

THE FLUTIST QUARTERLY

The Development of the Flute in 19th-Century France



Collaborative Artist: Bickford Brannen

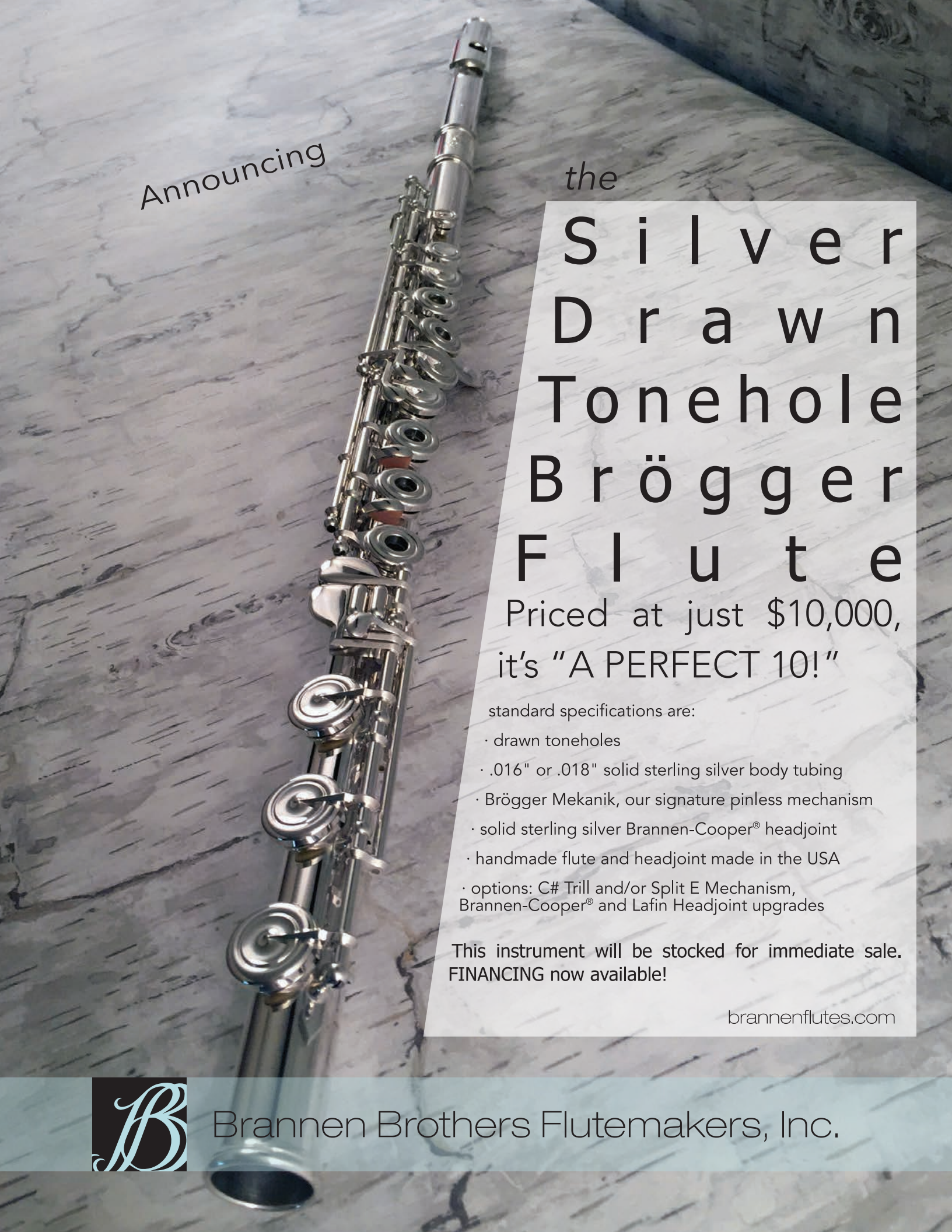
In Memoriam: Aurèle Nicolet

Special Insert: 44th Annual NFA Convention

THE OFFICIAL MAGAZINE OF



THE
NATIONAL
FLUTE
ASSOCIATION



Announcing

the

S i l v e r
D r a w n
T o n e h o l e
B r ö g g e r
F l u t e

Priced at just \$10,000,
it's "A PERFECT 10!"

standard specifications are:

- drawn toneholes
- .016" or .018" solid sterling silver body tubing
- Brögger Mekanik, our signature pinless mechanism
- solid sterling silver Brannen-Cooper® headjoint
- handmade flute and headjoint made in the USA
- options: C# Trill and/or Split E Mechanism, Brannen-Cooper® and Lafin Headjoint upgrades

This instrument will be stocked for immediate sale.
FINANCING now available!

brannenflutes.com



Brannen Brothers Flutemakers, Inc.

THE NAGAHARA EXTENDED RISER

US Patent #5,844,156

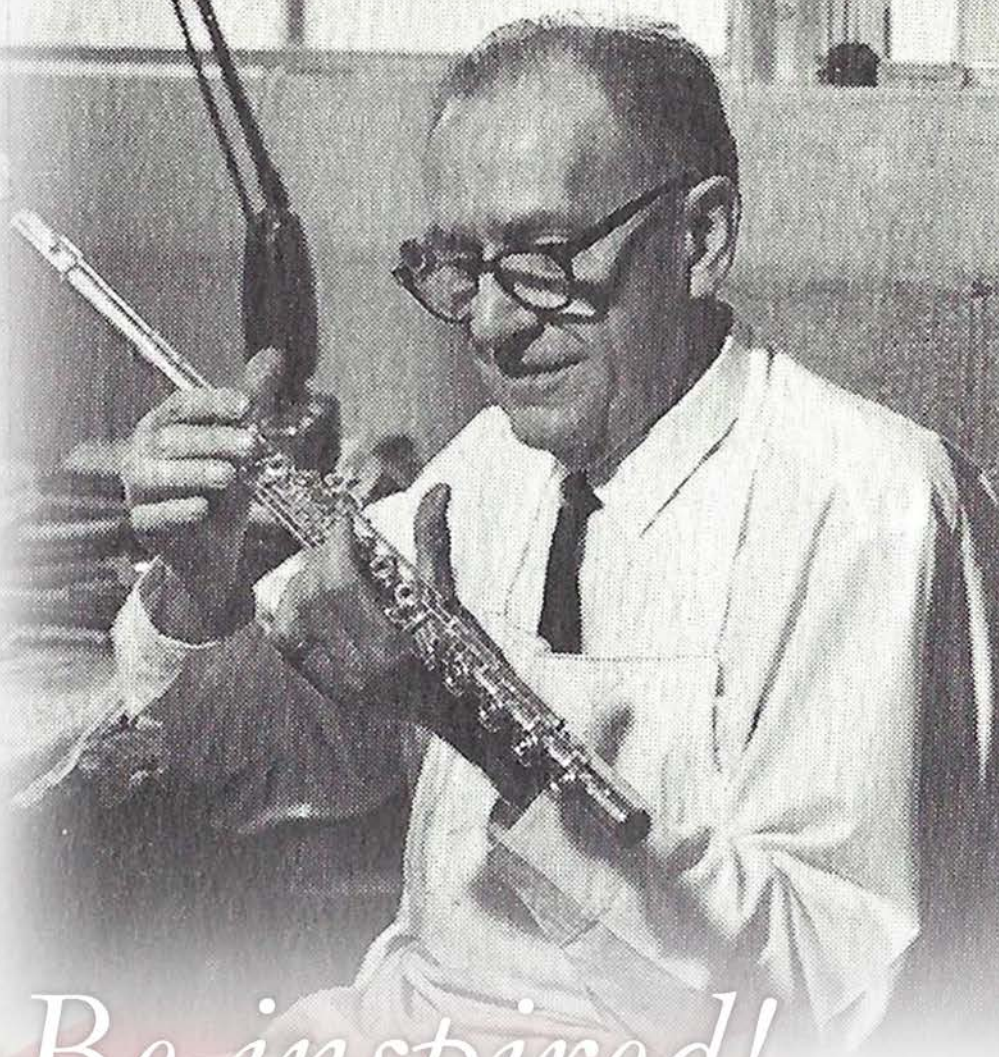


One of many unique, modern innovations
created by Nagahara Flutes
with the flutist's best interest in mind.

We care, we listen, we explore, we go beyond...


NAGAHARA
-Boston-

The American Dream Lives On



Be inspired!

Gemeinhardt®

Music. Passion. Life.

est. 1948

SUMMER
2016

Table of Contents

The Flutist Quarterly Volume 41, No. 4

DEPARTMENTS

- 13 From the President
- 15 From the Editor
- 16 High Notes
- 40 2016 Annual NFA Convention
- 45 Across the Miles
- 49 Notes from Around the World
- 51 NFA News
- 54 Honor Roll of Donors to the NFA
- 57 Passing Tones
- 64 Reviews
- 70 New Products
- 74 NFA Office, Coordinators, Committee Chairs
- 75 From the 2017 Convention Program Chair
- 77 Index of Advertisers

Cover image: Louis Drouet 8-key ivory flute, London 1818; Louis Drouet, *Variations on Rule Britannia*; photo by Tanya Rosen-Jones



THE NATIONAL FLUTE ASSOCIATION
70 E. LAKE STREET, #200
CHICAGO, IL 60601

FOUNDED NOVEMBER 18, 1972, IN ELKHART, INDIANA

THIS MAGAZINE IS PUBLISHED QUARTERLY BY THE NATIONAL FLUTE ASSOCIATION, INC., A NONPROFIT ORGANIZATION. THE STATEMENTS OF WRITERS AND ADVERTISERS ARE NOT NECESSARILY THOSE OF THE NATIONAL FLUTE ASSOCIATION, INC., WHICH RESERVES THE RIGHT TO REFUSE TO PRINT ANY ADVERTISEMENT.

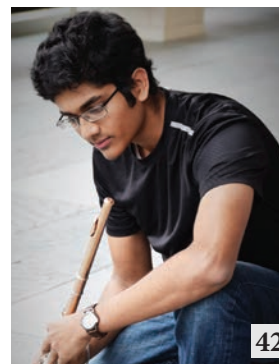
ISSN 8756-8667

© 2016 NATIONAL FLUTE ASSOCIATION, INC.



FEATURES

- 20 The Development of the Flute in 19th-Century France**
by Michael Lynn
An interdepartmental project at Oberlin Conservatory of Music led to the creation of “A 19th-Century French Flute Extravaganza,” offering glimpses into virtually unknown flute repertoire and instruments used in France 200 years ago.
- 28 Collaborative Artist: Bickford Brannen**
by Eva Kingma
The renowned flutemaker recalls his musical family, his calling, and his career as a designer and musician, noting that his best teachers have been his flutist customers themselves.
- 34 In Memoriam: Aurèle Nicolet**
by Eva Amsler
One week after his 90th birthday, flutist and NFA Lifetime Achievement Award recipient Aurèle Nicolet left a life filled with music, curiosity, and passion. His former student and friend remembers him here.
- 42 The Inner Flute: Finding the Searcher’s Manifesto**
by Ramakrishnan Kumaran
The winner of the 2015 NFA Young Artist Competition shares the philosophy and approach to playing that drives him as an artist and as a seeker.



Sculpt music
from the air...
Muramatsu
makes it possible.

**MURAMATSU
AMERICA**



www.muramatsu-america.com



OFFICERS

Founder, Honorary Life President
Mark Thomas
824 Charter Pl.
Charlotte, NC 28211-5660
phone/fax: 704-365-0369
mark@markthomasflutist.com

President of the Board
Zart Dombourian-Eby (2014–2016)
2515 10th Ave. West
Seattle, WA 98119
206-285-0206
ebydombourian@aol.com

Vice President of the Board
Kyle Dzapo (2014–2016)
123 SW Jefferson
#154
Peoria, IL 61602
309-497-0126
kdzapo@bradley.edu

Secretary
Rebecca Johnson (2015–2016)
1010 N. Busey Ave.
Urbana, IL 61801
217-581-6627
rrjohnson2eiu.edu

Treasurer
Penny Zent (2014–2016)
8418 Shadow Oaks
College Station, TX 77845
979-696-7607
p-zent@tamu.edu

Assistant Secretary
Paul Taub (2015–2016)
1513 25th Ave.
Seattle, WA 98122
206-660-6086
ptaub@mac.com

BOARD OF DIRECTORS

Molly Barth (2015–2018)
1225 University of Oregon
Eugene, OR 97403-1225
541-346-3790
mollybarth@gmail.com

Jill Felber (2014–2016)
5330 Orchard Park Ln.
Santa Barbara, CA 93111
805-696-6480
felber@music.ucsb.edu

Matt Johnston (2014–2017)
165B 16th Ave.
Seattle, WA 98122
425-444-4646
matt@malejopublications.com

Virginia Broffitt Kunzer (2014–2017)
OSU Department of Music
132 Seretean Center
Stillwater, OK 74078-4077
405-744-3964
virginia@virginiabroffitt.com

Wendy Herbener Mehne (2013–2016)
611 East Miller Rd.
Ithaca, NY 14850
607-277-0540
wmehne@aol.com

Diane Boyd Schultz (2018)
School of Music, Box 870366
University of Alabama
Tuscaloosa, AL 35487
205-348-4532
dbschultz@ua.edu

Mary Stolper (2014–2017)
310 S. Kenmore Ave
Elmhurst, IL 60126
630-832-1152
mts310@aol.com

Elizabeth Watson (2015–2018)
54 Beach St.
Woburn, MA 01801
781-935-9522
elizabethw@brannenflutes.com



Why Resona?

