both for solo flute. In the composer's introduction to the *Syrinx* fantasy he writes "...I always want to glimpse into the mind and thought process of the composer during the composition of a piece, whether it is old or new music...I would encourage other flutists to work on their own fantasies!"

A thoughtful participant and observer of online flute forums, Bacchus contributed opinions as a flutist with a composer's perspective. "We are trying to put ourselves inside the composer as the piece is being written, to experience it as something fresh and spontaneous as it is discovered and worked upon in the process of composition. This process might be compared to that of a good detective who puts himself in the shoes of the criminal... what is important in music, or any discipline, is to continue to grow and form new horizons for ourselves. It is never too late to start on this. In fact, setting new goals and breaking into previously unknown territory can be essential to our growth and well-being."

I was fortunate enough to see Bacchus in summer 2014 when my husband Winston and I visited him in Barcelona. He was

a wonderful host, bringing us to his favorite tapas restaurant, pointing out all the Gaudi architecture, and giving us a tour of ancient ruins in his beloved adopted city. He was courageous in the face of his illness, ever optimistic, and excited at the challenge of beating it. When he could no longer play the flute, he turned to the piano, practicing to become proficient enough to accompany his students.

When asked in an interview (whohub.com) what advice he would give to someone starting out in the music business, he replied, "Work hard and learn as many lessons as you can about life and what you do. If that means making mistakes sooner and learning from them, then go ahead and make them. Try not to make them big though."

Peter was taken from us all too soon, but we are fortunate that he left behind evidence of his talents and hard work. More importantly, what remains is the memory of a joyful friend and musician, a Renaissance man with an impish sense of humor and keen mind who was grateful for the gift of life and made the most of it.

Peter Bacchus is survived by siblings Franc Archer Altman, Penelope Altman Boyden, and James Eugene Altman.

Note: A complete list of Bacchus' compositions and recordings can be found on his website, peterbacchus.com. Also on the website are his interviews with such luminaries as flutists Julius Baker, Robert Dick, and Keith Underwood and composer Anthony Newman.

Deborah Baron is piccoloist/associate principle flutist with the Dallas Symphony Orchestra and a former member of Flute Force.

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Friends and Colleagues Remember Peter Bacchus

Peter Bacchus and I met as undergraduates at SUNY-Purchase in the 1970s. We both moved to New York City afterwards and stayed in touch. As a flute teacher at a small private school in Connecticut, the Wooster School, I was asked to give a recital. I decided rather than doing a solo recital I would enlist my friends to play with me. We decided to call ourselves Flute Force after bantering around many names—not knowing how long that name would be with us. Deborah Baron (who I met in Spoleto), Brice Martin (now in Los Angeles), Peter Bacchus, and I were the first four to play as Flute Force. Peter shaped the group from the beginning, both as a player and composer. Flute Force still plays his quartet, and we are pleased it has entered the repertoire for flute ensemble. I look back at the 10 years he was with the group with fondness and will miss his friendship.

— Rie Schmidt, flutist, teacher, and founding member of Flute Force

Peter's artistry was the perfect projector of his kind and loving soul. When he played, those of us who were fortunate enough to hear him were privileged to witness his humor, charm, intelligence, and intense kindness. When some folks split, they leave a huge void. Peter's will never be filled.

— Yochanan Sebastian Winston, former member of Flute Force

I knew Peter Bacchus from when he and I were studying with Tom Nyfenger. I then played with him in an early incarnation of Flute Force and in freelance jobs once I moved to New York in the late 1970s. Peter was a wonderful, soulful flutist who developed into a great teacher and composer for the flute as well as an elegant writer about flute playing. I appreciate how encouraging Peter was to me in the early stages of my teaching career, and I will miss his friendship and his gentle sense of humor.

— Keith Underwood, flutist and teacher

Peter John Bacchus was my best friend from the day I met him 46 summers ago at the Chester Fair. He told me about a play he was doing and asked if I wanted to come help build sets, which got me into the theater. Peter was a positive spirit, a kind and spiritually striving soul. He practiced classical flute for hours a day from the time he was 9 years old. Diligent, devoted, and disciplined in his art, he was always learning and never fell out of love with playing or composing or conducting or teaching choir groups of children and retirees. He was a great friend. A great artist. A great soul. I was so lucky to have had him in my life, and I will always miss his friendship.

— Xander Berkeley, actor and life-long friend

I met Peter B—which he became after I joined Flute Force in 1984, with me as Peter A—when we were incoming freshmen flutists at the Manhattan School of Music in 1973. We fast became close friends and supportive colleagues, and found we spoke the same musical language. We spent countless summer evenings playing duets on Fifth Avenue, sharpening our sight-reading and performance skills with our collection box out front. At the end of one hot night, we discovered a \$100 bill amongst all the coins and dollars! Feeling like a couple of Rockefellers, we immediately packed up and treated ourselves to a sumptuous East Side supper. Great memories, great friend, amazing and inspired musician.

—Peter Ader, *Santa Fe Opera, Pennsylvania Ballet*

I met Peter in 1973 at the Manhattan School of Music. We quickly became friends and colleagues and remained so throughout the years. Peter was always on the vanguard of new and groundbreaking musical developments, whether they be extended techniques, compositional exploration, or computer, tablet and phone apps. When cancer tragically cut short his ability to play the flute, he created new opportunities to express his musicality. His life, his more recent journey through debilitating illness and how he transcended it, and his acceptance of his transition teach me lessons every day. I miss him every time I think of him.

—Allison Brewster Franzetti, *pianist, artistic director of the Mason Gross School of the Arts at Rutgers University Extension Division's Young Artist Program, and director of its Adult Chamber Music Program*

As a member of Flute Force for 13 years, I had the privilege of playing Peter's Quartet for Diverse Flutes on many occasions. It was a wonderfully crafted piece full of Peter's characteristic charm and humor. I/we never tired of performing this gem. This (and his dimples) is part of Peter's enduring legacy. As flutist, composer, improviser, and teacher, Peter was always reinventing himself and pushing the boundaries of his considerable imagination. He will be sorely missed.

—Gretchen Pusch, *flutist with the Dorian Wind Quintet and former faculty with the Juilliard School's Music Advancement Program*

Wearing a stopwatch around one's neck must have been an '80s craze, and Peter must have had one with a metronome device on it. I still have an image of him walking across a busy New York Street, hands conducting some intricate rhythm, while keeping time with this device, oblivious of all oncoming traffic. Now, this memory serves as a reminder of Peter's amazing ability to intensely focus on whatever project he was involved with at the time. This intense connection to his music developed and branched out in the years since I worked with Peter in Flute Force and was evident whether he was involved with a performance, a composition, a digital app, or helping a colleague. It allowed him to rediscover his many musical talents, so his music-making grew even after he could no longer play. He was a champion of new music and actively supported his fellow colleagues in their quest to do the same. His zest for life is a continued inspiration to me.

—Wendy Stern, *flutist, teacher, and Flute Force member*

Peter was an extraordinarily talented flutist, composer, and conductor. We met in New York and played in Flute Force for awhile and we stayed in touch as our lives changed coasts and continents. We traveled together to Paris to audition for Boulez' Ensemble Intercontemporain (neither of us got the gig), and I visited him in Barcelona about 15 years ago. I was so very impressed by his fluency in French, Spanish, and Catalan. He was a highly successful musician in Barcelona and completely accepted there into the culture of Catalonia. Last I heard he was also doing some acting in movies, usually as a bad guy playing an American who could also speak several other languages. A great talent, a warm and generous man. I feel happy to have known Peter and sad to say goodbye. Rest in peace, Peter.

—Rachel Rudich, *former Flute Force member, CalArts Los Angeles faculty*

Ursula Mamlok: 1923–2016

Ursula Mamlok, a German-born composer who fled the Nazis, died May 4, 2016, in Berlin. She was 93. Among her works is "Haiku Settings" for soprano and flute.

Mamlok came to New York City in 1940 to study at the Mannes School of Music, where she had received a full scholarship based on a single composition, and established her career in New York. Her compositions have been performed by some of the world's leading soloists, orchestras, and chamber ensembles, among them the Da Capo Chamber Players.

Ursula Meyer was born in Berlin on February 1, 1923. Her father died when she was a baby. Her mother, the former Thea Goldberg, later remarried Hans Lewy, whose surname Ursula took.

Ursula began composing as a child and studied piano and composition in Berlin. When the Nazis restricted Jews from attending school music programs, her family held musicales in their home, with Ursula writing the music. In early 1939, the family traveled to Guayaquil, Ecuador, and a year later, at age 17, Ursula traveled alone to New York. Her parents joined her the following year.

At Mannes, Ursula studied composition with George Szell and later with the composer Ernst Krenek as one of the members of the European avant-garde at Black Mountain College. In 1947 she married Dwight (Dieter) Mamlok, a native of Hamburg who also had fled the Nazis.

Mamlok became an American citizen and received her bachelor's and master's degrees from the Manhattan School of Music in the 1950s. She taught at New York University, the City University of New York, and Temple University and received a Guggenheim fellowship and the Walter Hinrichsen Award for composition from the American Academy of Arts and Letters.

In the 1960s, Mamlok's work began to be regularly performed. Her milestone orchestral piece, *Constellations*, which began as a commission from the San Francisco Symphony, was premiered in 1994 under the direction of Herbert Blomstedt.

Mamlok's husband died in 2005; the following year, she returned to Berlin and began a new career, establishing herself among that community's musical circles. In 2013, in celebration of her 90th birthday, her works were performed at Berlin's Philharmonie, and that year she received the Order of Merit of the Federal Republic of Germany First Class.

Jeremy Steig: 1942–2016

Jazz flutist Jeremy Steig died April 13, 2016, in Yokohama, Japan. He was 73. The cause was cancer.

Steig, with his 1960s band Jeremy & the Satyrs, was among early “jazz-rock” musicians like the group Blood, Sweat & Tears evolving in that decade. “We decided that we’d invented jazz-rock,” Steig said in a *New York Times* interview. “Of course, there were about 50 other people who had come to the same conclusion.” He was noted for his early creative use of techniques such as overtones and singing into the flute and for composing and recording for all members of the flute family, including bass flute and piccolo.

Jeremy Steig was born on September 23, 1942, in Manhattan. His father was *New Yorker* magazine cartoonist William Steig, who wrote popular children’s books including *Shrek*. His mother, the former Elizabeth Mead, was an arts educator.

Steig began studying flute with Paige Brook of the New York Philharmonic at age 11 and within a year had chosen the instrument as the one he wanted to play for the rest of his life. At age 19, part of his face was paralyzed following a motorcycle accident. After several months, he returned to playing the flute using a cardboard mouthpiece that kept the air from pushing his lips open. He eventually regained use of his facial muscles.

Steig began performing professionally while attending the High School of Music and Art (now the Fiorello H. La Guardia High School of Music and Art and Performing Arts) in Manhattan. He recorded his first album, *Flute Fever*, in 1963, when he was 21. Following release of an album with his band in 1968, Steig played on the more conventional jazz album *What’s New*, featuring pianist

Bill Evans. He recorded for several more labels, most recently his own, Steig Music. Steig was also an artist, creating the covers for several of his albums, and spent recent years painting and drawing in addition to his music. Steig is survived by his wife, Asako Steig; a sister, Lucinda Franceschini; and a half sister, Margit Steig.

The flute community suffered a profound loss with the passing of Jeremy Steig. In the jazz idiom, technique is often secondary to concept and, perhaps more importantly, to those rare elements of conviction that characterize—and distinguish—truly great improvisers. Jeremy’s playing was firmly grounded on those principles, quite as it had to be, because at the age of 19, he was involved in a motorcycle accident that left him paralyzed on one side of his face. He responded by fashioning a “crutch” for his mouth, making him, of necessity, a rather unorthodox technician. Yet despite this technical limitation, Jeremy displayed enormous conviction in his playing.

This is very evident in Jeremy’s staggering debut recording, *Flute Fever*. Jeremy fulminates on this session, conveying a deluge of ideas with a riotous sense of swing that would be the envy of any instrumentalist. On one track in particular, Sonny Rollins’ “Oleo,” Jeremy morphs into what can only be described as a wild and untamed thing, delivering the best jazz flute solo I have ever heard—and likely that I ever will hear. Indeed, more than 50 years later, I still listen to this track closely. And I tell my students, if they listen to just one solo by a jazz flute player, then make it this piece—and learn from it, glean from it, take something from it, because the spirit of this irrepressible performance was a gift to all of us.

—Bill McBirnie is a jazz flute specialist; see extremeflute.com.



Ruth Royer

Ruth Duning Royer: 1923–2016

Former NFA member Ruth Duning Royer, of Brookings, South Dakota, died July 13, 2016, at the age of 93. Royer was pioneering in her career as a female flutist, playing as an orchestral flutist in the 1940s, when virtually no women held seats in orchestras.

Ruth Duning was born on April 29, 1923, in Richmond, Indiana, where she grew up. She received her bachelor’s and master’s degrees in music from the University of Cincinnati and married fellow music student Paul Royer in 1949. They lived in Huron, South Dakota, and moved to Brookings in 1968.

Duning played in the Dayton (Ohio) Philharmonic, the Cincinnati Symphony, the Cincinnati Summer Opera Orchestra, the Huron Symphony, and the Civic Symphony (South Dakota State University). She also played in the woodwind trio Wind Power. She was one of only six women to tour with the Cincinnati Symphony in the late 1940s.

Duning also taught flute lessons at home, at Huron College, and at South Dakota State University and directed the choirs at Our Saviors Lutheran Church in Huron and Ascension Lutheran Church in Brookings. She was a member of the National Flute Association, the National Federation of Music Clubs, and PEO (a national women’s philanthropic and educational organization).

Beyond music, her interests included tennis, reading, quilting, and biking. She traveled widely, eventually visiting six of the seven continents.