#ResonaFlutes
#ResonaPiccolos

#MakeMusic

Resona
by Burkart



resonaflutes.com

Sherry Lee
Dealer of Fine Flutes

www.lflutes.com
lflutes@aol.com

970-242-9364



FLUTISTRY
••••••••boston

YOUR VOICE ARTISTRY TOOLS SERVICES
unparalleled sales, repair, & artistic services for all levels

Why Trust Your Lips to a Trumpet Player?



Now available at
CVS/pharmacy®

Gosling's
ChopSaver®
Lip Care



Learn more at chopsaver.com



...because
these instruments
are made for you.

#ResonaFlutes
#ResonaPiccolos

#MakeMusic

Resona
by Burkart



resonaflutes.com

STAGE, STUDIO & CLASSROOM.

Pearl's Alto flute is a truly monumental instrument. The only Alto flute on the market to have our world renowned Pinless mechanism and One Piece Core Bar construction. In addition, the hand position is extremely comfortable, and the headjoint is highly responsive with amazing projection. The exceptionally efficient and highly dependable mechanism is complimented by Pearl's devotion to exact intonation, wide dynamic spectrum and tonal flexibility. Only from Pearl.

KEVIN WILLIAMS
THE REGIMENT HORNS

Alto Flutes are available with an All Sterling Tube (Model 207) Sterling Silver headjoint (Model 206) or with a Silver Plated headjoint with Sterling Silver Lip Plate (Model 201). Model PFA201SU Shown Above. Available with Straight, Curved, or both headjoints



Pearl Flutes
A Tradition of Innovation

THE FLUTIST QUARTERLY

Anne Welsbacher, Editor
Erica Hunter, Copy Editor
Kathy Farmer, Christine Beard, Contributing Editors
Victoria Stehl, Art Director
Steve Wafalosky, Advertising Sales Representative

EDITORIAL ADVISORY BOARD

Francesca Arnone
Assistant Professor of Flute, Baylor University
Waco, Texas

John Bailey
Professor of Flute, University of Nebraska
Lincoln, Nebraska

Leone Buyse
Joseph and Ida Kirkland Mullen Professor of Flute
Rice University, Houston, Texas

Michelle Cheramy
Associate Professor of Music
Memorial University of Newfoundland, St. John's

Zart Dombourian-Eby
Principal Piccolo, Seattle Symphony
Seattle, Washington

Susan Goodfellow
Associate Professor of Flute, University of Utah
Salt Lake City, Utah

Ellen Huntington
Flutist, Lyrebird Ensemble
Flute Instructor, Loyola University, Chicago
Mount Prospect, Illinois

Amy Likar
Flute, Piccolo, and Alexander Technique
Oakland, California

Betty Bang Mather
Professor of Flute Emeritus, University of Iowa
Iowa City, Iowa

Linda Perksta
Associate Professor of Flute
University of Wisconsin Oshkosh
Oshkosh, Wisconsin

Nina Perlove
Executive Director, American Classical Music Hall of Fame
"Internet Flutist," realfluteproject.com
Adjunct Instructor of Flute, Northern Kentucky University
Cincinnati, Ohio

Rebecca Quigley
Flutist and Studio Teacher
Westchester, New York

Eldred Spell
Professor of Flute, Western Carolina University
Cullowhee, North Carolina

Michael Stoune
Associate Director of Graduate Studies
School of Music, Texas Tech University
Lubbock, Texas

Paul Taub
Professor of Music, Cornish College of the Arts
Flutist, Executive Director, Seattle Chamber Players
Seattle, Washington

Nancy Toff
Music Historian
New York, New York

Michael Treister, MD
Orthopaedic and Hand Surgeon and Amateur Flutist
Chicago, Illinois

Susan Waller
Flutist, Teacher, Coach
San Ramon, California

Brooks de Wetter-Smith
James Gordon Hanes Distinguished Professor of Flute
University of North Carolina—Chapel Hill

Charles Wyatt
Writer, Flutist
Nashville, Tennessee

NATIONAL FLUTE ASSOCIATION, INC., STAFF

Kelly Jocius, Executive Director
Kris Mayo, Convention Director
Kate Blair, Marketing and Development Associate
Victoria Pompe, Membership Manager
Anne Welsbacher, Publications Director
Brian Covington, IT Consultant

The National Flute Association does not promote or endorse any products, companies, or artists referenced in the editorial content of The Flutist Quarterly or other NFA publications.



...because
music is your passion.

#ResonaFlutes
#ResonaPiccolos

#MakeMusic

Resona
by Burkart



resonaflutes.com

THE PACKARD HUMANITIES INSTITUTE
CARL PHILIPP EMANUEL BACH
The Complete Works

NOW AVAILABLE

Flute Concertos II

Wq 166, 167, 168

Edited by Barthold Kuijken

978-1-933280-28-8 (190 pp.) \$30

FORTHCOMING 2016

Flute Concertos I

Wq 169, H 416, 484.1

Edited by Barthold Kuijken

978-1-933280-29-5

Please see website for a complete list of available and forthcoming volumes.

E-mail: orders@pssc.com

Phone orders: (800) 243-0193

Web orders: www.cpebach.org

FLUTE
SPECIALISTS.com

Sales, repairs, music & accessories for the flutist.
"Serving the needs of Flutists and Piccoloists."



Flute Specialists, Inc. 248.589.9346 info@flutespecialists.com



From the President



Zart Dombourian-Eby

NEW HORIZONS

It is traditional for the president's column in the summer issue of *The Flutist Quarterly* to be focused on exhorting everyone to attend the upcoming convention, and I certainly urge all of you to plan on coming to San Diego in August! It's going to be an amazing convention, as always. John Bailey has put together a blockbuster group of performers, teachers, ensembles, and presenters, many of whom have never appeared at an NFA convention. Check out John's article, as well as the complete convention schedule, included with this issue and posted at nfaonline.org.

But this year, I'd also like to bring to your attention some of the many innovations occurring in and around the NFA, all of which stretch our reach. Some are technology-based, others are not; some are convention-centric, and others are not; but all have the goal of bringing people together and fostering community.

The splashiest of these is our **new convention app**, available for your smartphones in San Diego this summer! This app should help you find and choose the

convention offerings that are most valuable to you, in both the schedule and the exhibit hall, and also will help you connect with friends and colleagues. After the convention, we plan to expand the app features, making this a year-round resource for flutists. Look for it soon in the "Guidebook" app.

Additionally, our first official NFA convention **live-streaming** will share some of the convention's most exciting events for those unable to attend this summer! Check the NFA website for details as they become available.

A greatly enhanced **social media presence** during this summer's convention will help people connect both in San Diego and back home. We'll frequently update our Facebook, Twitter, Snapchat, and Instagram, so be sure to sign up for all of them—you don't want to miss anything.

I have to send a big shout-out to **Ethan Lin** for starting the creative **#100daystonfa2016** campaign on Facebook! What a wonderful idea for building convention excitement and for connecting flutists throughout the world. Thank you, Ethan, from all of us!

My next shout-out goes to Cathy Herrera, who is organizing the NFA's first-ever **outreach concert**, Play It Forward. The Flutopia Initiative joins forces with the NFA's Cultural Outreach Committee to "play it forward" on Wednesday, August 10. The Mexican National Flute Choir, along with Herrera's trio Camerata Amistad, will perform in a pre-convention benefit concert at the beautiful, historic Mission Basilica San Diego de Alcala, 10818 San Diego Mission Road, San Diego, 92108, at 7:00 p.m. Open to the public, its admission cost will be a canned good or monetary donation for those in need of nutritional assistance.

I am happy to thank Katherine Isbill Emeneth for spearheading the assembly of a cornucopia of resources now available on our new **Young Member's Page** on the NFA website. This page brings together much information of special interest to our pre-college members, such as fingering and trill charts, lists of age-appropriate masterclasses, games, and articles.

See you in San Diego!

—Zart Dombourian-Eby
president@nfaonline.org



GALWAY FIRST FLUTE

WITH SIR JAMES & LADY JEANNE

Now anyone can learn from the Master
Anytime, Anywhere



Beginner



Intermediate



Advanced



Students



Teachers

Enter Code NFA2016
at checkout for 10% off your first year!

www.firstflute.com



WHAT IF YOU COULD
TRANSFORM YOUR FLUTE...



GARNER
HEADJOINTS

...Into an instrument that allows you to play as you've never played before; an instrument that lets you capture tone colors, subtleties, and nuances you never imagined possible;

an instrument that finally unleashes your potential as a musician and an artist?

Well now you can.

www.garnerheadjoints.com

From the Editor

NOW AND THEN

Our cover article in this issue of *The Flutist Quarterly*, written by Oberlin Conservatory's Michael Lynn, features a cornucopia of insights and information about the flute players, flutemakers, and flute music popular in France two centuries ago. The content is fascinating to any flute history buff and also to students of human behavior, introducing us to players obscure and well-known—and complete with a “duel” between two mighty voices fighting to retain the “old” flute or embrace the “new.” (For new, read: Böhm; we won't reveal here which wins.)

Also in this issue is an interview with Bickford Brannen, renowned flutemaker and longtime friend of the NFA and its board's first commercial member. Among Brannen's successes (Brannen was presented with the NFA Lifetime Achievement Award in 2008) is his collaborative work with flutemaker Eva Kingma, who wrote the article in this issue.

This year we lost legendary flutist and

pedagogue Aurèle Nicolet, our 2013 NFA Lifetime Achievement Award recipient. His former student Eva Amsler assembled and wrote an homage to him complete with testimonies from flutists worldwide. We lost many other friends in the past months, including the NFA's own Carl Hall. They are remembered in *Passing Tones*.

Looking forward as well as back, we offer an intimate essay on one young man's efforts to live an artful life, written by our 2015 NFA Young Artist Competition winner, Ramakrishnan Kumaran. You'll find his article in *The Inner Flute*.

More than 40 years ago, the fledgling NFA launched its first convention, and every August since then, the ritual has repeated itself. This year is no exception—included here is an article by 44th Annual NFA Convention Program Chair John Bailey about the San Diego event, to be held August 11–14—but this year we've added new communications features around the event. Read about many of them, including our all-new smartphone convention app, in Zart Dombourian-Eby's



From the President letter.

But there's more. You likely have already noticed that when you opened this issue of the magazine, a separate publication fell out of it. Beginning this year, we offer the full Annual NFA Convention schedule of events as a separate publication to make it easier for you to use in your convention planning.

Our annual standard disclaimer, however, has not altered: This schedule, although as complete as possible at press time, is still subject to change. Defer to the convention program book itself with any discrepancies between it and this insert, and check our website at nfaonline.org/annual-convention for the very latest updates.

See you soon in San Diego!

—Anne Welsbacher

Katherine Kemler

Lipstick



Including works by ter Veldhuis, Higdon and Ian Clarke

Sonatina



Including works by Dutilleux, Sancan, and Giesecking

Sky Loom



Including works by Liebermann, Lutosławski, Ibert, and Bartók

Virtuoso American Flute Works



Including works by Liebermann, Muczynski, and Hayden



Free downloads
of live performances
available at
kkemler.com.

Works available by
Damase, Fauré,
Feld, Franck,
Gaubert, Ginastera,
Goddard, Genin,
Ferneyhough,
Jolivet, Schubert,
Takemitsu, and Widor

kkemler.com

High Notes

News of the accomplishments of NFA members and the flute world



Annie Wu

Annie Wu, 20-year-old flutist and winner of the NFA 2011 High School Soloist Competition, won first prize in the 2016 James Papoustakis Flute Competition in Boston. In the final round, which took place on January 24 at Pickman Concert Hall in the Longy School of Music, Wu performed the Flute Concerto by Carl Nielsen and the Sonata for Flute and Piano by Pierre Sancan. First prize includes a \$2,000 award, gifts from a number of flute-related organization and companies, and a full recital in Jordan Hall at the New England Conservatory in Boston in September.

This was the 36th edition of the annual Papoustakis Flute Competition. For four decades, James Papoustakis (1911–1979) was a member of the Boston Symphony Orchestra and a renowned professor of flute at the New England School of Music, Boston University School of Fine Arts, Boston Conservatory of Music, and Longy School of Music at Bard College.

In 2015, Wu, who is from Pleasanton, California, won the national auditions of Astral Artists in Philadelphia and is now on the roster of Astral Artists Concert Management. During the year, she performed Lukas Foss' "Renaissance" Flute Concerto with the Kentucky Symphony Orchestra, François Devienne's Flute Concerto No. 7 with the Livermore (California) Symphony, and a chamber music concert in Philadelphia.

Wu is enrolled in a five-year dual program at Harvard University and the New England Conservatory of Music. Upon completion, she will receive a bachelor's degree from Harvard and a master's degree in music from the New England Conservatory. Formerly a flute student of Isabelle Chapuis, principal flutist of Opera San Jose, Wu now studies with Paula Robison at the New England Conservatory.

This past summer, Wu played as principal flutist in the Orchestra of the Music Academy of the West in Santa Barbara, California. While in high school, she was a member for four years of the San Francisco Symphony Youth Orchestra under Donato Cabrero, playing as first flutist in Ravel's *Daphis et Chloe*, Debussy's *Prélude à l'Après-midi d'un faune*, and Prokofiev's *Peter and the Wolf*. Wu performed as soloist with the San Francisco Symphony on 14 Family Concerts conducted by Cabrero, playing the final movement of Jacques Ibert's Flute Concerto.

For two summers, Wu was principal flutist in the National Youth Orchestra of the U.S.A., touring Europe and Russia under the baton of conductor Valery Gergiev and (the following year) touring the U.S. under the baton of conductor David Robertson.

Wu is the recipient of the Presidential Scholar in the Arts gold medallion. At the age of 15, she became the youngest to win the NFA's High School Soloist Competition in the competition's history. In that competition, she also won best performance of a new work commissioned by the National Flute

Association: Greg Pattillo's *Three Beats for Beatbox Flute*. The composer recorded Wu's performance and posted it on YouTube, where it has received more than 1.8 million hits.



Jessica Shand

Flutist and NFA member Jessica Shand of Colorado Springs, Colorado, won top honors on April 3 at the Music Teachers National Association Senior Woodwind Competition finals in San Antonio, Texas, held during the 2016 MTNA National Conference. The senior division is open to artists aged 15–18; the woodwind category includes flute, clarinet, oboe, bassoon, and saxophone. As a winner, Shand received a \$2,000 prize.

Shand, a 16-year-old junior at Discovery Canyon Campus High School, was the principal of the Colorado All-State Orchestra. She was named to the Young Musicians' Foundation roster, recognized by the National YoungArts Foundation, and awarded the Emerson Scholarship at Interlochen Arts Camp, where she was the principal of the World Youth Symphony Orchestra. She won the 2015 Colorado Springs Youth Symphony and Denver Young Artist's Orchestra concerto competitions. She studies with Brook Ferguson, a 2009 NFA Young Artist Competition winner. Visit mtna.org.



Peter Westbrook (left) with flutist and scholar Sai's Kamalidiin.

NFA member Peter Westbrook, founding chair of the NFA's World Music Committee, regular reviewer for *The Flutist Quarterly*, and author of the book *The Flute In Jazz*, has founded the *International Flute Journal*, a global online flute publication covering all major flute traditions. A preliminary version of IFJ, still under development, was published in fall 2015 at flutejournal.com and has attracted more than 50,000 visits.

The journal will draw on a growing number of assistant editors and contributors in Europe, North and South America, India, Japan, Australia, and New Zealand and the expertise of

an editorial board of performers, scholars, historians, librarians, and ethnomusicologists to fulfill its mission to be a publication of the highest quality, bringing together flute enthusiasts throughout the world to learn, teach, and explore all that the flute and its music has to offer. IFJ is intended for a broad spectrum of readers, including academics, teachers, students, and performance professionals.

Articles and reviews will cover all genres and topics: European art music (including early, Baroque, and contemporary forms); jazz in all its styles; traditional and contemporary genres from India, Southeast Asia, South America, and the Caribbean; and folk music of every kind for flutes of every shape and size, transverse and end-blown. Topics include flute performance and performers, flute construction, flute music, and flute history.

A video instruction archive is in production to form an educational subscription service, while current communications technology will allow multiple online workshops to take place, first in real time, then as part of the archive. E-commerce, music publishing, and live performance projects are in development, as well as a portal to flute-related websites worldwide. Advertisers will be able to reach all sectors of the flute community through all these media.

International Flute Journal's first project in publishing and live performance got under way in October 2015 with the formation of a London Jazz Flute Big Band. Prominent U.S. jazz flutist Ali Ryerson visited London to give workshops and launch the program. The ensemble includes more than a dozen of the top professional jazz flutists in London. It gave its first performance in February, is planning its first recording, and will appear at the London Jazz Festival in November. Arrangements are being contributed by composers world-wide and will be published, along with other interesting new flute music, by parent company Harmonia Books and Music. Interest in similar programs is also being generated in several other European cities through the auspices of the *International Flute Journal*.

The journal welcomes contributions from flutists, other musicians, woodwind doublers, critics, musicologists, journalists, writers of all kinds, photographers, composers, arrangers, artists, and others. To send materials or to join the mailing list, contact Peter Westbrook at flutejournal@gmx.co.uk or via flutejournal.com or the IFJ Facebook page.



Julie Koidin

Koidin is a choro scholar and author of the book, *Choro Conversations: Pursuing Life, Love and Brazil's Musical Identity*. As a classically trained flutist, Koidin has toured internationally and been the recipient of numerous research grants, including

six Fulbright Awards (two to Brazil). Koidin's interest in choro was sparked after hearing a recording of choro flutists Altamiro Carrilho and Carlos Poyares. The flute has been a central solo instrument in the genre since its beginnings with the first choro group of flutist Joaquim Callado in the late 1800s.

De Oliveira is a percussionist and recording artist from Belo Horizonte, Brazil. He is now a performer, teacher, and clinician in Chicago.

The WFMT Radio Network, the international syndication division of award-winning Chicago classical music station 98.7 WFMT, distributes its programming nationwide and internationally to affiliate stations for broadcast. It also offers a full season of performances by American opera companies and exclusive programming from Carnegie Hall and Marlboro Music Festival, and dozens of classical, folk, jazz, documentaries, and specials to radio outlets around the world.



Frances Blaisdell (seated) with Alexandra Hawley at a Stanford event honoring Blaisdell.

A reception honoring the memory of Frances Blaisdell, NFA Lifetime Achievement Award recipient and pioneering orchestral flutist, was held on February 13 at Stanford University, where Blaisdell taught until the age of 97. The reception followed a performance by the Stanford Wind Quintet, featuring flutist and NFA member Alexandra Hawley, Blaisdell's daughter.

The reception, sponsored by Cheryl Huang-Lombardo, one of Blaisdell's former students, was attended by friends and colleagues, who shared stories of the celebrated teacher and flutist.



Musicians of the Old Post Road

Musicians of the Old Post Road—a Massachusetts chamber music ensemble specializing in period instrument performances of music from the Baroque, Classical, and early



INSURANCE
PROVIDER



THE
NATIONAL
FLUTE
ASSOCIATION

ALL YOU NEED TO KNOW ABOUT FLUTE INSURANCE

www.fluteinsurance.com

 **ANDERSON**
MUSICAL INSTRUMENT INSURANCE SOLUTIONS, LLC

1570 Lakeview Drive, Suite 2A, Sebring, FL (USA) 33870-7959
service@anderson-group.com

FL License # L054951 • IL License # 100690222 • CA License# 0136013

Romantic eras and including NFA member Suzanne Stumpf—wrapped up its 2015–16 “Green Season” in April. This year’s season, the ensemble’s 27th, was a musical exploration of the color green. In concert with its thematic venture, the group paired with four local environmental organizations. Programs included “Earthly Baroque: Sounds of Nature”; “Winter Evergreen: A Celebration of the Season”; “Easy Being Green,” exploring the precocious talents of youthful classical composers; and “Green With Envy: Storms of Passion.” The ensemble, founded in 1987, includes Suzanne Stumpf, co-artistic director; Daniel Ryan, co-artistic director and cellist; violinist and violist Sarah Darling; violist Marcia Cassidy; and harpsichordist Michael Bahmann. Visit oldpostroad.org.

Viviana Guzman performed with the Hanoi Philharmonic Orchestra, conducted by Clyde Mitchell, on March 5, 2016. Guzman performed Jeff Tyzik’s *Dream Sequence*, which was premiered last August by Demarre McGill at the 2015 Annual NFA Convention, and her own arrangement of Vittorio Monti’s *Czardas* for flute and orchestra. The concert took place at Conservatory Concert Hall, a new, state-of-the-art, 650-seat theater. The concert was filmed and broadcast on Vietnamese television.



Peter Bloom

Flutist Peter H. Bloom’s 2015–2016 season included tours through the South, Northeast, and Mid-Atlantic regions performing with a variety of artists. Among highlights were concerts celebrating the 100th anniversary of the Debussy Sonata for Flute, Viola, and Harp and the release of two new CDs with the Aardvark Jazz Orchestra featuring works by Mark Harvey and Richard Nelson. Visit americasmusicworks.com.



The Drelinger Ergonomic Headjoint Because Youth Has No Age

Do you sometimes wish you could play flute with greater physical comfort? Now you can with Drelinger's Ergonomic UpRite™ Headjoint. Invented by Sandy Drelinger whose philosophy is youth has no age and overcoming physical limitation, a matter for creative technology.

Please visit our booth 108 at the NFA San Diego Convention and experience how the UpRite dramatically increases comfort and dexterity when playing your flute. For the first ten flutists demoing the UpRite at the show, a complimentary CD which includes superb performances of classic flute repertoire, beautifully played by Aralee Dorough on her newly released CD, "The Ergonomic Flute".

Price \$3900 in silver with a choice of any Drelinger gold or platinum Air-Reed™ models. Includes all accessories and attachments for ergonomically playing your flute body vertically and a case for carrying the completely assembled ergonomic flute.

Drelinger®

2

FLAUTO

RULE BRITANNICA.

Drouet.

Adagio.

INTRODUCTION.

3

ALLEGRO.

PAR I

Drouet's Rule Britannia

R.C. & CO

The Development of the Flute in 19th-Century France

by Michael Lynn

An interdepartmental performance and history project at Oberlin Conservatory of Music led to the fall 2015 creation of “A 19th-Century French Flute Extravaganza,” offering glimpses into virtually unknown flute repertoire and instruments used in France 200 years ago. One of the event’s key goals was to provide insights into what the author calls “the most exciting century in the flute’s development” and the exceptional country in which it occurred.

In October 2015, we held a wonderful flute event at Oberlin Conservatory—“A 19th-Century French Flute Extravaganza,” bringing together Alexa Still from the school’s flute studio; David Breitman (fortepiano) and myself, Michael Lynn (historical flutes), from the historical performance department; guest lecturer Tom Moore; and members of the music history department, the conservatory’s library, and the Frederick R. Selch Center for Music History.

Oberlin and the Extravaganza

The project’s goal was to help flutists and pianists, both modern and historical, gain an appreciation for the virtually unknown repertoire for the flute in mid-19th-century France and to acquaint people with the wonderful instruments in use at the time. This music is often viewed by the modern flute world as frivolous—the “popular” music of its time. The repertoire includes hundreds—perhaps thousands—of sets of variations on popular operas of the day. One can also find romanza, fantasie, nocturnes, duets, trios, concertos, works for solo flute, and character pieces.

Common complaints are that these works are written by flutists rather than “real composers.” But to me, this is a major reason that this repertoire is so important: It is real flute music, written by the leading French flute players and teachers of the day. They knew, better than any other composers could have, how to write beautiful, communicative music for the flute. Many of them toured internationally; they were the equal of the top singers, pianists, and violinists seen regularly on the concert stage. They held leading positions in important musical groups, such as the Paris Opera, and were professors at the top conservatories, such as the Paris Conservatoire. Many were also involved in the design and improvements of the flute taking place at a fierce pace throughout Europe at this time. Thus, they had control over a huge portion of the flute world in France and a strong influence throughout the Western world.

The music they composed and published was very often the same as what they played in their own concert engagements;

each composer wrote in a way that showed off not only his own musical taste, but also his own particular virtuoso abilities. This music, while appealing to the popular taste, was certainly not

Practicing Then and Now: Oberlin’s Collection

We are very lucky here at Oberlin Conservatory to have one of the country’s best music libraries. Oberlin owns a fine collection of rare material, including the Selch Collection of American Music History, which was donated a few years ago by Frederick and Patricia Selch. It includes a large portion of the personal music library of Pierce Mease Butler (1806–1867). An American high-level amateur flutist, Butler collected top flute music from Germany, England, Italy, France, and (to a lesser degree) the United States. His music includes five large volumes of music for flute and piano; two for flute, voice, and piano; one for solo flute; and two for flute duet.

Oberlin students study and perform using copies of our rare early editions—music that was expertly engraved and printed, generally on fine paper still in excellent condition. They look at and interpret exactly the same musical notations as what the composers and performers viewed themselves: careful notations with copious articulations, dynamics, and tempo markings, as was typical of the era’s French style.