Royer is survived by her four children: Judith Landrum, South Carolina; Randall (Teri), Pierre, South Dakota; Ronald (Lori), Grapevine, Texas; and Peter (Mary), Litchfield, Minnesota; 10 grandchildren; and four great-grandchildren. Memorials may be directed to a music scholarship at South Dakota State University and Ascension Lutheran Church, Brookings.

Ruth Royer was part of a generation of 20th-century American women flutists who shared their talents and love of the flute with their students and community. Ruth was a well-known flutist in the Upper Plains states, and she provided her students with a solid foundation of flute playing.

I witnessed this first-hand when I taught alongside Ruth at the International Music Camp in Dunseith, North Dakota, where we both worked as camp flute teachers. I loved working with Ruth and very much appreciated learning about her musical training at the Cincinnati Conservatory of Music and her work as piccolo player in the Cincinnati Symphony Orchestra.

She also provided an insight into the available career opportunities—or restrictions—as a married female orchestra player.

—Emily Butterfield is associate professor of flute at the University of Central Oklahoma and principal flutist with the Edmond Chamber Orchestra.

Friedrich von Huene: 1929–2016

Renowned Renaissance and Baroque wooden instrument-maker Friedrich von Huene died May 8, 2016. He was 87. He died of complications from Parkinson's disease in an assisted living facility in Bath, Maine, where he had lived since fall 2015; previously he lived for many years in Brookline, where he and his wife operated the Von Huene Workshop and Early Music Shop of New England.

Huene had been a musician since his childhood in Germany, but he developed a variety of other skills as well while becoming one of the world's most sought-after historical woodwind instrument-makers. In a 1976 interview with the *Boston Globe*, he said he considered himself a musician, an artist, and an artisan.

In an obituary in the *Boston Globe*, the late LaNoue Davenport, a pioneer in reviving early music and period instruments, was quoted as saying of Huene's work, "The very best players in the world play his instruments. They're the best."

Huene was born in 1929 in Breslau, in what was then part of Germany and is now in Poland. His father was from a Baltic German baronial family. His mother, Aimée Freeland Corson Ellis, was a descendant of the Mayflower Pilgrims who had been born in the United States and grew up in Connecticut.

Huene's family had fled the Baltic region in 1919 during the Russian revolution. Huene studied music as a boy while living in Dresden with his grandparents. During World War II, his father served in the German Army and was shot and killed during an offensive into the Soviet Union. At the end of the war, his family again fled, this time in the face of the advancing Soviet Army.

In 1948, Huene's family emigrated to the United States and settled in Brunswick, Maine. Huene finished high school and entered Bowdoin College, but left after a year to play piccolo and flute in the Air Force band in Washington, D.C., during the Korean War. After finishing his bachelor's degree in music at Bowdoin, Huene turned down a scholarship to study music at Harvard University, instead taking an apprenticeship with Verne Q. Powell Flutemakers in Boston. He became a U.S. citizen and, in 1954, married Ingeborg Reiser. They had five children.

In 1960, Huene set up his own shop and dedicated his work to recreating historical instruments. In 1966, upon receiving a Guggenheim Fellowship, he studied early woodwind instruments in Europe. Over the decades, he designed instruments for companies in Germany and Japan and restored historic instruments, including some at the Museum of Fine Arts in Boston.

Huene was a past president of the Boston Recorder Society and a founder of the Boston Early Music Festival. He was awarded an honorary doctorate by Bowdoin and received the Arion-Award from the Cambridge Society for Early Music. He and Ingeborg were charter members of the Camerata of the Museum of Fine Arts (now the Boston Camerata), and Huene cofounded the Cambridge Consort with Joel Cohen, music director emeritus of the Boston Camerata.

Von Huene is survived by his wife, sons Andreas of Arrowsic, Maine, Patrick of Sudbury, Nikolaus of Lexington, and Thomas of Brookline; a daughter, Elisabeth of Wiscasset, Maine; three sisters, Brigitte Reid of St. Clair Shores, Mich., Dorothee von Huene Greenberg of Pleasantville, N.Y., and Sigrid MacRae of New York City; and eight grandchildren.

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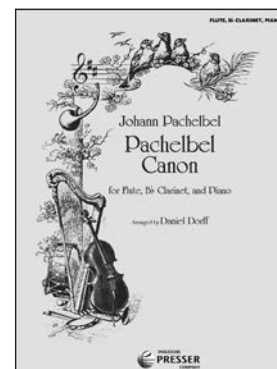
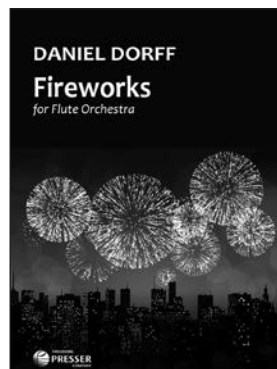
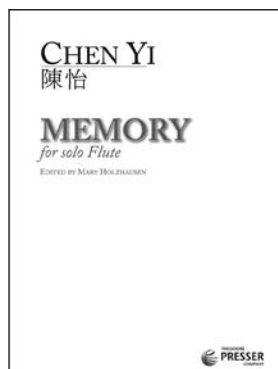
The NFA Legacy Circle honors individuals who help to ensure the future of the NFA through planned gifts. It is with deep appreciation that we recognize these members:
 Linda and Harry Fegley
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New Products

Recordings, music,
and other products by
and for NFA members

Theodore Presser Company has published an arrangement for flute of Chen Yi's "Memory." Written for solo violin, "Memory" is Chen's strong emotional reaction to the loss of a beloved teacher. Working closely with the composer, arranger Mary Holzhausen adapted the work for the flute. Distinguished Professor at the University of Missouri-Kansas City Conservatory of Music and Dance, prolific composer, and recipient of the Charles Ives Living Award from the American Academy of Arts and Letters, Chen Yi blends Chinese and Western traditions, creating music that reaches a wide range of audiences. Mary Holzhausen has appeared as a soloist in venues across North America and Europe. She is principal flutist in the Kansas City Civic Orchestra and the Kinnor Philharmonic of Kansas City. A member of several chamber ensembles including Trio Sempre and the flute quartet Collage, she has arranged several classics for the flute quartet. She teaches flute and piano at the Village Music Academy and is the director of the Chamber Music Institute. A recording of Mary Holzhausen performing Chen Yi's "Memory" is available on YouTube.

Also from Presser are new works by Daniel Dorff. "Fireworks" for flute en-



semble, commissioned by the Flute Society of Washington (D.C.) for its 50th anniversary celebration, evokes the explosive experience of its title. Rapid ascents, some with a "pop" at the top, dissolve into cascading downward sprinkles. Although scored for two piccolos, four C flutes, two altos, two basses, and a contrabass, "Fireworks" was programmed to be performed by all interested flutists at the 2016 Mid-Atlantic Flute Fair. "Fireworks" received its NFA premiere at the 2016 NFA Convention in San Diego. Dorff also has transcribed Pachelbel's Canon in D into a trio for flute, B-flat clarinet, and piano. (He transcribed the work into trios for two other sets of instruments.) As with a round, each instrument plays the same passages but starts at different intervals,

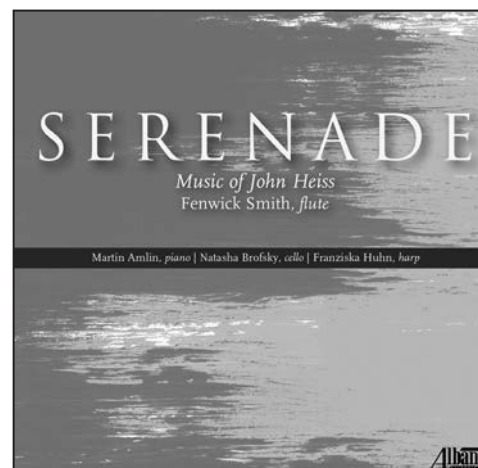
creating intricate sounds when the instruments play off of each other.

Daniel Dorff took first prize in the Aspen Music Festival's composers' competition at age 18. He received degrees in composition from Cornell and the University of Pennsylvania; teachers included George Crumb, George Rochberg, Henry Brant, and others. His works have been performed by the Philadelphia Orchestra, Baltimore Symphony, Pittsburgh Symphony, Louisville Orchestra, Indianapolis Symphony, Detroit Symphony, Aspen Music Festival, Spoleto Festival, and many others. Theodore Presser Company is the oldest continuous music publisher in the United States; the company also distributes the works of more than 70 American and foreign publishers. Visit presser.com.

Albany has released *Serenade: The Music of John Heiss*, offering seven works for flute partnered by piano, cello, harp, and chamber orchestra and featuring Fenwick Smith. Also featured are Martin Amlin, piano; Natasha Brofsky, cello; the New England Conservatory Contemporary Ensemble with John Heiss, conductor; and Franziska Huhn, harp. Works on the CD are *Four Lyric Pieces*; *Sonatina*; *Five Pieces for Flute & Cello*; *Chamber Concerto*; *Whimsies*; "Soliloquy"; and "Serenade."

While Heiss has primarily composed music for flute, he also has written for orchestra, voice, chorus, and chamber ensembles. The seven works on this recording comprise an important strand in his output, particularly in the way they trace his compositional development. Heiss studied at Lehigh University, Columbia, and Princeton. He has taught at the New England Conservatory for almost 50 years, directing the NEC contemporary ensemble as well as teaching composition, flute, and music history.

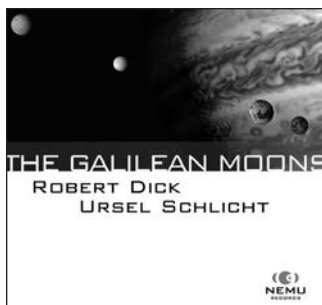
Flutist Fenwick Smith was a member of the Boston Symphony Orchestra's flute section from 1978 to 2006 and a member of the New England Conservatory faculty from 1982 until 2012. A longtime member of Boston Musica Viva, his lifetime achievements as a flutist are legendary. Smith and Heiss have enjoyed a lifelong collaboration.



Composer, flutist, and National Flute Association Lifetime Achievement Award recipient Robert Dick has released two new CDs. *The Galilean Moons* is a flute and piano program of original music with Ursel Schlicht. *Our Cells Know* features contrabass flute improvisations released on John Zorn's Tzadik label.

The Galilean Moons includes works evoking cosmological entities: the title work, with movements named after four of Jupiter's moons (Io for bass flute, Europa for piccolo, Callisto for an open-hole alto flute, and Ganymede for bass flute); "Dark Matter," featuring Dick playing contrabass flute; "Tendrils," utilizing Dick's Glissando Headjoint; "Sic Bisquitus Disintegrat" ("that's the way the cookie crumbles") for bass flute; and the two-movement "Life Concert." Schlicht plays piano for each piece.

Our Cells Know, showcasing improvisational works for contrabass written and performed by Dick, also reflects its name with titles including "Mitochondrial Ballet," "Aura Aurora," "Afterimage, Before," "Efflorescence," "On the Restless Seas of Time," and the title work. The works explore a wide range of extended techniques, including multiphonics, percussive effects, circular breathing, and more. Frequent collaborator John Zorn produced the CD.



Composer, performer, and teacher Robert Dick has redefined the sonic possibilities of the flute and its music. He has worked with a wide range of musicians from classical, jazz, and improvised music backgrounds, including Steve Lacy, Evan Parker, George Lewis, Zorn, and many others. He has created a pedagogy for contemporary music that spans books, etudes, compositions, and instructional recordings and videos. In addition to his active performance and commissioning schedules, he has taught at New York University and the City University of New York Graduate Center and in residence in hundreds of universities, colleges, music schools, and conservatories throughout the world. He holds a B.A. from Yale University and an M.M. in composition from the Yale School of Music.

Verne Q. Powell Flutes has added a product to its selection of handmade custom headjoints: the Lumina, designed to offer ease of playing and flexibility with a centered, solid, and sophisticated core sound. A collaborative project, the Lumina was created, refined, and tested by a diverse team of Powell associates and artists. Lindsey McChord, the primary headjoint maker for the Lumina project, described the Lumina as Powell's most supple headjoint, noting that it "truly sings and projects with a gorgeous, clear tone" throughout all the material choices available. The Lumina style headjoint offers a combination of colorful sound and immediate response, and its acrobatic nature frees the player to move smoothly between octaves and over large intervals. The Lumina is currently available exclusively to Powell authorized dealers and was officially premiered to the public during the 2016 National Flute Association Convention in San Diego.

Verne Q. Powell Flutes was established in 1927; in 2016, the company became a part of the Buffet Crampon family of professional instrument makers. Powell produces handmade instruments in Maynard, Massachusetts, primarily from gold and silver, and also performs final assembly for its line of Powell Sonaré instruments in its Maynard workshop. Buffet Crampon is a manufacturer of musical wind instruments headquartered in France. Visit PowellFlutes.com.

Naxos Music Group has appointed two industry veterans to spearhead the company's planned expansions both in the classical music video sector and in the mainland China market. NMG's new Naxos Audiovisual Division will be overseen by Erwin Stuerzer, who has been appointed general manager. Patricia Sun is the company's new chief executive officer for Naxos China, which is a joint venture between Beijing Kuke Music Company and Naxos Far East.

In addition to its expansion into China, Naxos of America is pleased to announce the addition of multiple new labels to its distribution list, many including works for flute and ensembles with flute. Among those recently added are Continuo, an Italian independent record label established in 2009 and focused on classical music from baroque to contemporary eras; GIA Publications, Inc., a publisher of sacred music and music education recordings; Musica Viva, featuring unpublished and first-modern-performed musical works, especially by Italian composers; SEAMUS Records, producing contemporary electro-acoustic music; and WERGO, a German record label focusing on contemporary classical music and owned by Schott Music.

Naxos Music Group, founded in 1987, offers more than 9,000 titles and owns, administers, and/or distributes independent and major classical record labels physically and digitally worldwide. Visit naxosmusicgroup.com.