The 1839 August Buffet jeune "Böhm flute," released the year Buffet jeune became the first to patent the new flute.

"easy." Much of it is very challenging on the modern flute and must have been even more so on the simple system or early Böhm flutes of 1830–1860.

Composers featured in the project were Benoit Tranquille Berbiguier (1782–1838), Charles de Cottignies (1805–?), Louis Drouet (1792–1873, Dutch/French), Jean-Louis Tulou (1786–1865), Théodore Labarre (1805–1870, pianist/composer working with Tulou), and Louis (Lubovic) LePlus (1807–1874). While some of these men are not completely unknown in today's musical world, only a tiny fraction of their works are published in modern editions.

The Flute in 19th-Century France

The 1800s was the most exciting century in the flute's development, and although each country has its own story to tell, France's was exceptional. The century began with many players still using one-key flutes; by its end, flutists had many exquisite types of instruments to choose from—including the Louis Lot Böhm flute that became, during this century, the model for the modern flute.

Old flutes or new flutes? My own background has been centered around historical flutes, and part of what really pushed my interest in this project was my study of 19th-century French flutes. Many flutes from this time period were stunning musical instruments.

The French were rather conservative in their flute design. Well into the midst of the century, the standard five- or six-key flute went down only to a D, even though flutes going to C were normal in England, and often went to a B in Vienna and Germany. In addition, the French were unwilling to give up the flute's sweetness of tone in exchange for higher volume, as was done quite enthusiastically in England and, to some extent, in Germany. Most of this very virtuoso music was written to work perfectly well, assuming one had good enough technique, on the five- or six-key flute with a D-foot.

At the start of the 19th century, the most important flutist of the previous generation died: François Devienne (1759–1803). His "Méthode de Flûte" (1793) was one of the most important flute treatises of all time. It was republished in many languages throughout the century and regularly updated with fingering charts corresponding to the latest fashion in flutemaking. Devienne, however, liked only the one-key flute. Although this flute looked like a Baroque flute, it was really a late classical/romantic instrument. The design of the early flute had evolved to make playing in the third octave much easier, and, overall, it had a bright, clear sound—a requirement of 19th-century French flute music.

Devienne was not generally in favor of the use of keys, which he believed made all notes sound too much alike and eliminated some of the instrument's character. But during the latter part of his life, the four-key flute was becoming more common in France and, in 1804, following his death, the Paris Conservatoire adopted the four-key flute as the approved instrument.

Many flutists agreed with Devienne and continued to play on the one-key flute into the first couple of decades of the 19th century. Eventually, however, this flute was replaced by the five-key design, "perfected" by the firm of Claire Godfroy. Many other makers made similar flutes in models of five or six keys, including Jean Tulou, another influential flutemaker, whose instruments were the official flute of the Paris Conservatoire for many years.

From 1820 until late in the century, all French flutemakers produced flutes based on this simple but highly refined five- or six-key design. French flutists were generally not interested in flutes that went below D because French composers did not include C sharp, C, or B in their music unless it was intended to be sold elsewhere, notably England. A number of makers did offer the option of a C foot, probably for players wishing to play English and German repertoire. But by the middle of the century, the C foot became fairly standard, although the French continued to make flutes with only a D foot well into the 20th century.

The Böhm Flute

Amidst this conservatism, the "Böhm flute" was created by Theobald Böhm (1794–1881) in Germany in 1832 and licensed for manufacturing in France by the firm Claire Godfroy aîné, Paris, in 1837. Godfroy was at the time the top maker of simple system flutes and piccolos in France and began a partnership with Louis Lot in 1836. The Böhm flute was a radical departure from simple system flutes in terms of both construction and playing.

Although the first Böhm flute in France was made by Godfroy in 1837, Auguste Buffet jeune was the first to patent it, submitted in 1838 and granted in 1839. Lot worked in the Godfroy shop, and the flutist and designer Louis Dorus worked for the Buffet shop.

While they both worked from Böhm's designs, they each made adaptations to make the flute more inviting to the French flutist and to improve the mechanical aspects of Böhm's design. Dorus is credited with inventing the all-important closed G sharp key, which greatly aided in the adoption in France of the "new flute," as it was called. He wrote the first French treatise for the "nouvelle flûte" and was one of the first flutists to popularize the flute in performance.

Böhm Flute Challenges

We know from many accounts of this time that professionals on the old-style flutes resisted changing over to the "new flute"—oft-repeated complaints were that the new Böhm flutes had no character, weren't well in tune, and were too loud. They were also more difficult to maintain and varied too much from instrument to instrument.

Like many other people, I tended to believe this as a "factual" complaint—until about a year ago, when I obtained a fine original 1832-system Godfroy flute (made around 1849) for my



From left: Noe Freres 1-key, c. 1805; Juviot 4-key, c. 1810; Jean Tulou 7-key, c. 1840; Godfroy conical Böhmer, c. 1849; Thibouville-Lamy, c. 1860; Louis Lot, c. 1905; early Albert Brussels with open G sharp, c. 1855; two Buffet-Crampon L 10-key simple R-conical Böhmer flutes, c. 1880.



The modern Lot flute, c. 1932.

collection. The notes are more even (aka “have no character”), but it is not more out of tune and it isn’t particularly loud. The Böhm flute was simply developed differently depending on whether it was made in Germany, England, or France, with corresponding preferences for volume vs. tone.

The real problem in the adoption of the Böhm flute was very simple: the design required players to learn or relearn many fingerings, some the opposite of how they had played all their lives. The 1832 Böhm flute was not the same as the today’s flute, although the same basic acoustical principles were very much there. The earliest French Böhm flutes were conical rather than cylindrical, which affected the tone, among other things (maybe in a good way.) Also, while some were made of silver (after 1847) or other metals, they were still generally made of wood. They often had an open G sharp, especially outside of France, meaning that you pressed the G sharp key to get a G natural, rather than doing the reverse as we are used to doing today and as flutists had all done previously.

The biggest difference for simple system flute players was that suddenly R1 played F natural, where for the previous 200 years it had played F sharp. Flutemakers worked quickly to make modifications, adding the closed G sharp that Dorus designed and a B/B flat mechanism, developed by Giulio Briccialdi in 1850, that omitted the need to use RH1 to play B flat. The English went so far as to make Böhm flutes for which F and F sharp were fingered like the old flutes, and some French flutemakers even designed ways that the old-fashioned cross-fingered F natural—123 4–6—could be used. These were all measures to make it easier for players to switch to the Böhm system. There were, of course, acoustical advantages (or sometimes disadvantages) to these modifications.

Showdown

The Paris Conservatoire was the headquarters for flute learning, performing, and composing. Jean Louis Tulou, probably the most significant figure in the French flute world, taught there from 1829 to 1856. He also played first flute in the Paris Opera, the best flute gig at the time; was a well-known composer who wrote and published many hundreds of flute works; and was a fine flutemaker. Generally, the students at the Conservatoire played on flutes from his shop.

Tulou was not a fan of the “new flute” and considered it in many ways inferior to the simple system flute he built. Victor Coché, a young professor at the Conservatoire, was determined that the new flute should be adopted and that a class be added for the instrument—a class that he, no doubt, would have taught. In 1839 the Conservatoire decided to address this contentious issue with what amounted to a competition between the old flute and the new flute. It would feature Tulou and his team against Coché and his team, which included Dorus and French composer and flutist Paul Hippolyte Camus.

We are very lucky that a basic transcript of the event is still around and is well reported in Tula Giannini’s book *Great Flute Makers of France: The Lot and Godfroy Families, 1650–1900*. The trial took a number of days, involved many players and adjudicators, and was overseen by the school’s director, Luigi Cherubini. Both sides were given opportunities to demonstrate the superiority of their flute, and eventually each side presented the other with music that they felt could

not be played well on the opposing flute. The records indicate that the flutists were all able to perform each others' music with perfection. We even have information on the specific pieces that were played, many of them examples from Coché's publication, *Flute Methodé*.

In the end, the Böhm flute lost the trial and did not get approved as the official flute at the Paris Conservatoire for another 11 years. The outcome was probably partially a result of the people involved: Tulou, the highly regarded master, on one side and Coché, a young and not well-liked upstart, on the other. In addition, the design of the "new flute" had not yet been standardized. At this early date there were probably only two makers, Godfroy and Buffet juene, and their instruments had quite different mechanisms. Buffet had already created three different designs by this point, although only the last of the designs lives on in one sole known existing flute. As well, the debate over open G sharp vs. closed G sharp was still an issue.

Conical, Cylindrical, and Beyond

Böhm introduced his conical design in 1832 and then went back to the drawing board and unveiled his cylindrical design in 1847. It is from this design that the modern flute is descended. The new bore design allowed the flute to be made much more easily from metal, usually silver, by the firms of Godfroy & Lot and, starting in 1847, Lot's own flutemaking shop. While the fingering was basically unchanged by Böhm's new design, the sound changed significantly, especially when the flutes were made of metal. They were a good bit louder and brighter than the conical designs stemming from the 1832 model.

So did everyone jump up and buy a metal flute? Did the conical Böhm flute quickly disappear? Certainly not. Many people were intrigued by the silver flute, and the makers clearly thought of it as a very important step in the design of the flute, but these were more expensive, and some players were unimpressed by the louder, more open sound. Because of this, the cylinder flute was made of both metal and wood well into the 20th century. Even more importantly, the conical Böhm flute also existed alongside the newer cylindrical flute into the 20th century. The conical flute was very much to the taste of many French players who preferred a milder and somewhat sweeter sound.

In reaction to growing excitement about the Böhm flute, the makers, who virtually all continued to make simple system flutes, began to modify their flutes to be a bit more like the conical Böhm. They designed flutes to have more volume but retain their sweet character.

Tulou continued to be unimpressed by the Böhm flute and developed his own more modern simple system flute known as the *Flûte Prefectionnée*. While not sold in huge numbers, versions of this flute were also made by a fair number of other flutemakers. It used a system of rods and axles similar to the Böhm flute and added new trill keys. Tulou had earlier developed an additional F sharp key to allow F sharp to be played as a "high leading tone," which had been difficult to do well in earlier designs.

One of the fascinating things about the flute repertoire from France is that we don't know, in most cases, whether it was composed for simple system or Böhm flute. In the end

it may not matter, as flutists of both persuasions would have performed the same music. We do know, however, that Tulou, the most important French flutist of the day, never accepted the Böhm flute.

History Lives at Oberlin

For our project, most students performed on their regular modern flutes. I wish we had had a few extra Louis Lot flutes. But modern flutes work perfectly well, and some of the technical demands of this material are more easily handled on a modern flute.

A French flutist in 1855 would have many different flutes from which to choose. Most makers specialized in a particular type but continued to make a large variety of contrasting types. One could play a regular simple system flute (usually six key), a Böhm conical, a Böhm cylindrical, a special design such as the Tulou *Flûte Prefectionnée*, or many others—very different from what we have today.

So where did the "modern flute" really come from? By 1867, Louis Lot had made significant changes in the design. A number of high-level flutists in the U.S. played on this model, and in the 1920s, both William S. Haynes and Verne Q. Powell made copies of these flutes. That was the beginning of the modern flute in America. The flutes we play on today are direct descendants of the 1860s Louis Lot design.

As a collector of flutes, I am often asked which flute is my favorite or which I consider the best. What I have learned, especially from my work with French flutes, is that there are many "perfect" flutes. Each generation of flutists and makers created its own "best" flutes; they did what they were designed to do perfectly well, and sometimes exceptionally well.

This has been a project of discovery for both the faculty and students. I think that people are now much more interested in this vast, unknown repertoire, and that flutists will continue to play in ways that affect audiences as they did in the 19th century. The great diversity of flutes and the intriguing development of Böhm's flutes in particular also provide a valuable reflection on the modern flute.

Michael Lynn is professor of Baroque flute and recorder at Oberlin Conservatory. All flutes shown in this article are from his collection and are available for further research, including audio samples, on his website. Visit originalflutes.com.



Michael Lynn

KEVIN PUTS FLUTE CONCERTO

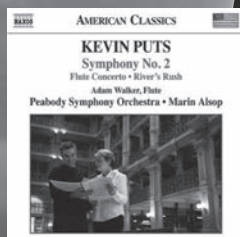
WORLD PREMIERE RECORDING

ADAM WALKER, PRINCIPAL FLUTE / LONDON SYMPHONY ORCHESTRA
Peabody Symphony Orchestra
Marin Alsop



“Walker, playing with staggering virtuosity and charm, kept the audience on the edge of their seats throughout, and brought the house down at the end.”

— THE GUARDIAN



8559794 • 636943979426
AVAILABLE: 08.12.2016

Teaching Flutists the Art of Flute Repair
and Flute Making Since 1982 with the
Vermont Guild of Flute Making

Jonathon A. Landell



Course Information for 2015-2016

www.landellflutes.com/courses/



Class size limited to 4 people.

<https://www.facebook.com/Vermont.Guild>



KOTATO FLUTE Show

Highest quality Bass & Contrabass

Visit us: Booth 322
NFA Convention in San Diego

Official Dealer of Kotato Flute

OGURA FLUTE WORKS

E-mail: oguraflute@gmail.com

www.oguraflute.com

(310) 532-1164

LITTLE PIPER FLUTE MUSIC

great music • great prices

www.little-piper.com

Save the Date:
NFA Annual Convention

San Diego, California
August 11-14, 2016
Town and Country Resort

Minneapolis, Minnesota
August 10-13, 2017
Minneapolis Convention Center

Orlando, Florida
August 9-12, 2018
Hyatt Regency

Crystal Records 50th anniversary — See Specials 50% off at www.crystalrecords.com



Leone Buyse was principal flute of Boston Symphony, now on faculty of Rice University. **She has 4 solo CDs and 3 with the Webster Trio on Crystal:**

CD317: *The Sky's the Limit*. Music by Barber, Cage, Dahl, Amlin, Antoniou, Fine, Nunlist, Tucker. "a rainbow of music...solid playing, glistening recording" Fanfare.

CD319: *Rivier Revisited*. Chamber Music for Flute by Jean Rivier. "brilliant recital, superb musicianship" American Rcd. Guide

CD715: *Dedicated to Barrère*. Music composed for celebrated flutist Georges Barrère, by Caplet, Woollett, Gaubert, Seitz, Lacroix, Lefort, and Damaré. "marvelous recording" Flute Talk.

CD716: *Dedicated to Barrère, Vol. 2*. Griffes, Poem; Varèse, Density 21.5; Riegger, Suite; Roussel, Andante and Scherzo; Gaubert, Sonatine and Invocation. Also De Lorenzo, Kriens, Jacquet.



THE WEBSTER TRIO, Leone Buyse, flute; Michael Webster, clarinet; Robert Moelling, piano. 3 CDs — CD717: Music by Larsen, Sirota, Brandt, Toensing, & Schoenfeld • **CD356:** Fauré, Saint-Saëns, Bizet, & Debussy, Petite Piece & Syrinx • **CD357:** Dvorak, Slavonic Dances; Brahms, Hungarian Dances; Debussy, & Gottschalk.



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



NEW! CD718: *Some Measures for Living*. George Pope, Flute. Music by Resanovic, Riley, Newman, Daley, Charnofsky, Zahab, & Makhholm. Pope is Emeritus Professor of Flute at University of Akron. His playing is "clean, arrestingly vigorous and beautiful." Fanfare.



CD314: *Love Letters*. David Shostak, flute. Borne, Carmen; Kosins, Love Letters; plus Boehm, Dinicu, & Debussy. Shostak is principal Los Angeles Chamber Orch.

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

CD318: *20th Century Romantic Spirit*. Brooks de Wetter-Smith, flute. Sonatas by Gaubert, Pierné, Reynolds; & Foss, 3 American Pieces. "significant repertoire performed with rare sympathy and expertise." Fanfare.



CD712: *Gypsy Wheel*. Thomas Robertello, flute. Borne, Carmen Fantaisie; Taffanel, Fantaisie; Griffes, Poem; plus Dzubay, Van Brink, & Zupko. Robertello: faculty of Indiana University; previously: Pittsburgh & National Sym., Cleveland Orchestra.

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

CD713: *Take Wing*. Lois Bliss Herbine, piccolo. Persichetti, Parable; Daugherty, High and Mighty; Dorff, Sonatine; Krantz, Song of Spring; Elliot, Fantasy; Loeb, Preludes; Mager, & Buss. "[You] will not want to miss this recording." Flute Talk.



CD316: *Music for Koto and Flute*. Kazue Frances Asawa, flute; Kazue Kudo, koto. Music by Sawai, Yamamoto, Hirai, Miyagi. "quite beautiful" Amer. Record Guide.

CD757: *Blumer, Woodwind Music, Vol. 3*. John Bailey, flute; Moran Woodwind Quintet. Ten Waltzes; From the Animal Kingdom; From the Plant World (all for flute and piano); Serenade and Th. & Variations (for ww quintet). "Blumer's lush style reminds me of Richard Strauss. [Bailey's] sound is robust. technique second to none." Amer. Rcd. Guide.



CD354: *Weiss Family Woodwinds*. Dawn Weiss, flute; David Weiss, oboe; Abraham Weiss, bassoon. Trios by Svoboda, Worthey, and Vivaldi, plus Messiaen, Le Merle Noir (flute & pa.), Hindemith Oboe Sonata, & Bourdeau Premiere Solo for Bassoon. Dawn was solo flute Oregon Symphony for 25 years. David was solo oboe Los Angeles Philharmonic for 30 years; Abraham has been solo bassoon Rochester Philharmonic for 40 years. "played superbly, marvelous sensitivity" Fanfare

See 50th anniversary specials at the web site.

CRYSTAL® RECORDS www.crystalrecords.com



24 Reicha WW Quintets on 12 CDs, more than 13 hours of glorious music: Westwood Wind Quintet (John Barcellona, Flute)

CD261: op. 88, #1&2 • CD262: op. 88, #3&4 • CD263: op. 88, #5&6 • CD264: op. 91, #1&2 • CD265: op. 91, #3&4 • CD266: op. 91, #5&6 • CD267: op. 99, #1&2 • CD268: op. 99, #3&4 • CD269: op. 99, #5&6 • CD270: op. 100, #1&2 • CD271: op. 100, #3&4 • CD272: op. 100, #5&6.

CDs: \$16.95 each, Box Set: \$128*

"The Westwood Wind Quintet has a standard of ensemble playing that is nothing short of breathtaking." International Record Review • "performances are consistently skilled and expert, well-balanced and expressive" The Clarinet, Bruce Creditor

CDs US\$16.95, One FREE w/purchase of 3 *FREE U.S. shipping, or US\$12/order for foreign airmail.

Crystal Records, 28818 NE Hancock, Camas, WA 98607 USA • phone 360-834-7022

At select dealers, or order (check, Visa, MC, AMEX) by phone, email, mail, or online at

www.crystalrecords.com • email: info@crystalrecords.com Sound samples: www.crystalrecords.com

"some of the finest music ever penned"

24 Reicha Quintets on 12 CDs

"The Reicha Quintets are symphonies in miniature...each one a masterpiece. Some of the finest music ever penned." Audiophile Audition

"definitive recording of these wonderful pieces...absolutely no major flaws... simply beautiful ensemble playing." Flutist Quarterly, Pettway

"exquisite recordings...magnificent performers" Horn Call, Matlock

"This displays once again that the Westwood Wind quintet is one of the finest wind quintets in the world." IDRS Journal, Klimko

Other acclaimed CDs by the Westwood Wind Quintet include:

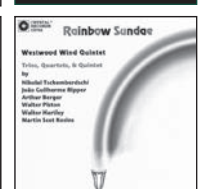
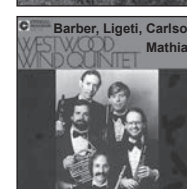
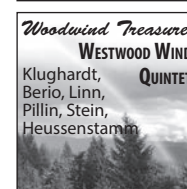
CD601: Nielsen & Hindemith Woodwind Quintets plus Schulhoff, Divertissement; **CD353:** Sextuor à Vent, by Milhaud, Heiden, Dubois, w/Harvey Pittel saxophone; plus Ibert, Rossini, DeWailly, Barthe, Arnold, etc. **CD250:** Klughardt, Quintet; Berio, Opus No. Zoo; plus Linn, Pillin, etc.; **CD750:** Barber, Summer Music; Ligeti, Six Bagatelles; Mathias, Quintet; & Carlson, Nightwings; **CD751:** Dahl, Allegro & Arioso; Husa, Serenade; Moyses, Quintet; & Sapieyevski, Arioso; **CD752:** Bergsma, Concerto; Rochberg, To the Dark Wood; Carter, Quintet; Schuller, Suite; Schuman, Dances; Plog, Animal Ditties; **CD647:** Holst, Terzetto; Plog, Four Miniatures; Sapieyevski, Concerto for Viola & Winds, with James Dunham, viola. **CD759:** Tschemberdski, Concertino; plus Ripper, Piston, Berger, Hartley, Kosins. **CD790:** Etler, Quintets 1&2; Welcher, Quintet 2 & The Moerae (fl, ob, bn, pa).

"[The Moerae] requires not only perfect intonation but also exact rhythmic execution. Both are accomplished flawlessly." Graf, Flutist Quarterly

"An accumulation of instrumental polish and important repertory over a long period has resulted in a treasureable sense of ensemble and musical solidity." Los Angeles Times. "Extraordinary tone quality...a technical finesse and a richness of tone one would normally expect only from a solo concert artist [CD601]." High Fidelity. "Magnificent American group. Superlative playing [CD750]" Gramophone

"top-notch playing that can only be envied by lesser ensembles. Exceptional Reicha project, splendidly played." Fanfare

superb Westwood Wind Quintet CDs:



COLLABORATIVE ARTIST: *Bickford Brannen*

by Eva Kingma



The renowned flutemaker recalls his musical family, his calling, and his career as a designer and musician, noting that his best teachers have been his flutist customers themselves.

By the time Bickford Brannen, retired president of Brannen Brothers, accepted his Lifetime Achievement Award from the National Flute Association in 2008, he had already polished a sterling career. Not only a fine and eternally curious craftsman, Brannen excels at collaboration—with flutemakers and designers, with business partners, and with the NFA. His long partnership with the latter includes not only formal and informal positions over the decades but also distinction as the first commercial member to sit on the NFA board.

As with many premiere flutemakers, Brannen made his way to the top of his business from the bottom, beginning in 1962 as an apprentice, working first in the original Powell shop on Huntington Avenue in Boston, then in the Heritage Department of W.T. Armstrong in Elkhart, Indiana. He returned to Powell as general manager in 1970. In 1974, while still at Powell, Brannen and his brother Robert cofounded Brannen Brothers Flutemakers, Inc., to produce piccolos and conical Böhm flutes. They incorporated in 1978 and began producing the well-known Brannen-Cooper flutes. Brannen served as president of the company until shortly before his retirement in 2007.

Brannen's work as a flute designer and craftsman has produced acoustical and technical innovations, but far more important to him are the successful collaborations that he has had with such great minds as Albert Cooper, Johan Brögger, David Straubinger, Eva Kingma, Robert Dick, and others, all of which have led to lasting friendships as well as successful products.

In recent years, Brannen has collaborated closely with flutemaker Eva Kingma, together creating the Kingma System flute, and during a December 2015 visit with him, Kingma interviewed him formally. Their conversation follows.

Tell us a bit about your childhood.

As a youngster, my interests were more in the area of model airplanes and trains. Unlike my brothers, I was never very athletic. I had started piano lessons when I was 4, but it wasn't right for me. Later I

started playing the clarinet and I grew to like it very much. I played in the high school band and orchestra and other groups outside of school. I was sick a lot as a child and missed a lot of school, but I still managed to be a good student.

Were your parents musicians?

My father was a metallurgical chemist, but both he and my mother were musicians. He played piano, organ, and cello and conducted a community orchestra and a church

of his musical interests; he had very little mechanical aptitude. My mother had her hands full with four sons, and she did her best to support all of our interests, but I think the task was a bit overwhelming.

My parents and teachers had assumed that I would follow in my father's footsteps and go into engineering. When I announced in my senior year that I wanted to pursue a career in music education, my father and many of my teachers tried very hard to dissuade me. My mother was



Page at left: Bickford Brannen at his workbench in 2008. Above, left to right: Robert Brannen, Albert Cooper, and Bick Brannen in 1988.

choir. My mother was an exceptional cellist and began concertizing in the Boston area in her early teens. The reviews I've seen indicate she was very highly thought of.

Did your parents support your interests?

Not really. I was always building things and getting involved in mechanical projects. My father spent his spare time in pursuit

a bit more encouraging and supportive. I'm pretty sure there were tense disagreements between my parents.

It sounds as if there was always music in the home.

Always! I'm told I could sing before I could talk. All of us played something, although only my youngest brother can claim to



Bick Brannen in a 1958 high school photo.

have had a performing career. A fine violinist and conductor, he taught in the Grand Rapids, Michigan, school and college systems for his entire career.

How did you get into flutemaking?

In 1961, four of the five employees of the Powell Flute Co. purchased the company from Mr. Powell. One of the new owners, Dick Jerome, was a friend of my parents, and he and his wife played flute in the orchestra my father conducted. Dick knew of my interest in mechanical things and he asked if I might be interested in serving an

apprenticeship with the company. It was tempting to me because the space race with Russia was on, and the Boston Conservatory had told us that music teaching jobs were going to be very hard to find. I knew that even though I was a decent clarinetist, I wasn't likely to make it in applied music. Therefore, in January 1962, I began my apprenticeship with Powell, just two months before I turned 21.