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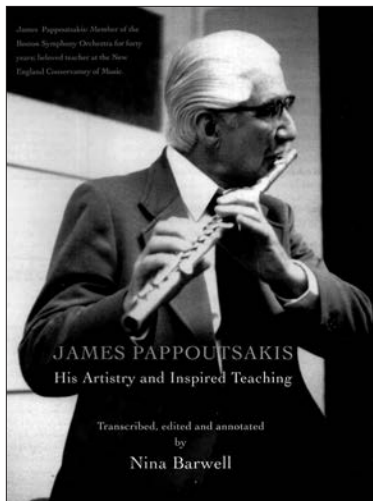
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nfaonline.org/Publications

Reviews

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

Book



James Pappoutsakis: His Artistry and Inspired Teaching Nina Barwell ©2014 Nina Barwell

In *James Pappoutsakis: His Artistry and Inspired Teaching*, we are given a thorough recounting of the time-tested methods employed by the former assistant principal flutist of the Boston Symphony and principal flutist of the Boston Pops

from 1937 to 1977 and teacher at Boston's major music schools. Nina Barwell, who was a student of Pappoutsakis, has meticulously transcribed material from her own lessons and from a series of cassette tapes he made upon his retirement, covering a broad range of topics.

An heir to the Paris Conservatory's French tradition through his teacher Georges Laurent (himself a student of Taffanel), Pappoutsakis was its ardent advocate and thereby helped to extend the reaches of its legacy. We immediately recognize many of the early exercises included in this book as those found in *De la Sonorité* of Moyse. Pappoutsakis self-effacingly states of his writing that "little of it is original, since it is too basic to be original." But then he adds his own nuanced variations, emphasizing beyond all else that everything should and must be played with a beautiful tone, no matter the context, whether fast or slow, high or low, soft or loud, lyrical or technical.

Reading the book is like taking a bit of a step back in time. We are urged to slow down, listen doggedly, practice logically and with patience. We must practice what does not come easily first, change the rhythms, maintain effortlessness, practice trills and their graceful exits, diminish the prominence of the tongue in

articulation, and vibrate instinctively, according to the emotional content of the music—and, quite sensibly, to "practice a piece of music when you are emotionally on the same wavelength of the composition or what the composer intended. The music will get a treatment that is much more sensitive and much more from the heart—a transcendence, perhaps."

A distinguished teacher in her own right, Barwell adds her own helpful suggestions. The most extensive are found in chapter eight's focus on articulation, often an underserved area of study.

The spirit of the man is palpable throughout the book. One can easily imagine oneself in a lesson, hearing his sage advice on auditions: visualization, "a good form of self-conceit;" or on sight reading: "Have the eye travel constantly to the right as far as you possibly can." Perhaps his most helpful advice was creating an exercise to parse whether difficulties arise from reading the music or from its inherent technical challenges.

Lastly, his opinions regarding the student's responsibilities for lesson preparation leave little room for doubt. The student who comes to a lesson playing wrong notes or in need of rhythmic corrections is quite clearly an unprepared student. Pappoutsakis passionately states that the student should arrive at the lesson having practiced as thoroughly as possible, believing: "I have exhausted all avenues known to me... I want to see what you have to offer that I could not possibly have thought of due to my inexperience... Anything short of that is an imposition on the teacher's time."

Pappoutsakis closes by saying that once the technical hurdles of the flute are mastered, the instrument can become "a mirror of all our emotions." The flute was unquestionably an outlet for him: "It is an instrument that I have turned to in joy and sorrow, and gotten the sympathetic response that you would from a human being".

Devotion to discipline and craft were foremost in Pappoutsakis's work ethic, with the distilled message that there is no Google, there are no short cuts. Barwell has given us the opportunity to hear, decades later, the wisdom of Pappoutsakis's lifetime of experience, in which are exhibited the principles that we desire all of our students to embrace.

—Linda Toote

EPs/Digital Downloads



Songlines **Caballito Negro** ©2016 Caballito Negro

Songlines features the duo Caballito Negro, with Tessa Brinckman and percussionist Terry Longshore. This recording was made in conjunction with Caballito Negro's 2016 tour of the

Pacific Northwest and a Britt Music & Arts Festival residency. The recording includes three pieces from the tour and can be purchased digitally.

Press information from the duo lists among its goals to perform intercultural music that blends modern and traditional aesthetics. The three pieces included in *Songlines* clearly fulfill this mission. The multi-movement work included here is *Music for South Africa*, by Darin Kamstra. This piece was originally written for alto saxophone and percussion but can be heard here in substantially rewritten form for alto flute and percussion. The percussion parts include both marimba and vibraphone, as well

EPs/Digital Downloads

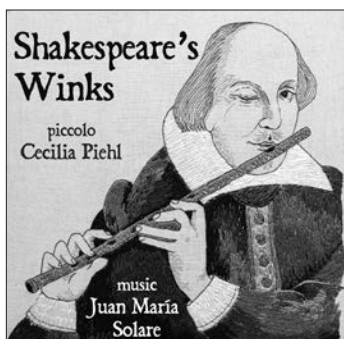
as vocal effects and small percussion parts for the flutist. Music for flute and mallet percussion is often effective, and this piece is no exception. It is well written and engaging, and it uses the skills and color of all instruments effectively throughout. The performers are accomplished musicians and able to bring the music to life from the first note played.

Encounters XVI was premiered by the group in 2012 and recorded with the composer, William Kraft, in 2014. Kraft has won many awards and had a long and varied career as a percussionist in the Los Angeles Philharmonic followed by many years teaching composition at the University of California, Santa Barbara. The flute parts in *Encounters XVI* include many interesting effects that weave in and out of intricate writing for many percussion instruments.

The final piece, "This Is Like Jazz!", is a 2015 co-commission by Caballito Negro and several other flute/percussion duos. Ivan Trevino has created a narrative work about his time in Turkmenistan with rhythmic vocal text by the percussionist scored alongside contrabass flute and marimba.

Of the three works included, *Music for South Africa* is the longest. It is a bit more traditional and also the most compelling. All are expertly produced and played, jumping out of the speakers in a way suggesting a live performance would be worth hearing. *Songlines* offers just a taste of the work Caballito Negro will continue in the future.

—Rebecca Johnson



Juan Maria Solare: Shakespeare's Winks Cecilia Piehl

©2016 self published EP

Shakespeare's Winks is an EP of a work for solo piccolo by Juan Maria Solare, an Argentinian composer who has lived in Germany since the early 1990s.

Solare's teachers have included Lachenmann and Kagel; he has written more than 300 works to date, including many for flute.

This work is in three movements, each based on a different character from Shakespeare's plays. The first movement, Puck's Pranks, has a cheeky and mischievous feel, with a sprightly dance-like mood and playful character. It is mostly pitched within the first two octaves of the piccolo and has strong rhythmic motifs. Pitch bends emphasize a sense of humor, and the catchy melody is likely to be popular among young piccolo players.

The second movement, Cesario's Trap, refers to the *Twelfth Night* character Viola, who disguises herself as Cesario but becomes trapped in the disguise. This is a mournful melody

with lyrical phrasing that makes excellent use of the piccolo's low register.

The final movement, Mercutio's Puns, is based on Romeo's word-play-obsessed friend. Again dance-like, there is a sense of fun here. This is the most technically difficult of the three pieces, with some syncopations and changing time signatures, creating a strong rhythmic energy.

The music is written in a strong tonal language, with style that brings to mind the military fife or pipe and tabour; the Shakespeare connection links the modern piccolo with music from earlier eras. The score is relatively uncomplicated and is ideal for someone exploring the piccolo for the first time.

This recording gives a sense of energy to the music, with a clear bright piccolo sound, strong accents, and a sense of character in each of the movements. This charming little piece deserves a place in the repertoire and is ideal as educational material.

—Carla Rees

Editor's note: Release date August 11, 2016. Digital download; see juanmariasolare.com/CD_shakespeares_winks.html

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

Competitions in 2017: New and Increased Prize Awards

Beginning with the 2017 Annual NFA Convention in Minneapolis, annual competition prizes have been improved and expanded!

New prizes are now offered for the Piccolo Orchestral Audition Masterclass Competition.

Increased prize money is now awarded for the Orchestral Audition Masterclass, Young Artist, and High School Soloist competitions.

The first-prize winner in the High School Soloist Competition will be an automatic finalist in NPR's radio program, "From the Top with Host Christopher O'Riley."

There is no better time to compete in the prestigious NFA competitions.

The deadline is February 10, 2017.

Visit nfaonline.org/Annual-Convention/Competitions



Mystic Voices Soaring: Chamber Music for the Native American Flute

James J. Pellerite

©2015 Albany Records

It is a pleasure to review a CD featuring the legendary flutist and teacher James Pellerite, who was recognized at the 2016

NFA convention this year with a lifetime achievement award and who is widely known for his extensive performance and study with the Native American flute. Heard almost exclusively singing gentle pentatonic melodies in contexts that carefully avoid the western classical expectations of “in tune” with others, the flute’s beautiful sonority seems seductive to all.

Mystic Voice Soaring takes the listener in a totally new direction. Pellerite, infamous for his meticulous, demanding, and uncompromising teaching, is evidently even tougher on himself; his performances here, absolutely grounded in the western classical music tradition, give no hint of the challenges presented by playing an instrument that inherently has substantial intonation challenges when attempting the “regular” pitches, varying dynamics, and articulations of classical music. Contributions from singers Arwen Myers, Laura Beckel Thoreson, and Amanda Russo and violist Logan Strawn, cellist Cole Tutino, narrator George Shirley, and beloved NFA member Karen Evan Moratz are fabulous.

The CD features a respected selection of composers, and each

work has something distinctive and interesting to impart. (One can imagine flutists co-opting this music for the modern C flute, given that it has been written for Pellerite, a virtuoso, and we are unlikely to be able to play it any other way!)

John Heins’ *Nature Story* seems the most inherently suited: Pentatonic and soloistic music is strongly characteristic of the Native American flute’s traditional voice, and we hear that in Heins’ work. Don Freud’s deft *Medicine Wheel (Poems by Emily Bobo)* also features a busy percussionist (who, sadly, isn’t identified). Justin Rubin’s *Breath of Life* melds modern flute and Native American flute together in a way that is almost disturbing in places. *Breath of Life* also has the fullest harmonies and is a showcase for the excellent balance and clarity of recording throughout this CD.

Hein’s “Pastorale,” *Wind Songs* by Marilyn Bliss, and William Hill’s “Mystic Cadenzas” revisit the solitary and soloistic nature of the Indian flute and its pentatonic origins to varying degrees. The text for *Wind Songs* is traditional Navajo.

My favorite is the final work, James Aikman’s *Great Spirit*, also harkening to the cultural backdrop of the Native American flute and inspired in particular by Lakota Chief Yellow Lark’s prayer. The diversity in accompanying sounds (sound samples, electronic creations, ambient drones, and percussion—or is this another unidentified “live” percussionist?) seems to inspire Pellerite to push himself even further into producing a wider variety of tone, vibrato, and expression.

If you love the sound of the Native American flute, this highly recommended CD further confirms the virtuosity of trail-blazer Native American flutist James Pellerite.

—Alexa Still



Sephardic Journey

Cavatina Duo

©2016 Çedille Records

The Cavatina Duo’s *Sephardic Journey* is a remarkable, expressive, emotive CD that takes the listener on a true journey of sound. The duo, Eugenia Moliner and Denis Azabagic, are joined by cellist David

Cunliffe, violinist Desirée Ruhstrat, and the Avalon String Quartet. All of the playing is inspirational, combining rich, gorgeous, colorful tone quality with impeccable phrasing, technique, and ensemble playing.

The CD’s music resulted from a number of commissions, all inspired by Moliner and Azabagic’s shared familial history with Sephardic Judaism. Each composition effortlessly evokes a sense of melancholy, celebration, and story, while the skill of both composer and performers brings the music to vibrant life.

Carlos Rafael Rivera’s *Plegaria y Canto (al Bodre de la Mar)* is tragically lovely. Based on a poem about love and death, this work inverts what might be a more usual hierarchy by utilizing alto flute and guitar with a higher, sweeter violin line. The combination of alto flute with violin above is gorgeous and interesting,

and Moliner and Ruhstrat play with such close ensemble that they might as well be one person.

“Isabel,” written by John V. Williams II, was inspired by the story of Isabel de los Olives y López, a woman from the age of the Spanish Inquisition who suffered torture and betrayal over her secret faith. Williams’ music, angular and dissonant with barely controlled chaos, beautifully illustrates the internal turmoil she must have faced in her time of trial.

Clarice Assad’s *Sephardic Suite* is at once elegant and folksy, ending with exuberant clapping. Throughout, Assad utilizes the extended possibilities of the flute to expand the vocabulary of the composition. Moliner flutter-tongues, creates breathy sounds for a rhythmic obbligato, and at one point plays a dramatic and lovely cadenza. The members of the Avalon String Quartet, alone with Azabagic and Moliner, create a rich, almost symphonic sound, and in the second movement, the hauntingly hollow timbre of harmonics for the violin offset the smoothness of the flute. Assad’s skillful exploitation of texture creates an extremely evocative musical world.

This album is a perfect medium for appreciating Moliner’s exquisite playing. Her control, her impeccable intonation, and her ability to blend seamlessly with subtle changes of tone color are second only to her expressive artistry. Every moment of the CD is entertaining, moving, and impressive. The listening was over too soon!

—Jessica Dunnivant



American Webster
Webster Trio,
Leone Buyse
 ©2015 Crystal Records

American Webster features the Webster Trio, composed of Leone Buyse, clarinetist Michael Webster, and pianist Robert Moeling. The group was found-

ed by Buyse and Webster in 1988 with a goal to not only perform together but to expand the repertoire for the flute, clarinet, and piano trio. *American Webster* is the group's fifth full album release.

Most of the works contained in this recording were recently written for the Webster Trio. The group performs with an ease of ensemble playing that is only achieved by the most serious of chamber groups, and in that capacity, it provides a wonderful environment for new pieces to flourish. Some of the composers are better known than others, but trios will enjoy playing and audiences will appreciate hearing each work included here.