What was the biggest challenge when you started in flutemaking?

Although Haynes was a much larger com-

pany and produced many more flutes than Powell, in 1962 Powell was making extremely high quality flutes. The prospect of working there was very exciting indeed, and I learned a great deal during the four years I worked there. In May 1966, I accepted an offer to work for W. T. Armstrong in Elkhart, Indiana, at nearly twice the pay I had been earning at Powell.

What an eye-opener it was! Armstrong was a superbly organized company that made a fine product. My early years at Powell had shown me what a great flute needed to be, and the four years in Elkhart showed me how to build it efficiently and profitably.

In 1970, Powell asked me to move back to Boston and offered me the position of general manager. In addition, I would be allowed to start a piccolo business on the side to provide the company with piccolos. During this time, my brother, Bob, joined the Powell Company, and in 1974 we started Brannen Brothers to produce both piccolos and conical Böhm-system flutes.

Tell us something about Albert Cooper.

In 1974, Fenwick Smith, who had worked at Powell and was living in Germany, told us about a flute of James Galway's that he had played. It was made by Albert Cooper, an Englishman, and he felt that it was better in tune than anything he had ever played. Smith was then and still is one of the most discerning flutists I've ever known.

I visited Albert in April 1974 and we hit it off right away. In short order we agreed that Powell would offer flutes using his scales, and they would be introduced at the Annual National Flute Association Convention in Pittsburg that summer. To say it was a success is a great understatement.



Albert Cooper and Eva Kingma

Bick Brannen on the Kingma System

In 1994, while in London for Albert Cooper's 70th birthday, Eva Kingma asked me if I would consider adapting her key-on-key quartertone system to the C flute. She was convinced that there was a market for it. In the beginning, I had my doubts, but after a few sketches I offered to give it a try. The second prototype was used in two performances at the 1994 Annual NFA Convention in Kansas City and generated a lot of interest. We decided to offer it on the Oston-Brannen flute as an option, and after a year of development, we started offering it on Brannen-Cooper flutes.

ment. The flutes were a hit, Albert was a hit, and Powell's waiting list went from four to eight years!

In my opinion, Albert Cooper is by far the most important flutemaker of the 20th century, not because he made a lot of flutes, which he didn't, but because he changed how so many of us think about the flute. (Editor's note: See the cover article by Eldred Spell about "Cooper's scale" in the Spring 2012 issue of this magazine.)

What happened at the NFA convention when you showed the first Brannen-Cooper flute?

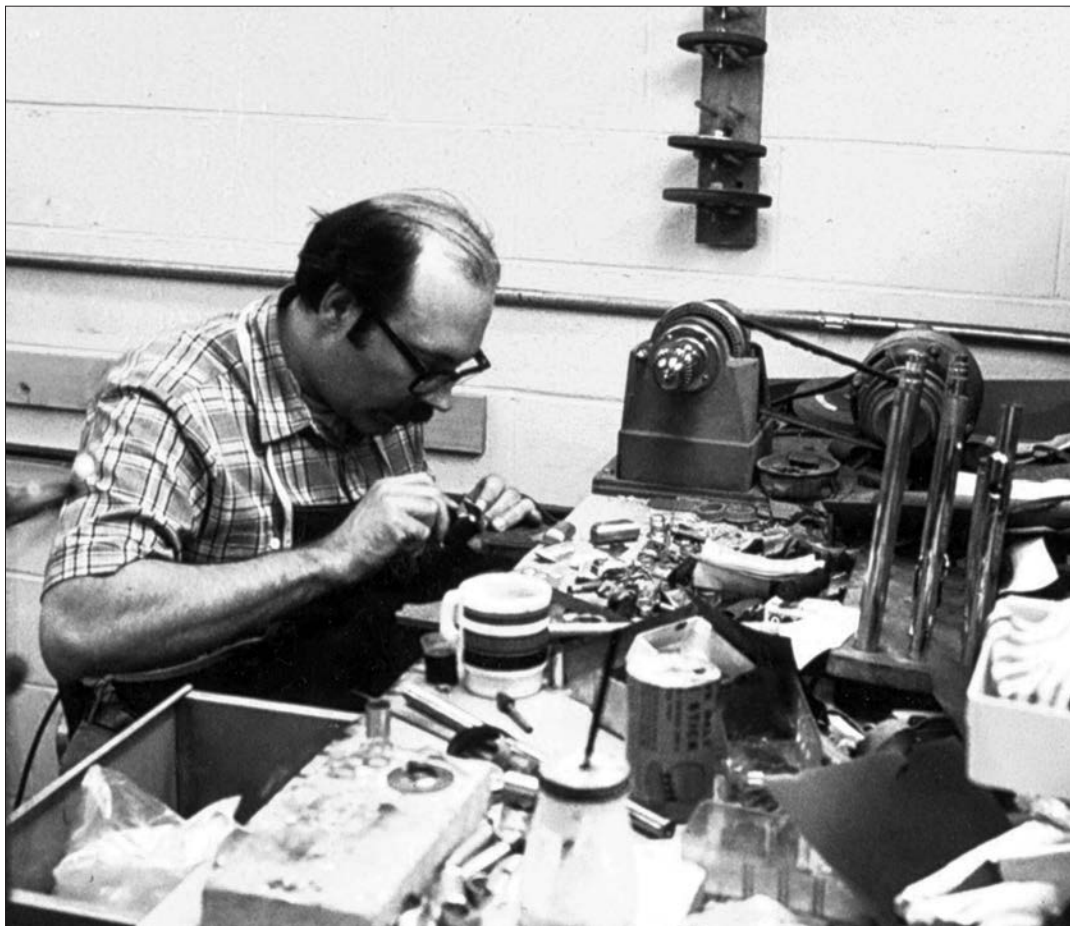
In spring 1978, Albert's manager visited me and explained that the agreement with Powell was not working as Albert had hoped. The problem was that Powell was so swamped with domestic orders that no flutes were reaching Albert's customers in Europe. Could we recommend some other company, possibly Japanese, that would make flutes using Albert's scales?

I asked if they would let us try, and we quickly reached an agreement to build three sample "Brannen-Cooper" flutes for the 1978 Annual NFA Convention in Washington, D.C. These flutes would not only feature Albert's scales, but they would also feature Albert's new headjoint design, which was all the rage in Europe.

People were stunned. The flutes played like nothing they'd ever seen before. This, of course, was largely due to Albert's headjoint design, especially on the gold flute, serial number 1, that we had brought. By the end of the convention we had received 170 orders! To make certain that Albert's customers would be served going forward, we agreed that up to 50 percent of production would be reserved for export, the exact amount depending on the demand from overseas.

Tell us what happened at the 1993 Annual NFA Convention in Boston.

As the convention approached, Haynes, Powell, and Brannen Brothers offered to conduct tours of our shops for people attending the convention. Boston is the place worldwide for flutemaking. However, it was decided that these off-site tours would not be allowed. We at Brannen Brothers were disappointed, so instead of bringing players to the shop, we decided to bring the shop to the NFA! We reserved extra exhibit space and set up



The Brannen Brothers shop in Woburn, Massachusetts, in 1980. Bick works on lip plate assemblies.

I can honestly say that I have learned more about flutes, flutists, and business from my customers than from any other source.

benches, a painted backdrop, and display cabinets, and we actually made flutes on the exhibit floor. People loved it and still talk about it.

How do you view flutes made today?

Today's flutes are generally higher in quality than they were in 1962. The number of options and variety of materials available is absolutely amazing, if not sometimes a little confusing. There are so many new makers it's hard to keep track of them all.

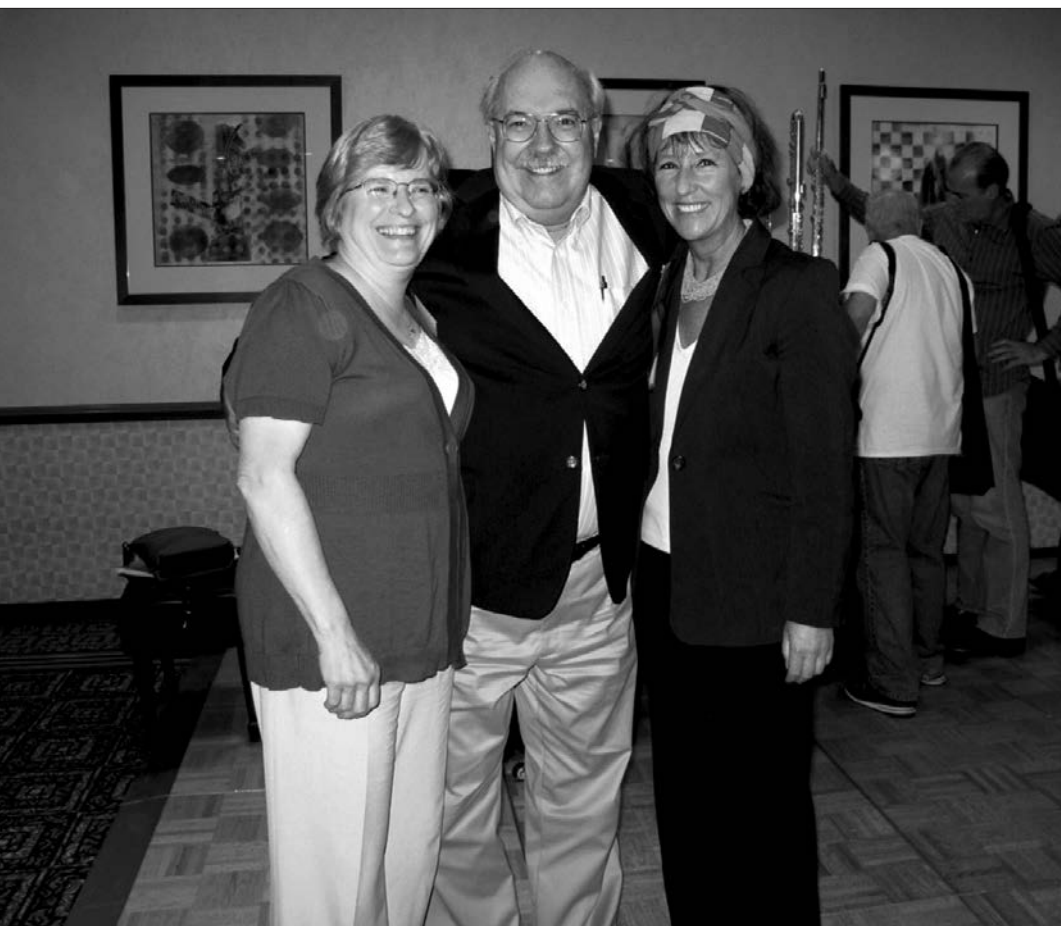
Which project are you the most proud of?

This is a very difficult question to answer. It's like asking me to decide which of my children I love the most. In the end, all I can say is that I am proud to have been part of a team that has served our customers well and provided support to each

other and our communities. Two activities in particular were especially gratifying in terms of community support. The first was the masterclass series, developed and run by Bob from 1984 to 1994, making use of our own recital hall. The second was the Brannen Cooper Fund, developed and run for many years by my late wife, Frayda Oston, which ultimately served flutists in more than 30 countries.

Has your approach to flutemaking evolved over the years?

Yes and no. The actual process of making a flute is remarkably similar to what it has always been. The tools, equipment, and parts have improved, but the care, precision, and skill required to build a great flute hasn't changed much at all. The big difference is in the interaction between the flutist/customer and the flutemaker. Flutes these days



Left to right: Laura Brannen with Bick and Eva Kingma in about 2005.

Albert Cooper is the most important flutemaker of the 20th century, not because he made a lot of flutes but because he changed how we think about them.

are personalized in ways that didn't exist in 1962 when I began my career. I can honestly say that I have learned more about flutes, flutists, and business from my customers than from any other source.

What thoughts do you have about the NFA that you have been involved with for so long?

The organization's leadership took an important step when they began to include an industry member on the board of directors. I could not have owned a successful business without the NFA. If it could have succeeded at all, it would have taken much longer than it did. I think that it is the same for many other companies who simply have no major venue to show their products. The yearly NFA convention was for us

the highlight of the year. We always took a large staff with us, not to sell flutes but to let our staff understand what they were contributing to. Also, NFA members could appreciate our passion as flutemakers.

I certainly hope that the NFA will continue to foster a good working relationship between the artistic and commercial members. There is much they can do for each other that is mutually beneficial.

Can you tell us something about your projects these days?

My biggest project is working with you, Eva, on altos and basses—I have to say that I really get a kick out of it. I've never had a chance to work on the big instruments before, and I am learning that there is a whole series of ergonomic problems that I never

dreamt existed. I like to think that my main contribution to your flutes is to make them more comfortable. I also have been mentoring Lev Levit, who is doing wonderfully with the full range of concert flutes. And when I am not working on flutes, I am working on cars—so-called hotrods. That is another story, and life is good!

Is there something else you want to say?