Award-winning composer Libby Larsen's *Barn Dances* intersperses lovely lyricism among four cheerful, engaging fast movements. It is beautifully crafted and interesting chamber music for all players and features the accomplished ensemble playing in which the Webster Trio specializes. Each movement is short, but the effect of all movements combined is a substantial work. Robert Sirota's *Birds of Paradise*, a single-movement work with sectional breaks, is longer than Larsen's piece. Sirota's work was

inspired by the composer's own interactions with nature—as well as the first 20 years of the Webster Trio. There is interesting interplay between all three voices, and the variety of styles and moods helps with pacing within the piece.

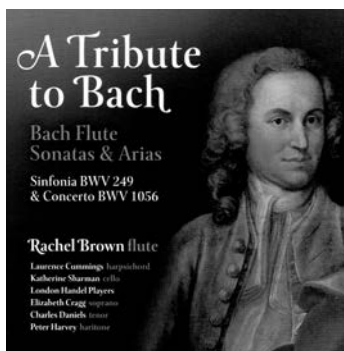
The third work is "Round Top Trio," by Anthony Brandt. Brandt is a colleague of Buyse and Webster at Rice University and clearly knows the skills of his intended players. The flute and clarinet parts exchange frequently, while the piano often provides a rich atmosphere. The blend and timbre choices represented are a testament both to the skills of the trio's members and to excellent compositional choices. At only seven minutes long, the "Round Top Trio" could be an interesting recital piece of medium duration.

The longest work is *Children of Light*, by Richard Toensing. The piece draws upon the composer's study of the Orthodox Christian traditions in music. All five short movements explore a captivating harmonic palette. The colorful playing by the trio members and truly beautiful lyricism drive the piece. There are feature movements for the flute and clarinet in which the other woodwind is tacet, creating an opportunity for further virtuosity.

Paul Schoenfeld's *Sonatina* is a delightful closer to the CD. Its light styles will stay embedded in the listener's memory.

American Webster is a well-crafted recording with the potential to delight lovers of the flute and clarinet as well as professional trios or advanced students looking to play chamber music. The repertoire for woodwind ensembles outside of the standard woodwind quintet genre is not as developed in scope or depth as that of standard chamber groupings. The Webster Trio is working toward rectifying this problem.

—Rebecca Johnson



A Tribute to Bach
Rachel Brown, flute
 ©2015 Uppernote Recordings

A wonderful new CD joins Baroque flutist Rachel Brown with a marvelous group of musicians: Laurence Cummings, harpsichord; Katherine Sharman, cello; the London Handel Players; Elizabeth Cragg,

soprano; Charles Daniels, tenor; and Peter Harvey, baritone. *A Tribute to Bach* features flute sonatas, instrumental works, and arias by J. S. Bach. The Sonata in B Minor BWV 1030, Solo (Partita) in A Minor BWV 1013, Sonata in A Major BWV 1032, Sonata in E Minor BWV 1034, and Sonata in E Minor BWV 1035 are played beautifully, with an expressive tone that shows great shading and sensitivity. The lyric lines show a beauty and majesty of contour and a detailed, musical approach to the smaller motivic units within the phrases. The ornamentation flows easily from the original melodic material.

The CD includes Concerto in A Minor BWV 1056, arranged by Brown. This concerto was written for oboe in the key of F minor. Transposition up a major third produces several high Fs on the one-keyed flute—the Scherer instrument used for this

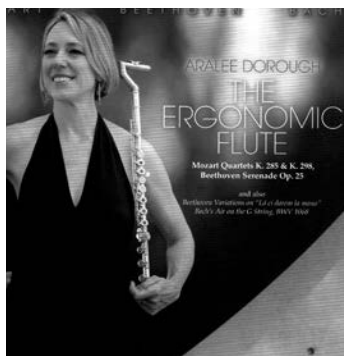
recording—which Brown plays stunningly.

Other works are Adagio from the *Sinfonia to the Easter Overture* BWV 249, Largo from Concerto RV 299/BWV 973, and arias from Cantatas BWV 115, BWV 8, 82a, BWV 180, and BWV 114. The Largo movement originated from a middle movement of a concerto by Vivaldi (RV 299). Bach wrote a beautiful transcription for solo keyboard, adding an inner voice. The arrangement on the CD takes that inner voice and moves it to the flute line, where the glorious lyric line is even more vivid. Exquisite ornamentation of the melodic line speaks with great heart.

Brown addresses the issue of ornamentation of Bach's works in the liner notes. "The question of whether musicians should ornament Bach's music themselves is a sensitive one; of course his music is never plain or dull, so as to need decoration, yet the many examples of Bach's skill in embellishing works of his own and of other composers is in itself an inspiration to follow in his footsteps." Brown's ornamentation throughout the disc is never "showy" but instead enhances the beauty of the lines.

All of the performances on this CD are extremely sensitive with wonderful intonation, dynamic contrasts, and a transparent beauty of line throughout. I highly recommend this CD; it will be a source of study and inspiration for all musicians involved in performing the glorious works of J. S. Bach.

—Andrea Loewy



The Ergonomic Flute
Aralee Dorough
 ©2016 Aralee Dorough

Aralee Dorough's CD *The Ergonomic Flute* presents a program of beloved repertoire by Mozart, Beethoven, and Bach. From the exuberant first notes of Mozart's Flute Quartet in D Major, K. 285, Dorough's playing

is exquisite, with impeccably smooth technique and a sound that is rich but light, lovely, and controlled. She is joined by violinist Jennifer Owen, violist Linda Goldstein, and cellist Kevin Dvorak, and the group's level of ensemble playing is admirably high. The players are rhythmically tight and beautifully blended on two Mozart quartets and Beethoven's Serenade in D, op. 25. Throughout the recording, Dorough's interpretation is elegantly simple, open, and unencumbered. She plays long phrases with a lithe loveliness that allows the composers to do most of the

talking without losing her own expressiveness in the process.

The final two tracks, Beethoven's Variations on *Là ci darem la mano* and Böhm's arrangement of Bach's Air on the G String, blend Dorough's vibrant sound with equally elegant playing from oboist Jonathan Fischer, English horn player Colin Gatwood, and pianist Scott Holshouser. The blend among the wind players is so exquisite that it is sometimes difficult to distinguish exactly which instrument is playing which part.

The Ergonomic Flute showcases Sanford Drelinger's UpRite headjoint, a modification that enables flutists to play the flute vertically, thereby releasing some of the tension that often occurs in traditional flute playing. The liner notes explain that the CD is a test of a sort, meant to prove that changing the flute from a horizontal to a vertically blown instrument does not affect the musical and technical possibilities of the performer.

In that, it succeeds without question. It is a joy to hear the well-performed, well-presented program of music that is beautiful from beginning to end. Good musicianship is good musicianship, regardless of the angle of the flute!

—Jessica Dunnivant



Looking Back:
Flute Music of
Joseph Schwantner
Jennie Oh Brown, flute
 ©2015 Innova Records

Of the eight works featuring flute composed by Joseph Schwantner, four of them take center stage in Jennie Oh Brown's album *Looking Back*. (Also fea-

tured are Jeffrey Panko, piano; Karin Ursin, flute and piccolo; Janice MacDonald, flute and alto flute; and Susan Saylor, flute and bass flute.) The album opens with one of Schwantner's earlier flute works "Black Anemones" (1991). Lyrical and expansive with subtle rollicking polyrhythms, it serves as a gentle introduction to more intense pieces on the album.

The 2009 title piece jumps ahead nearly 20 years in Schwantner's output, and the stylistic shift is quite evident. Commissioned by students of the iconic American flutist and pedagogue Samuel Baron, it honors his memory well. The highlight of this work is the unaccompanied second movement, which could

stand on its own among the staples of 21st-century solo flute literature. The emotional spectrum of the movement stretches from haunting and subdued to intense and yearning, all aided by the use of powerful extended techniques.

"Soaring" (1986), another of Schwantner's earlier flute works, is a short fireball of a piece written for Carol Wincenc. Flurries of virtuosic motivic cells compete with rhythmic bursts and fiery trills, making this less-than-two-minute piece a quick, one-two punch.

The final work on Brown's album departs from flute and piano to flute quartet, showcasing Schwantner's ability to write for chamber ensembles. Finished in 2007, *Silver Halo* was commissioned by the quartet Flute Force for its 25th anniversary gala concert. All the flutists double in some capacity—either piccolo, alto flute, bass flute, or energy chimes. The ensemble cohesiveness among these four musicians is superb, and they clearly agree musically, tonally, and stylistically.

As evidenced by this album, Jennie Oh Brown really understands Schwantner's compositional intent, and her playing reflects the beauty, intensity, rawness, and virtuosity his music requires. She excels in changing characters rapidly, and her beautiful, expressive sound is perfectly suited to Schwantner's emotional, lyrical, and acrobatic music.

—Jennifer Slaughter



Kaija Saariaho—
Let the Wind Speak
Camilla Hoitenga
 ©2015 Ondine

Camilla Hoitenga's name is synonymous with the flute music of Finnish composer Kaija Saariaho; friends since 1982, Saariaho has written numerous works for Hoitenga, and Hoitenga is

widely respected as the leading authority on Saariaho's flute music. This CD, then, is a document of their close collaboration and friendship and will undoubtedly serve as a guide to how Saariaho's music is intended to sound.

Saariaho has a distinctive compositional voice, based on spectral techniques (analyzing sounds to discover their harmonic spectrum and using these elements to create new sounds), with influences from electronic music and French literature. Her flute music makes a use of timbral effects, such as air sounds, whispering, timbral trills, pitch bends, and sometimes multiphonics, too, and there is a sense of fluidity

in her music: no sound stays still for more than an instant, and everything moves on a clearly constructed trajectory. Her music is poetic, both figuratively and literally, often incorporating lines of text, and has a sense of uncompromising strength.

This CD includes both solo and chamber works. Some are adaptations of works for other instruments: “Tocar” is an arrangement of a piece for violin and piano, while “Oi Kuu” was originally for bass clarinet and cello. Unaccompanied flute pieces come in the form of “Dolce Tormento” for solo piccolo, *Couleurs du vent* for alto flute, and the now classic *Laconisme de l’aile* for solo flute, which was written in 1982. The most recent work, *Sombre*, sets the bass flute within a chamber ensemble with baritone voice in a dark soundscape which sets texts by Ezra Pound. Three different arrangements

of “Mirrors” are also presented, showing three different ways of looking at the same work.

This is a highly successful recording in all measures: the quality of the music and its performance and the CD’s engineering. Hoitenga’s playing is convincing throughout, with a mastery over the repertoire she is performing. Saariaho’s music is essential listening (and playing) for any contemporary-minded flute player, and the output of her collaboration with Hoitenga has resulted in a rich variety of important works. This is a must-have CD in any new-music lover’s collection. Highly recommended.

—Carla Rees

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



Premiere!

Sébastien Jacot

©2016 Orchid Music Limited

In the wonderful CD *Premiere!*, Sébastien Jacot performs the concertos of Carl Reinecke, Jacques Ibert, and Carl Nielsen with the Odense Symphony Orchestra conducted by David Bjorkman. Jacot is indeed

a “premiere” flutist, having recently received both first prize and Best Danish Interpretation of the Danish-commissioned piece at the Carl Nielsen International Flute Competition. Other notable awards include first prize at the ARD International Music Competition in Munich and first prize and Audience Award of the Kobe International Flute Competition. The jury chair of the Carl Nielsen competition said of Jacot, “He has all the qualities we were looking for. He has charisma, musicality, and technical prowess. I am so pleased that we have discovered this new talent.”

I firmly agree with this assessment. An inner singing musical line threads its way through even the more virtuosic move-

ments of the concertos on this CD. One never senses that Jacot is merely playing to show off his technique. On the contrary, the technique is secondary to the musical impulse. His vibrato has a beautiful spinning quality and his tone has an amazing array of color and timbre.

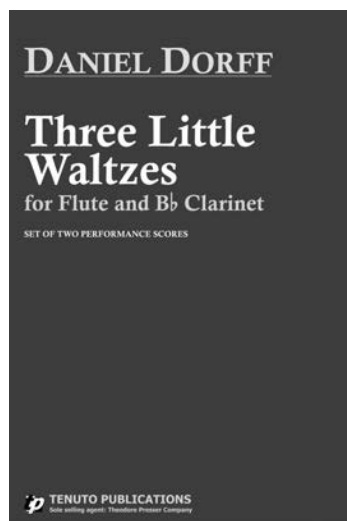
Ibert’s Concerto, the only one not by a Danish composer, has a French sensibility with a feeling of ease and lightness throughout. The middle slow movement is particularly stunning, with long, nuanced cantabile lines. Jacot’s interpretation of the concertos by Danish composers Reinecke and Nielsen stand out with fullness and beauty of tone as well as extremely expressive playing.

Denmark’s Odense Symphony Orchestra, conducted by David Bjorkman, plays for the various rounds of the Nielsen International Competitions and is superbly featured on the CD. On the liner notes, Jacot says, “It was a dream for me to record these three amazing concertos, and I am very excited to have had the chance to do it with the Odense Symphony Orchestra, who did a fantastic job in a very short time with total commitment and great energy.”

I would love to hear this artist play a live concert. I highly recommend both Sébastien Jacot and *Premiere!*

—Andrea Loewy

Music



Three Little Waltzes for Flute and B-Flat Clarinet Daniel Dorff

©2010, 2015 Tenuto
Publications

Daniel Dorff can always be counted on to write good music for flute and clarinet, and “Three Little Waltzes,” with a total duration of about six minutes, is no exception. The two performance scores are clean and well printed with many

specific instructions as to dynamics and tempo. Adjectives given for mood and style include “gossamer, more brittle, cantabile, fanfare-like, angelic,” and “tender and mysterious.” The only score-related problem is that the clarinetist must look to the top of the flute staff for many of the markings, a problem for reading.

The flutist has the melody more often in all three waltzes, and the flute part is slightly more difficult than the clarinet part, which often contains the underlying quarter notes. The pieces could be played by high school students.

The first movement has one cadenza-like section and a few pauses. The second waltz is wistful and graceful. We found the third waltz to be the most fun as well as the most harmonically adventuresome.

—Joanna Cowan White



John Cage: Complete Works for Flute, Vol. 1

Katrin Zenz

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For the Cage novice who may only have been exposed to 4'33" (1952) in music history class, it might seem a difficult proposition to find works by Cage

that satisfy traditional classical expectations. I first heard Cage's sound-world as an undergraduate flute performance major. It was a Lasalle Quartet recording from 1976 of his *String Quartet in Four Parts* (1950), studied along with other boundary-pushing composers like Pendercki, Lutosławski, and Mayuzumi. Cage's piece was unlike anything I had heard before: distant, vibrato-less, oddly regal, yet calm. Pure pleasure. I still find Cage's quartet intensely beautiful and enjoy it as much as any work written in the 20th century.

Despite this profound introduction to Cage, it wouldn't be until much later that I first heard one of Cage's pieces for flute. I don't recall the piece exactly—yet, once again, I felt changed by Cage's music. On some level, my late musical introduction to Cage's flute writing doesn't seem so unusual to me—the flute compositions in Cage's oeuvre are not thought of as mainstays in the modern flute repertoire (at least in the U.S.) alongside the Poulenc and Martinů sonatas, or the Chant de Linos by Jolivet. *Complete Works for Flute, Vol. 1*, featuring Katrin Zenz, however, makes bold headway toward changing this.

The first piece, *Ryoanji* (1984), showcases the absolute discipline, dedication to conception, and technique required by any flutist to properly render Cage's work. The piece's written glissandi, which represent the stones of a Zen garden, are executed by Zenz seamlessly (including her prerecorded flute parts). It is a difficult technique on the flute, made even more taxing by the

work's prolonged figures and spare openness. Percussionist Maxim Mankovski frames Zenz's shapes with an easy steadiness.

Three Pieces for Flute Duet (1935) is a denser, more traditionally chromatic piece than the previous one—and is as excellent an introduction to 20th-century music for the flutist as any. As a listener, I am reminded by its starkness of sound of the *String Quartet in Four Parts*. The form is familiar, in this case a three-movement flute duet, and the outcome is similarly from another sound-world, with Zenz and fellow flutist Uwe Grodd rendering Cage's chromatic dialogues lyrically and subtly.

The first of two pieces written for flute and piano, *Two* (1987) manifests as if Cage wrote a composition for flute and piano without any flute. The flute part is a pedal point hanging in space, untethered, delicate, and calm amidst the dissonant, pointillistic, Webern-like chords of the piano, which are executed dramatically by pianist Ludovic Frochot. Zenz's tone is steady and unobtrusive. The music will wash over you, and you won't know where 10 minutes has gone.

Music for Two (1984/87) (known also as *Music for.*) consists of 17 individual parts and no score, and it may be played by grouping any of the 17 parts. Zenz declares the work "a new piece for flute and piano" (with pianist Chara Iacovidou). I'm struck by the ethereal tambura-like opening of the piano that is raucously, and without warning, interrupted by four percussive chords. Zenz makes the piece's dissonances ring sonorously with her clear, resonant, and balanced multiphonics.

Throughout the compositions on this CD, Zenz plays without any vibrato, her sound suspended and buoyant. When she plays loudly, her tone is bright and full of overtones. It reminds me of the rich, unaffected soprano sax of Steve Lacy. Her conception is effective in all the works presented here. In describing her approach, Zenz states that her interpretations explored a multitude of the flute's sounds, "free of musical judgment other than being attractive." I can think of no better way to both perform and listen to Cage's work.

—John Savage



Labyrinths of Lowness Monash University Flute Ensemble

©2015 Wirripang Pty Ltd

Labyrinths of Lowness, consisting of works composed or arranged for low flute ensemble (alto, bass, contrabass, subcontrabass, and hyperbass flutes),

is a must for those who want to know more about the sonic possibilities of such an ensemble. The Monash University Flute Ensemble, under the direction of Peter Sheridan with guest performers Alice Bennett, Stuart Holcroft, Jacqueline Pace, Karryn Schofield, and Julie Todd, presents a wonderful collection of pieces worth a listen.

Pieces arranged for this ensemble include *Chorale Jesu, Meine Freude* by J.S. Bach, *Romance No. 5* by Frederic Chopin, and "Sherill's Little Song" by Houston Dunleavy. Although many of

my favorite moments of this CD are during the original compositions, Dunleavy's work, originally for clarinet quintet, is especially effective for this ensemble. "Sherill's Little Song" was written in response to a moment of mournful reflection the composer had when contemplating how his life might have been different had his youngest sister lived. The low flute texture truly captures a sense of Dunleavy's deep longing and heartache.

Original compositions include the title piece, by Alexandra Molnar-Suhajda, "Anagramatta" by Paul Ballam-Cross, "Three Short Pieces" and "In the Hills" by Monash University Flute Ensemble graduate Jazmine Morris, "Lyric Song" by Michal Rosiak, "An Ancient Irish Melody" by Brennan Keats, "Illuminations" (*Divinum Mysterium*) by Nancy Nourse, "Winter's Twilight" by Monash University Flute Ensemble member Emma Rogers, and *Vox Planetarium* by Russell Scarbrough, which was premiered at the 43rd NFA Convention in Washington D.C.

Composers of today would truly benefit from hearing especially the original compositions, as they present great scope for the ear's imagination. Some of my personal favorite moments

are in “Labyrinths of Lowness,” for the Philip Glass-like harmonic repetitions and effortless technical playing; the percussive elements and vertical textures of “Anagramatta;” the wide range created by the use of piccolos in “Three Short Pieces;” the passing of seamless lines from flute to flute in “Lyric Song;” the expressive and exquisite playing during the call and response between the solo bass flute and the rest of the ensemble in “An Ancient Irish Melody;” the way the low flutes mimic the sound of chanting monks in “Illuminations;” the melancholic canon of “In the Hills;” the incredibly icy tone colors and effects used

in “Winter’s Twilight;” and the exciting interplay of electronic and acoustic sounds in *Vox Planetarium*.

Each piece presents an opportunity for this group to explore and present the possibilities of what a low flute ensemble can create. While there are minor moments of intonation issues and sluggish technique, it is probably due more to the need for further advancement in low-flute technology, which will likely happen as more flutists pick up these giants and continue delving into the potentialities of new colors and contours of sound.

—Tess Miller



W.A. Mozart:
Concerto No. 1 in
G Major, K. 313
Cadenzas by Carol Wincenc
©2015 Keiser

W.A. Mozart:
Concerto No. 2 in
G Major, K. 314
Cadenzas by Carol Wincenc
©2015 Keiser

These two scores of W. A. Mozart’s concertos, edited by Carol Wincenc and pianist Bryan Wagorn, feature an extremely interesting new format consisting of flutes one and two without the piano or orchestral part. The first flute part also shows an optional accompanimental line that the orchestra normally plays. Instructions on playing the tutti lines, ornamentation, and artic-

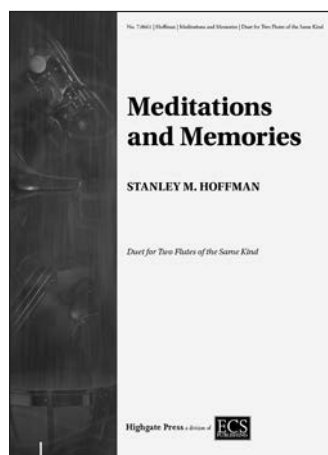
ulation are all clearly marked in the well-presented editions. The cadenzas for each movement, composed by Wincenc, are written at the end of the scores and are extremely stylistic with a virtuosic flair. These cadenzas are ideal for players who have not yet had the chance to try their hand at writing their own cadenzas.

Wincenc brings a freshness of approach to these works by incorporating wonderful new cadenzas and by including the second flute. The works can thus be played as duets, or the second flute part may be used as study material to better understand the entire piece. Indeed, incorporating the tutti sections in the first flute part as optional playing material serves the same purpose of better understanding the work.

Too often, students get caught up with only practicing and listening to the solo flute part. These editions are ideal in that they solve that dilemma. The piano transcriptions of both concertos are readily available on the Internet and could be used in conjunction with these new publications, if desired.

I highly recommend these new editions, including the imaginative cadenzas for each movement.

—Andrea Loewy



Meditations and
Memories
Stanley M. Hoffman
©2015 Highgate Press, Inc.

Meditations and Memories is a sweet, short duet that is colorful and frequently canonic in nature. The composer’s program notes indicate the sources and inspirations for these melodic fragments, which are used to generate sections of the piece. These influences include the

opening of Stravinsky’s *The Rite of Spring*, Sibelius’ Symphony no. 6, and Hoffman’s own *Fantasy piece*. Hoffman’s experience writing choral music is evident in his ability to create enchanting colors with like instruments.

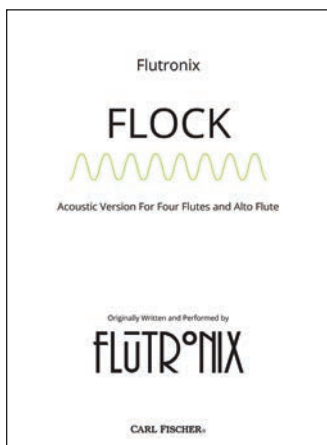
The work’s subtitle, “Duet for Two Flutes of the Same Kind,” indicates that any members of the flute family could perform it. The range does include low Cs, so piccolo would not be included as an option without alteration, but alto flute is the original intended medium. The piece also works well on C flute and would

be appropriate for a pair of maturing students who want an opportunity to work on pitch, color, and expression.

A thoughtful benefit to purchasing *Meditations and Memories* is that even though the two parts are printed in scored notation, the piece comes with two copies, allowing for each player to have her own part. The scored notation is helpful for ensemble playing, but the inclusion of the second copy improves distribution and avoids photocopying. Additionally, the pagination is such that a brief fermata would allow for a quick page turn without disrupting the intent of the music. The only aspect of the printing that is slightly awkward is the presence of tempo-related markings, including accelerandi and sectional tempo markings, only above the first part. With dynamic markings indicated separately for each player, similar treatment for accelerandi and ritardandi would be helpful.

Meditations and Memories would probably fall somewhere between Level D and E, as described in the rubric for the booklet developed by members of the NFA Pedagogy Committee, *Selected Flute Repertoire and Studies: A Graded Guide*. Though the range used is not huge, the requirement for excellent subdivision at a slow tempo likely requires an advancing young musician. Hoffman’s *Meditations and Memories* is a useful duet that flute teachers will appreciate adding to their repertoire.

—Rebecca Johnson



Flock Flutronix

©2015 Carl Fischer

Flutronix artists Nathalie Joachim and Allison Loggins-Hull state that *Flock* was inspired by Steve Reich's *Vermont Counterpoint*, and the comparison is apt. This piece—for four flutes and alto flute—is meant to represent a flock of birds whose flight pattern is sometimes in sync, sometimes quite chaotic

to behold. Polyrhythms like quintuplets against septuplets create a dense texture that organically loosens into more sparse rhythms, longer note values, and cooperative “chorale” sections. At other times interlocking offbeat rhythms represent a modern, frenetically charged hocket that eventually relaxes into

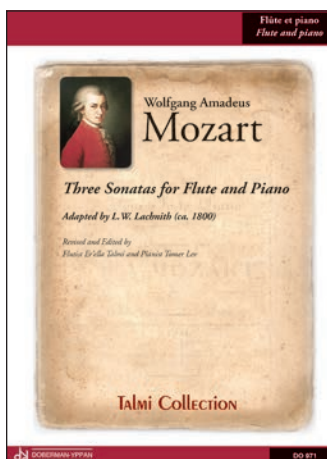
an ending featuring fewer and fewer active parts over a tight, thickening harmonic drone.

The overall effect is exciting and an impressive measure of the performers' control over rhythm and pulse. One gets the impression of a kind of aural kaleidoscope, in which sound, rather than a visual, is twisted and turned through various distortions in a most pleasing way.

If you appreciate the body of work Flutronix has quickly amassed (and I do), *Flock* is a recognizable member of their repertoire. It is an interesting study in texture that keeps most parts reasonably close together in the range—with the occasional brightness added by much higher notes in the first part—and maintains a high level of rhythmical energy in moments of comparative repose.

This composition is certainly meant for advanced players, who must tackle both technical and rhythmical difficulties, and each of the five parts is equally challenging and fun to play. The effect is bold and spirited, and it would make a wonderful addition to a modern chamber music program.

—Nicole Riner



Three Sonatas Wolfgang Amadeus Mozart/adapted by L.W. Lachnith

©2015 Les Editions Doberman-Yppan

These sonatas for flute and piano, adapted by L. W. Lachnith ca. 1800, are newly edited by Er'ella Talmi and pianist Tomer Lev. These three particular sonatas were chosen from various genres for this clearly published edition.

Sonata I was transcribed from the Quintet for Piano and Woodwinds in E-flat Major, K. 452. Sonata II was transcribed from the Quartet for Piano and Strings in G Minor, K. 478. Sonata III was transcribed from the Trio in E-Flat Major for Piano, Clarinet, and Viola (“Kegelstatt”), K. 498. The word “Kegelstatt” means a place where skittles are played: Evidently, Mozart wrote 12 duos for two French horns right around the time that he wrote this trio. On the first page of the autograph of the horn duos, he wrote: “Vienna, 27 July 1786 while playing skittles.” Nineteenth-century publishers added the same phrase to the Trio, K. 498, but there is no evidence that Mozart labeled it such. Perhaps the Trio K. 498 was considered more serious by W. A. Mozart!