Yes! I have always tried to maintain good relationships with other companies or colleagues. I visited makers in Europe and Japan and tried to keep close ties with many of the American makers. If you isolate yourself, you lose more than you gain—even simple conversations, such as how people deal with certain suppliers or customers. Yes, we do talk about our customers and we all have the same customers, although not always at the same time. I always considered it part of my job to be a friendly colleague to the people in business around me, and it always seemed to work well. I think that being on friendly terms has allowed me to help others and to be helped by them.

Over the years I had a chance to work with some amazing people—designers, craftsmen, engineers, and countless great musicians from all over the world who taught me much more about making flutes than I would ever have learned otherwise. I am very fortunate to have a brother who shares my interest and passion and who still works for Brannen Brothers, and to be married to Laura, who is herself a master flutemaker, who keeps my life full of beautiful music, and who understands my obsessions.

I have had the privilege to work with great people who will carry our joint accomplishments into the future. I have also had the privilege to work with and for the NFA, watching it grow from a brand-new organization when I first attended a convention in 1974.

It has not always been easy, but I have had a wonderful career and I thank everyone for your friendship over the years.

The author thanks Bick Brannen for their long partnership and his craftsmanship and innovative thinking. She thanks Laura for her interest in and contributions to their discussions.

Eva Kingma designs and manufactures low flutes. She is based in Holland. Visit kingmaflutes.com.



Carolyn Nussbaum Music Company

Your one-stop flute shop.

972-985-2662

www.flute4u.com

info@flute4u.com

In Memoriam: Aurèle Nicolet

On January 29, 2016, one week after his 90th birthday, flutist and NFA Lifetime Achievement Award recipient Aurèle Nicolet left a life filled with music, curiosity, and passion. His former student and friend remembers him here.

by Eva Amsler



A life dedicated to music is fulfilled “Ein Leben für die Musik ist vollendet”

These are the words on the top of the program of the memorial concert held in Basel, Switzerland, on February 20 for the late Aurèle Nicolet. And indeed, when I visited in Freiburg, where he resided for the last years, I can't remember a time we didn't talk about music. Even at my last visit, we discussed Frederick the Great and Voltaire, and Nicolet spoke of how he loved listening to the Berlin Philharmonic's Digital Concert Hall broadcasts and how much he would like to hear them once more live.

Aurèle Nicolet was not only dedicated—he was passionate about music. He was interested in the background and style of each piece and in other art forms, as well as the life of the common man at the time.

Karl-Heinz Schütz: *The big picture, the uncompromised result, was important to him. He went on the question of truth and incorruptibility in expression, and not even well-achieved individual superficiality could sway him. For him, it was always about the interplay of the different components: a beautiful, open tone, clear articulation, rhythm, intonation, understanding of form, clarity in structure had to first be achieved!*

In his Berlin years (1950–1965), Nicolet sought out and studied sources of Baroque performance practice. He then discussed his findings with conductor and harpsichordist Karl Richter. He always wanted to dig deeper. He was patient. He took things apart just to connect them again, thus knowing and understanding much more about the structure and meaning of a piece.

Nicolet was an advocate of C.P.E. Bach's and W.F. Bach's flute compositions and helped pull them out of the drawer and get them put into the programs of many concerts. “Sturm und Drang,” he said, “is the Romantic of the Baroque!”

He always searched for more, and this music—with its passionate character—suited his personality just perfectly. He loved to be in new territory and was always a bit ahead of his time. The transitional period between Baroque and Classic was very special to him.

He was also curious about the musical language of his time and experimented with new flute sounds. He enjoyed the process of searching, looked for challenges, and never gave up. He was aware that this new flute language was opening up and widening the horizons of everybody. He collaborated

LEFT: AURÈLE NICOLET © CHRISTINE LANGENSIEPEN; RIGHT: PHOTO COURTESY CHRISTIANE NICOLET.

with composers to write for him, encouraged young flutists to learn these new pieces, and helped them to understand the importance of performing contemporary music—music of their time as an expression of the life around them, the culture in which they lived.

Eugen Bertel: *His teaching style was constant, accompanied by a consequential, insistent demand, paired with a warm speaking tone and an almost fatherly sincerity. His attention was always geared to the musical expression and, as such, he understood the expansion of technique on the flute as a new, broadened palette for expression for us flutists, for us musicians; to not use modern techniques as silly games and a tricky waste of time, but rather as a challenge, to be able to broaden expressive possibilities and to serve the music.*

He didn't stop practicing and performing until he broke his arm only a few years ago. He was a demanding and generous teacher and later, as a mentor, he continued to share his knowledge and his wisdom.

Marina Piccinini: *Throughout all the years, he always surprised me—his opinions were always strong, but with a clarity and a singularity that astonished and enlightened me, and it was this way to the very end. And so he influenced generations and generations of flutists and musicians—he gave us all an enormous gift.*

As a soloist he travelled the world, charismatic on stage, social after the concert.

Tadeu Coelho: *I remember my father, also a flute player, taking me to listen to maestro Nicolet in São Paulo when I was 12 years old. I was mesmerized by his performance, especially of the Bach sonatas. That performance was magical. I still remember wanting to sound just like him, with that beautiful tone coming out of the flute, his stage presence, and also wanting to look like him, wearing the most beautiful purple turtle-neck. The flute world is forever grateful for this gentleman of flutists, a true artist inside and out.*

Needing little sleep, he was able to come from a trip directly to his flute students and teach enthusiastically and with good humor for a full day.

Jean-Michel Tanguy: *He could always challenge himself; for example, during a class in Freiburg, he let himself be taught by every individual! For us as students, this was unbelievable!*

In his rare time off, he loved to share a simple life in his home—in Basel, Switzerland, and later in Freiburg im Breisgau, Germany, and southern France. He also loved reading and discussing philosophers.

Aldo Baerten: *Aurèle Nicolet, artist of great passion, intelligence, knowledge, sincerity, and dedication.*

Born 1926 in Neuchâtel, Switzerland, Aurèle Nicolet studied in Zürich and Paris. At only 24 years of age, he was called to play as the principal flutist with the Berlin Philharmonic by its conductor, Wilhelm Furtwängler. He stayed there for nine years.



Nicolet, right, with fellow philosopher Gunther Grass, about 2010.

Ulrich Knörzer, Berlin Philharmonic board member: *The new color of his French-influenced tone is not only remembered to this day, but can still be heard in the orchestra.*

In Berlin, Nicolet met two men who became his dear friends for life: French composer Pierre Boulez and German writer Günter Grass. In 1966, the German newspaper *Tagesspiegel* reported a sold-out event at the Hochschule der Künste in Berlin: Grass reading a chapter from his book *Blechtrommel* and Nicolet intuitively collaborating on the flute, providing the narrative's "soundtrack"!

In 1960, Nicolet began his worldwide solo career. He continued teaching at the Hochschule der Künste in Berlin until 1965 and then was called to be the professor of flute at Musikhochschule Freiburg im Breisgau in Southern Germany, where he stayed until 1981.

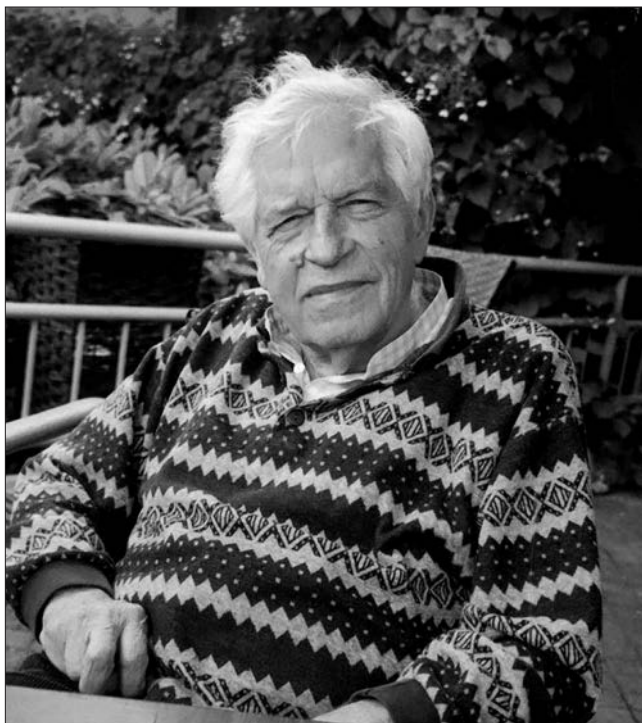
During Nicolet's time in Freiburg, Emmanuel Pahud met him and started taking lessons. He describes how fascinated he was by Nicolet's uncompromising mind and his creativity. But, Pahud noted, he also had a keen sense of humor.

Badische Zeitung magazine: *He was one of the most sought-after Swiss musicians of the 20th century. Additionally, he was one of the most important personalities ever at Freiburg Musikhochschule. We will remember his warm sound, his noblesse of phrasing, his legato, his distinct, almost personal vibrato. At the same time he played with intensity and yet also with elegance and lightness. Aurèle Nicolet was a very sensitive and fine human being, one who was interested politically and open to other cultures.*

As a pioneer in circular breathing, Nicolet mastered all extended techniques on the flute. I occasionally saw him sight-reading new music. Some of the many composers he inspired to write for him and for the flute are Takemitsu, Holliger, Huber, Denissow, and Ligeti.

Knowing also about his interest in Baroque music, especially J. S. Bach, it is easy to recognize how he was a master of music between Baroque and avant-garde, Bach and Boulez. He bridged gaps between centuries and between styles of flute playing: the French and German schools.

He was called the Grand Seigneur of the Flute and also the Flutist of a Century. For all of this, he was bestowed the NFA Lifetime Achievement Award in 2013.



Aurèle Nicolet loved living simply at his home. Photo courtesy Robert Aitken.

Above all, he always served as a musician.

Robert Dick: *I had met a singularly great artist, an inspiring human who both affirmed my musical path and contributed a shaping hand. I shall never forget this meeting and I will always be grateful.*

I still clearly remember one of the last recitals by my teacher and mentor: He played J.S. Bach's B Minor Sonata. At the end of the first movement, I felt tears in my eyes. Every single note was pure music. A moment of glory—almost holy—never to forget.

Bartold Kujikken: *Whenever I heard him, I was struck by the inner intensity of his sound, and by a very coherent musical approach that seemed to go way further than what I could hear with so many other virtuosi. He was a magnificent flutist, but in the first place a musician—no glitter, but content. Thank you, Aurèle.*

And so I am thankful and bow to honor Aurèle Nicolet, knowing his life dedicated to music has moved and inspired many people. It transformed the flute world—deeply so. The waves will not be still. They continue to move forward.

Eva Amsler, professor of flute at Florida State University, performs and teaches in the Americas, Europe, and Far East. She studied with Günter Rumpel and then under Aurèle Nicolet in Freiburg, Germany, 1978–1980. Nicolet was a guest artist at Amsler's 1997 summer masterclass in Felkdirch. She stayed in contact with Nicolet through letters and regular visits to his home in Basel (Switzerland) and later in Freiburg. She is collaborating on a booklet in Nicolet's memory and will honor him at the 2016 Annual NFA Convention in August and the 2nd La Cote Flute Festival in October. She thanks Christina Guenther for her help with translation.

Remembering Aurèle Nicolet

Flutists from around the world give testimony to the musician's deep and wide influence.

compiled by Eva Amsler



Marina Piccinini

GENERATIONS AND GENERATIONS

The Haefliger-Piccinini clan grieves over Aurele Nicolet's demise, one week after his 90th birthday and in the same month as his longtime friend, Pierre Boulez. Aurèle was Ernst Haefliger's roommate in their young bachelor years in Berlin: Ernst at the Deutsche Opera and Aurèle at the Berlin Phil, two Swiss musicians enjoying their rising careers and friendships. And of course their Bach collaborations with Karl Richter are the stuff of legends.

My studies with Aurèle began in Geneva during the summer after my first year at Juilliard with Julius Baker. It was very intense—he challenged me as I had never been, and he never stopped. Years later, at a performance of Ibert's Concerto at the Basel Casino, he came backstage to my dressing room at intermission, cigarette in hand as usual, and lectured me on my entirely mistaken interpretation of the encore, *Syrinx*. We stayed until long after the concert had finished, him smoking away in that small room and insisting on the sarabande form.

During other summers, we stayed at his home in Basel, and the days were full of lessons on Bach, violin music, duets, or the latest Russian composers he was championing. Much of the time he sent me upstairs to his studio to practise Berio, Bach, or Takemitsu while he played chess with Andreas, talking, always talking. He was amongst the most curious of men I have ever met.

—Marina Piccinini



Nicolet with Andreas and Ernst Haefliger at a 1989 concert. Photo by Marina Piccinini.



Robert Dick

REVOLUTIONARY

In 1977, I was working for half a year in Paris at Boulez's institute IRCAM (*Institut de Recherche et Coordination Acoustique/Musique*), and somehow word of my presence there reached Aurèle Nicolet. To my utter surprise and delight, I received an invitation from him to give a master-class for his students at the Musikhochschule in Freiburg, Germany. My first European

class! I was walking on air.