This edition's very interesting introduction thoroughly explains this publication of the arrangement for flute and piano. A contemporary of Mozart, Bohemian composer and horn player Ludwig Wenzel Lachnith (1748–1820) had arranged the original works for flute and piano. His audience was mainly French, and he adapted the original to suit the taste of the French, adding ornamentation and even shortening or

leaving out some movements. The work was titled, “Three Sonatas for Piano with accompaniment of Flute or Violin composed by W. A. Mozart. These compositions are excerpts from the Mozart's pieces, adapted for Piano and Flute or Violin by Lachnith.”

The music, published in the early 19th century by Sieber-Paris, was found by pianist Malcolm Frager (1935–1991) in the former Czechoslovakia and given to Talmi. This edition includes a facsimile of Lachnith's cover page. It is wonderful to have an arrangement of Mozart's music from a contemporary of that period, as our standard flute repertoire of Mozart is too sparse.

The music is very pleasingly laid out with articulation markings and dynamics clearly placed. The editors have written their articulation suggestions with dotted lines so that the performer can see easily what articulation was written by Mozart and what was added or changed by Lachnith.

In general, the slow movements have a lot of melodic material for the flute, whereas the faster movements have much more accompanimental figuration in the flute part. This is fitting with the title, which suggests that the piano is the main instrument, accompanied by flute.

There are also clear indications of where Lachnith took out measures from Mozart's original works. As the editors describe in the introduction, “In preparing the first modern edition of the Mozart-Lachnith Sonatas, our intent was to follow Lachnith's original version while indicating by broken lines some of Mozart's original phrasings. We feel that these three Sonatas will significantly enrich the repertoire for Flute and Piano. As Mozart did not write any of his mature pieces for this widespread ensemble, this edition will enable flutists to fill in for this deplorable lacuna.”

I applaud the editors and publishing house for bringing this wonderful transcription to the general public.

—Andrea Loewy



42 More Modern Studies for Solo Flute

James Rae

©2014 Universal Edition

James Rae has gained a place as one of the foremost British composers of educational music for wind instruments. A clarinet and saxophone player himself, he has a good understanding of the technical demands on developing wind players and writes sensitively

without compromising on imaginative melodic writing. This in itself is an undervalued skill; composing interesting and motivating material for beginner and intermediate players is no easy task.

This volume of 40 studies in a contemporary style is a companion book to *40 Modern Studies* and adds enjoyable material of progressive difficulty, ranging in grade from 3/4 to 8. The final few studies present relatively challenging material with rhythmic and technical demands that are likely to engage relatively advanced players.

The music is written in a wide range of modern styles, including popular styles such as rock, jazz, and blues, but some of the studies are also written in a more adventurous contemporary classical language. All the styles, no matter how dissonant, are written in an approachable way and have a sense of fun appealing to students. This excellent book provides an ideal range of material for more advanced students. Highly recommended.

—Carla Rees

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



Rue Traversière (The Flute Way) 2

Sophie Dufautrelle

©2015 Alphonse Leduc, Paris

The esteemed French publishing house, Leduc Music, has released a wonderful new volume of double- and triple-tonguing exercises through repertoire for two and three flutes by Sophie Dufautrelle, titled *Rue Traversière 2 (The Flute Way)*. Both volumes are geared to the

intermediate flutist, but whereas Dufautrelle's first volume, *Rue Traversière 1*, focused on excellent repertoire, this one focuses on articulation.

I especially enjoy the review by Paul Edmund-Davies published at the beginning of the book: "It is always refreshing to discover methodical, musically stimulating, and thought-provoking material to help us explore the often confusing and always demanding areas of double- and triple-tonguing on the flute. Sophie has produced an excellent volume ... gradually extending the use of the tongue over a series of charming 'études' and then incorporating this into more familiar repertoire, she allows the student to steadily build up strength and stamina... Too much of this can be soul destroying. Once again, Sophie comes to the rescue by encouraging interactions with others, be they fellow flute players or teachers. Her observations on how different languages affect our approach to articulation are also highly interesting."

In her thorough forward, Dufautrelle explains her practice approach to these studies in terms of tempi, trilles, hemiolas, dynamics, and repeats. She also writes of the choice of syllables depending upon one's nationality. She advocates DuGu

for players who speak English, German, and some Asian languages and TuKu for French speakers.

She also delves into the important baroque syllables of articulation, including TeRe and TeLe. Her explanation and use of the various syllables is comprehensive in both the forward and the material of the studies.

She also gives important words of advice for the flutist, including, "Watch your tongue! There must be the smallest possible movement between the two chosen syllables. Try moving your tongue backward or forward to find the point of impact with your palette that gives the best result." Another important word of advice: "Always play with phrasing and musicality."

Dufautrelle is a flute teacher at the National School of Music in Villeurbanne, France, and this reviewer can tell by the careful choice of excellent Baroque solo and ensemble repertoire in this book and by her insightful words of advice that she is an extremely thoughtful pedagogue. I recommend this volume to students and teachers alike.

—Andrea Loewy

Send items for review consideration to Attn: Reviews, National Flute Association, 70 E. Lake St., #200, Chicago, IL 60601.

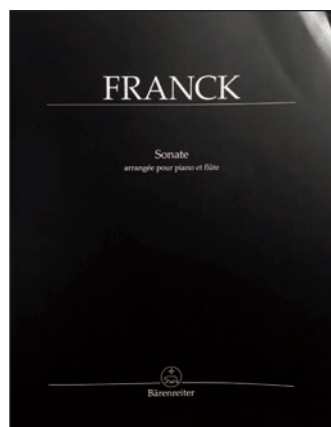
NFA membership benefit:

NFA members may stream thousands of recordings for flute, including many reviewed in this department, absolutely free through Naxos Music Library, the most comprehensive collection of classical music available online.



Winning Publications

Each year, the NFA hosts the Newly Published Music Competition, for which publishers submit any works they've recently published for flute. Included here are reviews of the winning pieces for 2016, which reflect the findings of the panel as a whole. —*Danilo Mezzadri, Competition Coordinator*

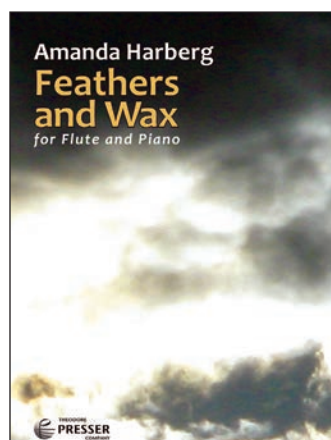


Sonate

César Franck, arr. Woodfull-Harris

©2015 Bärenreiter Verlag

Douglas Woodfull-Harris's re-edition of César Franck's Sonata in A Major is complete with helpful performance practice notes and information about the history of the piece. Bärenreiter's edition has a clean look with quality paper and print. Both the flute and piano parts are easy to read, with well-planned note sizing and page turns. This new edition is far superior to older ones, and it should be a first choice for those who are interested in learning this standard of the "borrowed" flute repertoire.



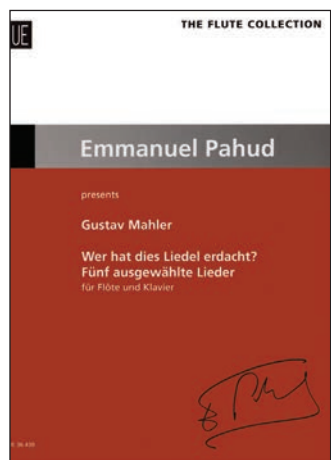
Feathers and Wax

Amanda Harberg

©2015 Theodore Presser Company

Feathers and Wax is an exciting, jazz-inspired work for flute and piano, propelled forward from beginning to end by lively rhythmic-driven passages and energetic syncopation. The title comes from the Greek myth of Icarus, whose father, the skillful craftsman Daedalus, uses feathers and wax to build a pair of wings to escape from the island of Crete. Icarus' demise follows his fall from the sky after ignoring his father's warning and flying too close to the sun. No verbal cues on the score indicate a linear narrative, but parallels to the story may be inferred. Harberg's work explores the full range of the flute from low B3 soaring up to C7. The use of syncopation and brilliant 16th-note passagework at the beginning of the piece seems to paint the excitement of Icarus' newly acquired ability to fly, leading to a flowing and unconfined melody. The fast sections are balanced by slower, introspective solo flute interludes. The use of extended techniques is limited to pitch bending in two short instances, possibly a reference to the beginning of the fall. The publication is very well presented, and score

legibility is commendable, including well-planned page turns and helpful piano cues. *Feathers and Wax* can be easily programmed by flutists looking to add a variety of musical genres in a recital and is a great addition to the flute repertoire.

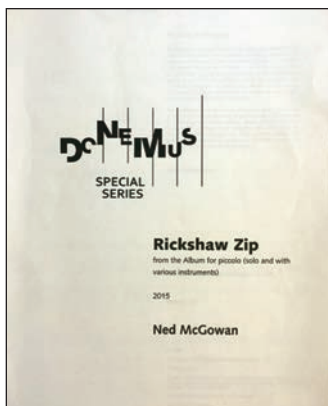


Wer hat dies Liedel erdacht? Five Selected Songs

Gustav Mahler, arr. Kornfeil, ed. Pahud

©2015 Universal Edition

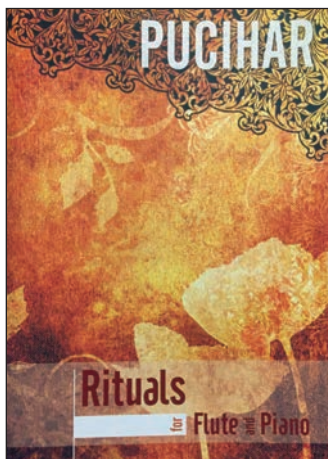
Five Selected Songs by Mahler, arranged by Ronald Kornfeil and part of the Emmanuel Pahud series, is a welcome addition to the flute recital repertoire. The songs are taken from "Das Knaben Wunderhorn," "Das Lied von der Erde," and "Kindertotenlieder." Pahud states in the opening preface, "The arrangements transform Mahler's songs from their original conception for voice and piano or orchestral accompaniment into a purely instrumental dialogue between two equally important instrumentalists. The omission of the text demands different compositional techniques to bring out the various effects between indulgent sweetness and grotesque irony." The edition itself is beautifully done with incredibly clear print and spacing of notes, making it very easy to read. The cover is quite striking, with superior cardstock, and the parts themselves show the publisher's commitment to presenting a top-quality product. Pahud's editing and revisions show great care for the music; this will help musicians immensely when presenting this material in performance.



Rickshaw Zip Ned McGowan

©2015 Donemus Special Series

Rickshaw Zip by Ned McGowan, which was performed by Ilonka Kolthof, for whom it was written, at the 2016 Annual NFA Convention held in San Diego, is a well-crafted show piece for the piccolo. Part 1, titled *Ferocious*, is packed with non-stop technical displays. Although its vocabulary is limited, the movement is vibrant, quirky, and rhythmically challenging. Part 2, *Dawn*, offers a nice contrast to the first movement with its slow tempo and sparse writing. Focused on the lower register of the piccolo in this movement, McGowan uses tone bends to add exotic color. Part 3 returns to the material in Part 1, lending a nice sense of balance to the work. *Rickshaw Zip* requires technically virtuosity and tonal control of all registers of the piccolo.



Rituals Blaž Pucihar

©2015 Pucihar Music

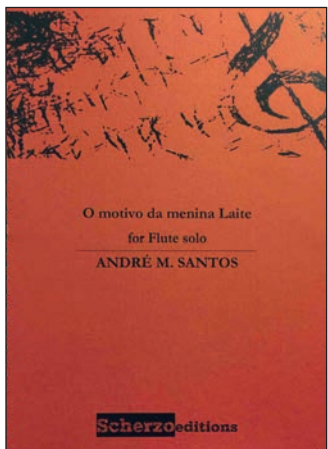
Prolific Slovenian pianist and composer Blaž Pucihar has made significant contributions to the flute repertory and pedagogy throughout his musical career with a large of number solo works and method books for the flute, in particular a series for younger players called *Fluting Stars*, co-authored with his wife, flutist Ana Kavčič Pucihar. *Rituals* is a dazzling one-movement work intertwining beautiful folk-inspired melodic sections with dance-like passages that display the prodigious virtuosic possibilities of the flute. The work explores the full range of the instrument from C4 to C7. Despite his use of several distant tonal areas (ranging from the keys of G to E flat to G flat), the writing both for the flute and the piano is very idiomatic. There are minor details in the flute part, either left to the performer's discretion or notated in an unclear manner, that would benefit from a performance description in the preface (e.g., mm. 39–45 and 231) and a few avoidable awkward page-turns. Nonetheless, this challenging, refreshing work receives highest recommendation to be studied and performed by future generations of flute players.



Eight Pieces Hans-André Stamm

©2015 Notenverlag Hans-André Stamm

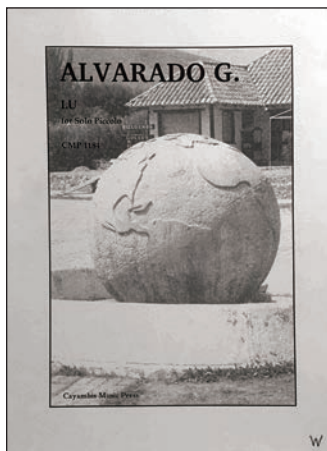
This collection of small pieces by Hans-André Stamm is wonderful for the young-to-intermediate piccolo player. Its eight pieces can be performed effectively either individually, in small collections, or in their entirety. Harmonically straightforward, the piece explores many different styles of playing, and its mix of meters and rhythmic challenges engages the performer on a multitude of levels. Its exploration of a wide variety of musical forms makes it a great overall teaching tool. The inclusion of the alternative options with organ and flute increases its performance flexibility.



O motivo da menina Laite André M. Santos

©2015 Scherzo Editions

Portuguese composer, arranger, and guitarist André M. Santos' new work presents a well-organized, clearly structured new work for solo flute. The spiral binding allows the work to lie flat on the music stand, and the foldout pages are placed to coincide with a dramatic hold for effective pacing to allow the page turn. While the opening section displays the low flute register in short, slurred interjections alternated by repeated note bursts of varied length, the work gathers strength to present multiphonics and singing-and-playing gestures in a driving rhythmic pattern. This introduction builds to a groove pattern featuring the combined articulated material with singing-and-playing gestures bursting into chromatic flourishes. Other extended techniques include dramatic vibrato, lip pizzicato, tongue pizzicato, and air sounds, effectively utilized to create an interesting work by this multitalented composer-performer. Santos collaborates with a variety of groups in musical styles, including flamenco. His musical speech is apparent in this interesting, well-presented, and thoughtfully arranged work.

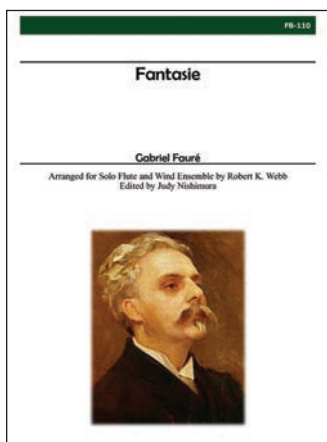


Lu

Boris Alvarado

©2015 Cayambis Music Press

According to Cayambis Music Press, Chilean composer and academic Boris Alvarado is regarded as one of the country's most important composers of all time. Cayambis specializes in the publication of Latin American Chamber Music, although this work is for solo piccolo. *Lu*, which could certainly be played on flute, is subtitled *Via Crucis de pájaros* (Stations of the Cross by Birds—perhaps as related by bird song), underscoring Alvarado's interest in sacred music. Cayambis's website describes this piece as representing "the spiritual journey of birds and their amorous sufferings." Written without barlines, the work is published with very clear rhythmic groupings notated with fairly uniform stem lengths to facilitate the clarity of the beats. Organized by sections, there are very few dynamics apart from those issued at the beginning of each section, allowing the interpreter to explore color and mood options within the context of each new area. A performance key guides the player in delineating between birdsong trills and mordents, accents, dynamic and articulation styles, fermata lengths, and accidentals. The font is crisp, clean, and inviting.

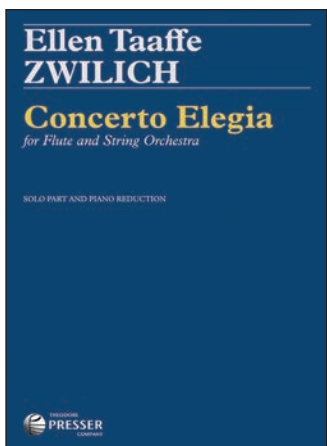


Fantasie

Gabriel Fauré, arr. Webb, ed. Nishimura

©2015 ALRY Publications

Gabriel Fauré's *Fantasie* for flute and piano is perhaps one of the most beloved legacies from the famous Paris Conservatory Concours. Fauré's original version is elegant, lyrical, and technically challenging. Robert Webb's arrangement for flute and concert band preserves the original flute solo line and aims to maintain the lightness from the piano part with an elegantly sparse orchestration and a restrained use of brass and percussion. This publication is beautifully produced and a great addition to the solo flute and band repertoire.

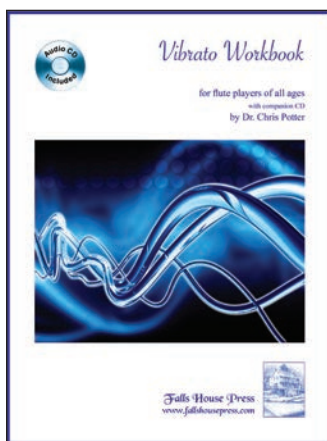


Concerto Elegia

Ellen Taaffe Zwilich

©2015 Theodore Presser Company

Ellen Taaffe Zwilich's latest flute concerto is a powerful piece, with expressive melodies by the flute and intense sonorities by the string orchestra. The concerto is divided into three lyrical movements: Elegy, Soliloquy, and Epilogue. The last movement, with a lively fast section, presents the greatest interaction between the soloist and the ensemble. This current publication—a reduction for flute and piano from the original version for flute and string orchestra—will help those who want to bring the work to concerto competitions or perform it with a collaborative pianist.



Vibrato Workbook, Vol. 2

Chris Potter

©2015 Falls House Press

The second edition of Chris Potter's *Vibrato Workbook* offers an organized, systematic method of teaching this essential skill, providing precisely notated exercises to help flutists completely master vibrato. In addition to long tones and scales, Potter includes well-known examples from the flute repertoire to illustrate the appropriate use of vibrato. Sections dealing with pitch control, expression, and phrasing help students learn how to use vibrato musically rather than mechanically. Sound files of the various exercises are available at the publisher's website. The book is well laid out on sturdy paper, with ample space between the exercises for notations such as metronome markings. Suitable for intermediate players just starting to learn vibrato and for more experienced players wanting to refine their sound and control, Potter's *Vibrato Workbook* is a great addition to the pedagogical literature and should be in every teachers' library.



Fluting Stars, Volumes 1 & 2 Blaž Pucihar and Ana Kavcic Pucihar

©2015 Pucihar Music

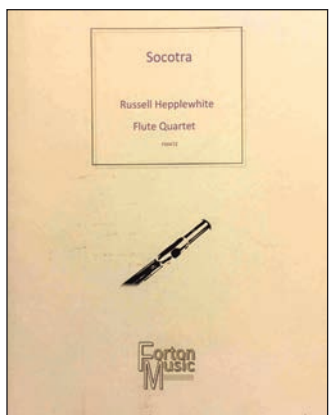
Fluting Stars, by Blaž Pucihar and pedagogue Ana Kavčič Pucihar, is designed for the very youngest players. If you teach beginners, especially those young enough to need a curved-headjoint flute, these books are a must-have. This excellent set provides the beginning flutist a solid, comprehensive music education. Flute basics and theory are taught in a simple, progressive format. New notes and concepts are presented with clear, easy-to-read, large print and reinforced with puzzles, fun facts, drawings, and other music games. Volume 1 covers C and F key signatures, with pitches mostly in the staff and rhythms to eighth notes. Volume 2 extends the range from D1 to C3 and introduces dotted quarter notes and easy syncopations. Enjoyable melodies, including folk tunes from around the world, will keep young flutists engaged. The books are designed for elementary-school-age flutists; older beginners may find the artwork and games childish. Printed on thick paper with a sturdy binding and color drawings and photographs, the books are also visually appealing. Piano accompaniments are available for free download at the composer's website.



Fantasie Pastorale Hongroise Franz Doppler, arr. Hinze

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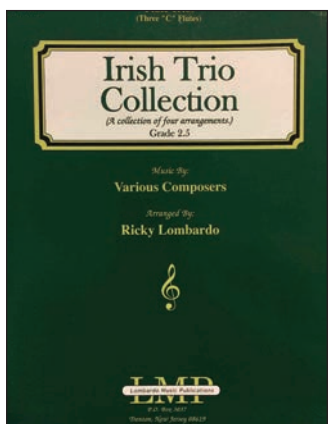
Doppler's *Fantasie Pastorale Hongroise* has always been a favorite among flute players. Gudrun Hinze's arrangement for flute quintet is very tasteful and is fun to perform. The original flute solo is creatively shared among all the flutes, giving exquisite and sometimes unexpected changes in texture. The accompaniment is light and well orchestrated throughout the entire piece. This is a wonderful arrangement!



Socotra Russell Hepplewhite

©2015 Forton Music

Russell Hepplewhite's *Socotra*, a quartet for two C flutes, alto flute, and bass flute, is a lovely programmatic piece "inspired by an online collection of photographs depicting some of the most visually surreal places in the world." The descriptive program notes are helpful, and the images the composer describes translate well to music. The four short movements each convey a distinct mood. The first movement, Chocolate Hills, opens with a playful 6/8. The second movement, Socotra, features interplay between duple and triple rhythms. The third movement, Moeraki Boulders, is more flowing and lyrical. The final movement, Stone Forest, brings the piece to a rhythmic and energetic close. The four instruments are treated equally, and the alto and bass flute are both used effectively. There is a good range of tone colors throughout the work, created in part by the composer's use of different ensemble groupings within the quartet. The composer's intent is well communicated through clearly indicated dynamics, articulations, and descriptive performance indications. The piece is at an intermediate level but could be enjoyable for a more advanced ensemble as well.



Irish Trio Collection Ricky Lombardo

©2015 Lombardo Music Publications

Irish Trio Collection, arranged by Ricky Lombardo, is an excellent addition to any library. The book contains four well-known Irish songs set for three C flutes: "Brennan on the Moor," "Irish Washerwoman," "Londonderry Air," and "When Irish Eyes are Smiling." With the rhythmic and melodic interplay between parts, everyone has something interesting to play. Lombardo's arrangement of "Londonderry Air" is especially noteworthy for its pleasant harmonies. Performance times are indicated inside the cover of the score, making this a very practical collection for ensemble directors.



Les Folies d'Espagne Marin Marais, arr. Hinze

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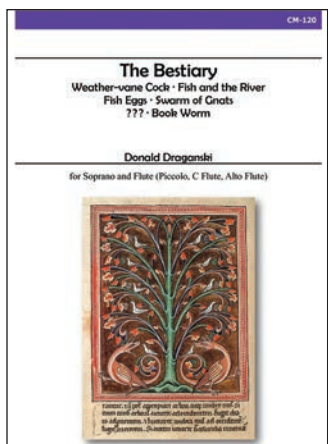
Gudrun Hinze's arrangement of *Les Folies d'Espagne* is an intricate, challenging, yet rewarding project for any advanced flute quintet. Hinze has proven to be an excellent and creative arranger for this type of ensemble, and this particular piece is evidence of her expertise. The use of extended techniques to create a variety of articulations and sonorities enhances the listening experience of this timeless work. This intricate and very well-crafted arrangement is worth the effort needed to learn it.



Sfavillante: Flute Trio Vincenzo Sorrentino

©2015 Forton Music

Sfavillante is the Italian adjective for "sparkling" or "glitzy." It is also the title of a flute trio written by Vincenzo Sorrentino and published by Forton Music. This energetic work features rolling triplets, a humorous melody, and three C flute parts of equal difficulty. The many dynamic markings and articulation gestures suggest that the music challenges not only the performer but also the audience. The only wrinkle to this captivating work is that the third page must be photocopied for a performance. Otherwise, this trio is great fun and a nice addition to anyone's library.



The Bestiary Donald Draganski

©2015 ALRY Publications

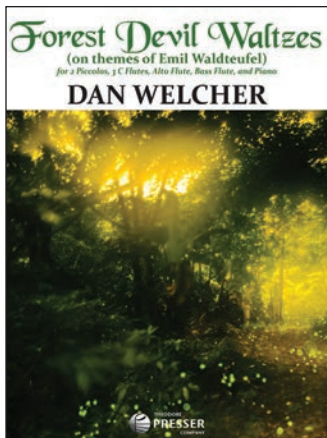
Alry's edition of Donald Draganski's *The Bestiary* for soprano and flute (piccolo, C flute, or alto flute) is a beautiful publication. Its glossy, colorful cover features a medieval illustration full of symmetry and movement, and the title, composer, and instrumentation are clearly printed. The music is printed on heavy paper, and the contrast between ink and page is strong. The publisher has also been generous with page turns, utilizing rests and empty measures, along with blank pages, to facilitate the flow of the music across the turns. The often-humorous lyrics are based on five riddles in *The Exeter Book*, a 10th-century volume of Anglo-Saxon poetry. Both performers have enough technical passages to make the music challenging and enough melodic content and counterpoint to make the music beautiful and fun.



La Serenata: Italian Serenades and Love Songs Arr. Paula Robison and Frederic Hand

©2015 Theodore Presser Company

Theodore Presser's volume of Italian love songs for flute and guitar is both gorgeous and well laid-out, perfect for both concerts and more informal gigs. An informative forward written by Paula Robison includes historical information and translated lyrics, and the back cover is printed with biographical information along with credit for the art on the front cover, which is a realistic painting of a pastoral scene. The music within covers a variety of eras, including such well-known songs as "O Mio Babbino Caro" and "Santa Lucia." Almost all the songs are printed on two pages only, and when that is not the case, the page turn can easily be accomplished with a measure of rest. The flute line is beautifully and helpfully annotated. The loveliness of the cover will draw a musician to pick up this book; the wealth of music inside will make it a frequent addition to the repertoire.

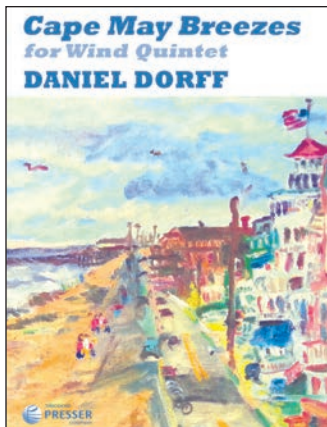


Forest Devil Waltzes

Dan Welcher

©2015 Theodore Presser Company

Dan Welcher composed *Forest Devil Waltzes* (on themes by Emil Waldeufel) for two piccolos, three C flutes, alto flute, bass flute, and piano in honor of Fritz Kraber's 80th birthday. This is a wonderful, challenging piece orchestrated for a prominent solo flute part and fairly significant alto and bass flute parts. Its difficulty level requires an advanced flute choir and superb soloist. The piece is rather tongue-in-cheek and extremely playful and Romantic in nature. *Forest Devil Waltzes* is a showstopper, suitable to end a recital. It may be best performed with a conductor, due to the complexity of the parts, cadenzas, and piano.

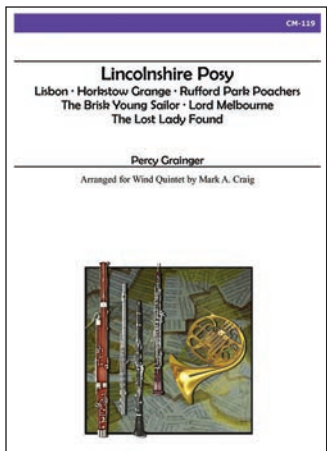


Cape May Breezes

Daniel Dorff

©2015 Theodore Presser Company

Daniel Dorff's woodwind quintet portrays a visit to Cape May, New Jersey. Each of the five movements focuses on a particular characteristic of this historical city, providing imaginative landscapes and light musical motives. Dorff writes in a very idiomatic manner for all five instruments, and there are plenty of interesting parts for all performers. This quintet is easy to put together and maintains a light atmosphere throughout most of its movements. It is a light-hearted yet solid, piece for any mature group that wants to add a modern but accessible piece to its program. Score and parts have been superbly produced by Theodore Presser.

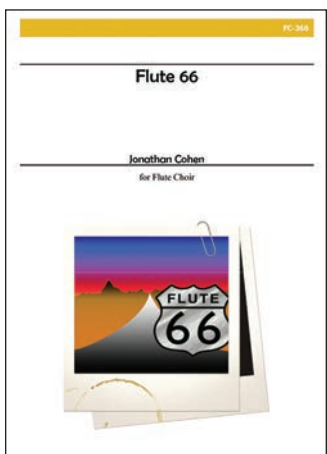


Lincolnshire Posy

Percy Grainger, arr. Graig

©2015 ALRY Publications

Mark Graig's arrangement of *Lincolnshire Posy* by Percy Grainger is a wonderful adaptation of one of the most popular works written for wind ensemble. Craig focused on keeping the wit and brightness of Grainger's original work by expertly re-orchestrating each movement and using a variety of articulations and instrument combinations. This challenging arrangement has the potential to become a standard in the woodwind quintet repertoire. Score and parts are all superbly notated and are filled with tempo nuances and performance indications extracted from Grainger's original score.

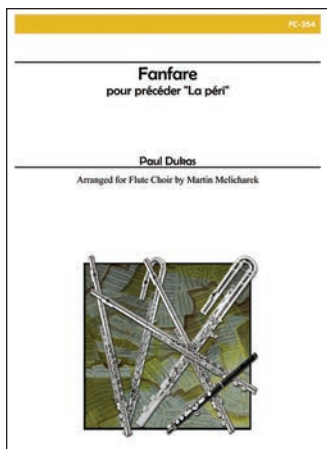


Flute 66

Jonathan Cohen

©2015 ALRY Publications

"Flute 66" for flute choir by Jonathan Cohen is scored for four C flutes, alto, bass, and optional contrabass. Performance time is approximately three minutes. In the program notes, Cohen writes, "Flute 66 takes your audience on a classy road trip where cool jazz meets the big band sound. All parts are interesting, important, fun, and just a little challenging. Play it straight off the paper and it swings." "Flute 66" is an exciting addition to the flute choir repertoire. The work is audience friendly and accessible to flutists spanning a wide range in age and ability levels. The publishing quality is outstanding and includes an easy-to-read score and parts. This piece really grooves! Take your flute choir on an adventurous road trip down the open highway and get your kicks on "Flute 66"!

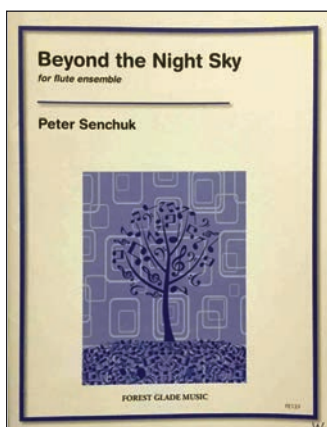


Fanfare pour précéder “La Peri”

Paul Dukas, arr. Melicharek

©2015 ALRY Publications

Fanfare pour précéder “La Peri” was originally written for small brass ensemble by Paul Dukas. This short piece was set to a one-act ballet about the flower of immortality. Although a flute choir naturally lacks the weight that a brass ensemble would offer, the original material has enough musical variety and rhythmic vitality that this particular transcription works very well. This arrangement, suitable for beginners, is a great opener for a flute ensemble concert, and it is also a useful piece for practicing short and clear articulation. Martin Melicharek’s expert transcription of Dukas’ brass fanfare is one to add to your flute choir collection.

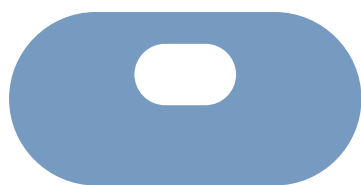


Beyond the Night Sky

Peter Senchuk

©2015 Forest Glade Music

“Beyond the Night Sky” is another wonderful contribution to the flute choir literature by Canadian composer Peter Senchuk. This work is built from an opening solo note that develops into small motives, which are harmonized and passed around through the entire ensemble. The final fast section develops from small ostinato passages arranged in a minimalist, yet creative call-and-response fashion. Senchuk creates a rich orchestration, interesting counterpoint and fun little solos for all the instruments in the flute choir. It is a great addition to the flute choir repertoire.



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GRADUATE RESEARCH COMPETITION: 2016 WINNER

The 2016 NFA Convention in San Diego, California, saw yet another excellent presentation by the winner of the Graduate Research Competition, Alice Jones. The competition, which is overseen by the NFA's Research Committee (Michelle Cheramy, Kyle Dzapu, Julie Hobbs, Jennifer Parker-Harley, Nancy Toff, and Mihoko Watanabe), seeks to honor and recognize important new contributions to flute research. Jones' thesis on Mental Discipline and Musical Meaning was selected as this year's winner; her abstract below gives a sample of her work.

Mental Discipline and Musical Meaning

—Alice Jones, City University of New York, 2015

Musical meaning, or what a musical experience communicates to a listener, is predicated on a shared habitus of listening between the musical creator (i.e., composer, performer, or improviser) and the listener. The meaning a listener takes away from a musical experience is partly dependent on the vessel transmitting it (i.e., who is performing, the quality of performance, or the visual aspects of performance), and a musical creator's actions are the result of his or her training, past experiences, enculturation, attentional focus, and bodily control in the heightened mental state in which creativity occurs. Even in traditions that consider the musician to be a conduit for inspiration from an otherworldly source, the musician must still undergo training in order to allow for a free, uninhibited flow of music. Music practitioners' evaluative statements, in which they describe the ways in which a musical experience was meaningful for them, often implicitly include an expectation of this mental discipline on the part of the musical creator. A practitioner-listener uses the appearance of both the music and the musician, the expectation of a musical logic governing the musical sounds, and the emotions or feelings of transport that he or she experiences to infer a musical creator's mental state and mental discipline, relying on his or her own musical experiences as a guideline.

Most broadly, this dissertation is an ethnomusicological study of the cultural and social contexts, cognitive dimensions, and aesthetic judgments found in 18th-century German flute pedagogical treatises and published writings from shakuhachi players. More specifically, it is an axiological examination of the role habitus plays in the forming of aesthetic judgments among practitioners

whose writings include an implicit expectation of mental discipline in a "good" musical experience, drawing upon the work of Jean-Jacques Nattiez and Kendall Walton, in particular. This dissertation offers a description of the kinds of mental states in which creativity occurs, includes a theory of musicking as the bringing forth of one's inner self or core consciousness, and demonstrates ways in which practitioners suggest that another musician's inner self (i.e., mental discipline and mental state) can be discerned in a musical experience.

Flute treatises by Johann Joachim Quantz (1697–1773) and Johann Georg Tromlitz (1725–1805) raise broad issues of aesthetics in terms of the ways in which serious music of the 18th century aspired to capture ideals of nobility, the ways in which musical judgment was used as a means of assessing a listener's social status, the ways in which mental control in musical execution and composition were defined, and the ways in which a musician's mental discipline can produce a transcendent musical experience. The issues raised in these treatises resonate with concerns equally touched upon by contemporary music philosophers (Gottfried Wilhelm Leibniz, Christian Gottfried Körner, Johann Mattheson, and Johann Georg Sulzer) and also perpetuate aesthetic concerns from the Renaissance.

The writings of shakuhachi players Hisamatsu Füyō (1791–1871), Watazumi (1910–92), Andreas Fuyu Gutzwiller (b. 1940), Christopher Yohmei Blasdel (b. 1951), John Singer (b. 1956), Ralph Samuelson, and Gunnar Jinmei Linder present a range of concerns that define the modern shakuhachi habitus. Their statements, which allude to discernible aspects of mental discipline in their own playing and in the playing of others, are driven by four major concerns: the primacy of the performance as the meaningful act of musicking, a player's membership in social groups (ryūha), the shakuhachi's traditional role as a tool for spiritual meditation, and practitioners' multiple senses of history. In this dissertation, the issue of mental discipline is examined in shakuhachi playing with regard to a player's inner mental experience, the execution of gestures that result in musical sound, and the experience of achieving enlightenment (suizen).

—Jessica Raposo

Note: Abstracts are edited slightly to conform to NFA style.

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From the Convention Director



SAVE THE DATE: AUGUST 10–13, 2017

Plans are well under way for the 45th Annual National Flute Association Convention, to be held in Minneapolis, Minnesota, August 10–13, 2017. Convention activities will be held at the Minneapolis Convention Center with hotel rooms at the Hilton Minneapolis and Hyatt Regency Minneapolis, all conveniently located just steps from Nicollet Mall.

With 22 lakes, 180 parks, 50 miles of paths, and the mighty Mississippi running through downtown, Minneapolis is an urban playground. The city's lush, green environment provides the perfect backdrop for outdoor events, a morning run, or a relaxing meal at a sidewalk café. Compact and easy to navigate, downtown Minneapolis is a one-stop destination: restaurants, theaters, shopping, and more, all within walking distance of both the Hilton and the Hyatt.

With direct flights from more than 125 cities, most of which are no more than a three-hour plane ride away, and 14 states within an eight-hour drive, getting to Minneapolis is easy. And after arrival, getting around is a breeze: Light Rail Transit passes

through 19 stations, including the airport, the downtown Warehouse District, and the Mall of America. Look for buses marked "Free Ride" and pay no fare when boarding along Nicollet Mall or the Minneapolis Convention Center.

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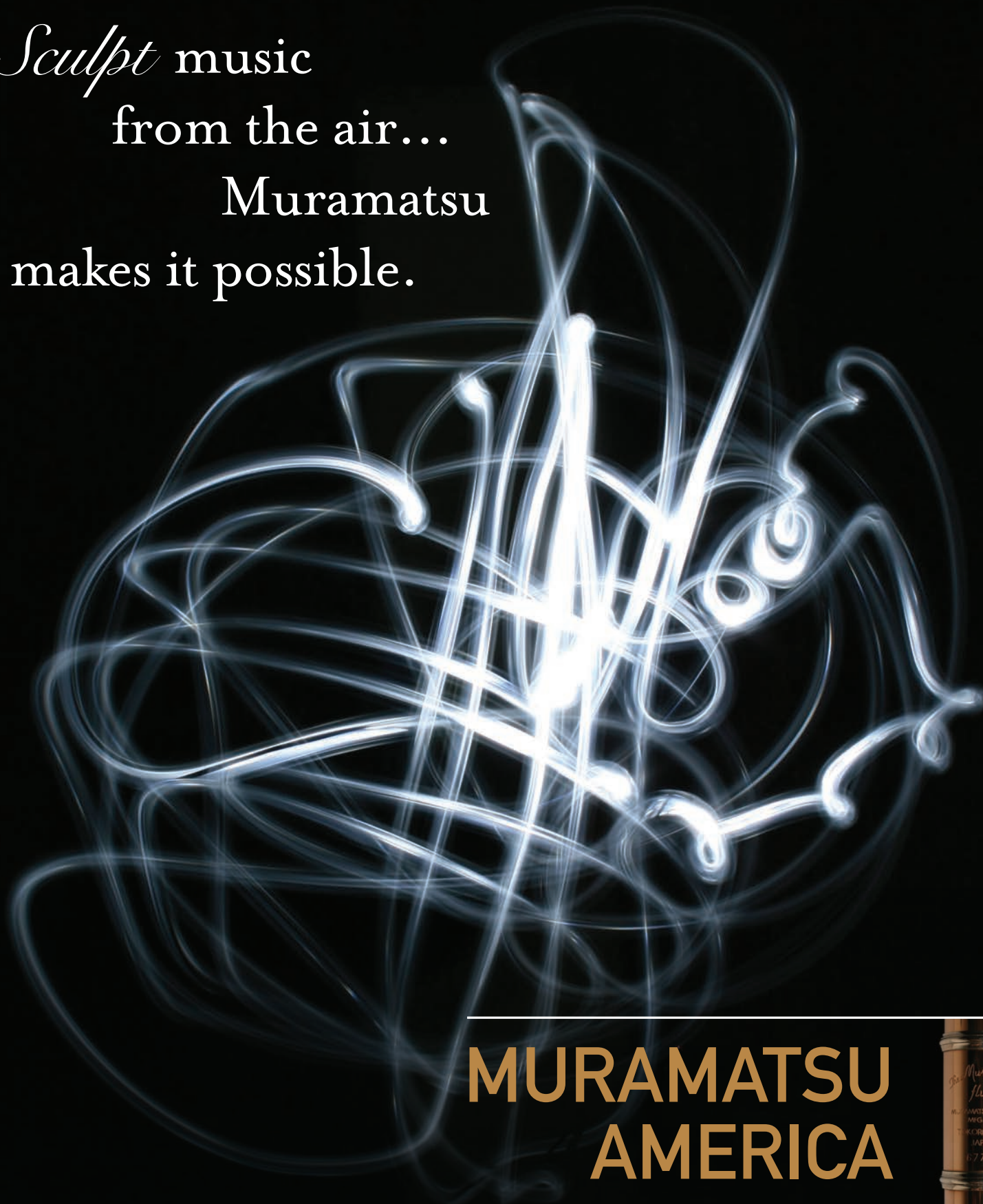
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