Meeting Aurèle, whose playing I knew from records, was amazing. His musical personality was exactly who he was as a person—warm, relaxed, passionate, funny, generous, and extremely smart. My experience with American flute professors up to that point (things have changed since then) was that I needed to explain why new music was worth playing and why creativity was good. Sometimes it was a battle, and I endured some cruel remarks. And here was Nicolet, famous for his playing and his teaching, taking the initiative to integrate contemporary music and musical thinking into his own repertoire and pedagogy.

At the class, I played some of my early pieces and worked with his students, who played very musically and with gorgeous sound, like their teacher's. Nicolet asked very stimulating questions, not only about how I did things but where I thought music and the flute would be going in the next decades. Afterwards, he said he had some thoughts about my playing and would I like to hear them? In just a few sentences, he provided was one of the finest, most profound lessons I ever had—and he went on to show me how to circular breathe! That revolutionized my playing.

—Robert Dick



Aldo Baerten

GREAT MASTER

Aurèle Nicolet was an artist of great passion, intelligence, knowledge, sincerity, and dedication. His dedication to contemporary compositions was without limit, and an uncountable amount of pieces have been written for him. I remember a summer class in Germany at which one of the students played J.S.Bach's Partita in A Minor. Nicolet was surprised to learn that we did not

all know a great number of works from partitas, suites, and solo compositions for instruments other than the flute. He came the next day with copies of various pieces. By analyzing them with us, Nicolet helped us all come to conclusions, visions, and ideas that served us for Bach's Partita. We owe this great master so much.

—Aldo Baerten



Liisa Ruoho

FLUTE FAMILY

Aurèle Nicolet and my fellow students from all over the world completely changed my path as a flutist. I studied with Nicolet in Freiburg im Breisgau from 1973 to 1976. He had an incredible skill to guide his students to find our own path for the future. We all have our own interests as musicians, flutists, and teachers. He was a very passionate teacher and was able to create a flute family around him. What

he gave to me was the skill to ask questions and the curiosity to find answers that continues today, 40 years later.

Even though he is no longer with us, his work will live forever.

—Liisa Ruoho



Christina Guenther

ONCE IN A LIFETIME

I was fortunate to receive a lesson with Aurele Nicolet while I was in Germany over the 2003–2004 winter break, arranged by my teacher and his student, Eva Amsler. Preparing to contact him was the first time I had experienced such nervousness. The lesson took place in his home in Freiburg and was entirely in German. I played Heinz Holliger's "[t]air[e]" for him, and he was thorough and me-

ticulous in every detail. When we had finished going through the piece, he told me to play it all again for him to make sure that I remembered and incorporated everything we had just worked on. When I finished, he told me, "With this, you set yourself apart." I will remember this forever—to receive praise from an icon like Nicolet was an incredible honor. He was so generous with his time and energy. To spend three hours with him, soaking up all he had to offer, was a once-in-a-lifetime opportunity I will cherish always.

—Christina Guenther



Tadeu Coelho

THE LIVES HE TOUCHED

Aurèle Nicolet has been one of the greatest influences in the history of flute performance and pedagogy, and also one of my flute heroes. His legacy is well exemplified in his recordings, but perhaps the most important aspects of this legacy are the people he touched through his solo performances and his students, a living testament to his legacy around the world.

—Tadeu Coelho



Barthold Kuijken

LIVELY AND PASSIONATE

I had the good luck of meeting Aurèle Nicolet on a number of occasions, mostly flute conventions in Europe. We had very lively and passionate discussions. Nothing was lukewarm, and Bach was often at the center of our talks. Of course we didn't agree on everything—why should we?—but he had a keen interest in the ideas I was pursuing and the fact that I was playing the older repertoire on historical flutes and according to conventions that prevailed in the composers' time rather than in our modern style. I felt he respected my approach, though he probably would not have chosen it; and I, from my side, highly respected his choices, his personality, his energy, his dedication to music and to people.

I had greatly hoped to be able to meet him again when we both were given the NFA Lifetime Achievement Award in 2013, but, regrettably, already by then he couldn't travel anymore—I could only send my heart-felt greetings through Eva Amsler. He will be missed but strongly remembered by so many friends, colleagues, students. Thank you, Aurèle!

—Barthold Kuijken



Robert Langevin

FIRST A MUSICIAN

I had the good fortune to audition for Aurèle Nicolet's class at the recommendation of a fellow student who had gone to study with him the year before I was to graduate in Canada. She recommended him so highly as a teacher that, taking her word, I made him my first choice. I spent the summer studying in Nice, and everyone I talked to was raving about him. I had planned to audition

for the Paris Conservatory also, but the Freiburg audition was held first, so I never made it to Paris. I feel so fortunate to have been around him for two years. He was first and foremost a musician, and there probably is never a week where I don't think about him in my teaching or my playing. His influence will stay with me forever.

—Robert Langevin

INTENSIVE INSTRUCTION

I had the great fortune to have Jean-Pierre Rampal and then Aurèle Nicolet as flute teachers and idols. Jean-Pierre gave me the opportunity to come to Paris, through which I then had the courage to become a professional flutist. I had determined that the students of Aurèle Nicolet were particularly complete and impressive flutists, so I asked Jean-Pierre what he thought of my applying in Berlin at the



Jean-Michel Tanguy

college to study with Nicolet. He supported this, as he was often absent because of his long trips. I was warmly welcomed by Aurèle in Berlin, partly because he was happy that a Frenchman came to him. At that time, I was the first and only.

Jean-Pierre awakened in me the correct instincts for the instrument—breathing, tone, articulation. From Aurèle came thorough foundation and musical analysis of the pieces. Aurèle was an engaged, strict, and intense professor and awoke in me diligence and musical understanding, particularly in the analytical domain. Very quickly, after three years in Freiburg, I got my first position, Beethoven Halle in Bonn, and I had to finish my diploma and leave his wonderful class. I have him and his intensive instruction to thank for getting this position.

Two years ago, I traveled to New Orleans together with former students Eva Amsler, Mikael Helasvuo, Karl-Heinz Schütz, and Lars Nilsson. I had the great privilege of accepting in Aurèle Nicolet's name the National Flute Association's Lifetime Achievement Award. Before the trip, Nicolet requested that I mention his main teacher, Andre Jaunet, in my acceptance speech for him; he wanted everyone to know how important this man was to him.

—Jean-Michel Tanguy, translated by Christina Guenther



Eugen Bertel

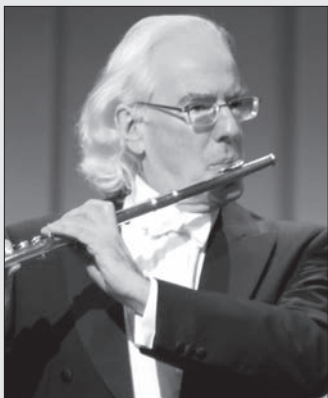
YEARS OF WITNESS

During my first year of studies in Vienna, Nicolet was invited as the teacher for a masterclass. I was immediately fascinated with his unconventional teaching methods. For example, he had students play their preparations early in the morning without warming up. In this way, he commanded mental training and focusing on the entire body as an instrument.

Several years later, I witnessed him in a recital that he gave in the Cloister St. Gerold in Grossen Walsertal. At the end of the program, he addressed the audience with a few words and reported on a newly completed solo piece for flute by composer Herbert Willi, who was also in attendance. He played the last three pages of this difficult solo piece almost by sight-reading.

Years later, I was an active participant in one of his masterclasses at the Vorarlberger State Conservatory. The theme was "From Bach to Boulez." It was admirable, as he understood it, to connect the two musical worlds with each other, and to view each as inspiration for the other.

—Eugen Bertel, translated by Christina Guenther



Robert Aitken

INFLUENCE FAR AND WIDE

As a successor to Aurèle Nicolet at the Staatliche Hochschule für Musik, Freiburg im Breisgau, Germany, I felt a special sense of pride and responsibility to carry on the tradition that he had maintained from Marcel Moyse and the flute school he represented.

Aurèle Nicolet had the most energy and enthusiasm of any musician I ever knew. Almost every flutist he ever met, he tried to help. But that meant he often ended up with 24 flutists or more in classes where he was contracted to teach only 20.

It also meant that the influence of Aurèle Nicolet's teaching spread far and wide. His honest approach to music-making brought immense respect from all around him, and his confidence with extended techniques resulted in important additions to the flute repertoire.

We will miss him, and his warmth and generosity will remain in our memories forever.

—Robert Aitken, translated by Christina Guenther



Karl-Heinz Schütz

BEYOND THE BORDERS

I got to know Aurèle Nicolet at the age of 19 and studied intensively with him for three years. That was a formative time. To play in front of him was always a challenge; every time I was certain about what I was doing, I would run into the erratic roadblock that was Nicolet and would have to go back to square one. He was always searching for the original, the raw; he

did not want a finished and fine "Giacometti copy," as he liked to say. I remember a lesson in Basel, which lasted, as always, close to three hours, and as I drove from his house in the dark on a rainy winter afternoon, I honestly could not remember if it was morning or evening—that is how hard we had worked.

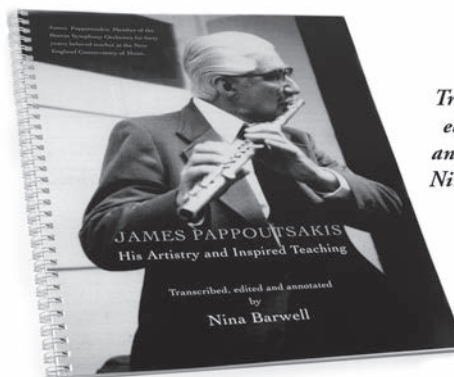
"You are talented," he had shouted to me as I drove away, "but you know, 10 percent talent, 90 percent work!" Philosophy, art, contemporary history, and politics always flowed in his lessons and eventually led me to widen my horizons and to think in a new way. To look beyond the borders was the least that Nicolet expected. To question how something functioned, to dismantle it in order to put it back together new, to arrive at the message of the music—that was the core of the learning experience with him that lives on today. Thank you, Aurèle!

—Karl-Heinz Schütz, translated by Christina Guenther

The testimonials by Jean-Michael Tanguy, Robert Aitken, and Karl-Heinz Schütz are excerpted and slightly edited from an article that first appeared in *Flöte Aktuell* and are used here with permission.

JAMES PAPPOUTSAKIS

An exceptional guide to all aspects of flute playing from the renowned teacher who played for forty years in the Boston Symphony.



*Transcribed,
edited and
annotated by
Nina Barwell*

Available at www.NinaBarwell.com

The Levit Professional Flute and Levit Kingma System Flute

Flutes of the absolute finest precision, sound and beauty; built to be an extension of you.



info@levitflutes.com

www.levitflutes.com



KEEFE
PICCOLOS
BOSTON

**For The
Piccolo Specialist
and for
Those Who Need
to Sound Like One**

54 Church Street
Winchester, Massachusetts 01890 USA
Phone: 781-369-1626
E-mail: jim@keefepiccolo.com
www.keefepiccolo.com



Nihan Atalay



Nicola Mazzanti



Amy Porter

Welcome to the 44th Annual National Flute Association Convention August 11–14, 2016

by John Bailey, Program Chair, and Nicaulis Alliey, Assistant Program Chair

Whether your interests are in piccolo, jazz, Baroque flute, new music, pedagogy, flute choir, or just great flute playing, you can easily fill your days with great music at the four-day NFA Convention in sunny San Diego.

A huge international contingent—with players from the Pacific Rim (China, Japan, Taiwan, Mexico, Ecuador, New Zealand, and Australia) plus Iran, Turkey, and many countries in Europe—will dazzle. Jennifer Gunn, piccoloist with the Chicago Symphony Orchestra, will premiere a piccolo concerto written by Ken Benshoof and commissioned by the NFA. This is the year for chamber music lovers, with concerts for flute with voice, guitar, harp, percussion, fellow woodwinds in quintet, and other flutes—duos, trios, quartets, quintets, and more!

You can relish jazz, with Jim Walker and José Valentino Ruiz performing Latin jazz; John Wubbenhorst playing in a bansuri-jazz fusion quartet; and Nestor Torres playing salsa and Latin jazz. Other jazz performers include Jamie Baum and her quartet; the jazz sextet Flutology, with flutists Holly Hofmann, Ali Ryerson, and Bob Sheppard; and Los Angeles-based Damjan Krajačić, bringing a Balkan folk-jazz fusion. Crossover flutists will play bluegrass, rock, jazz, New Age, and other mixed styles. And, of course, the two winners of the NFA Jazz Artist Competition will perform with a jazz trio.

Youth Flute Day returns, offering sessions on improvisation, beat-boxing, and piccolo; a petting zoo for the very lowest members of the flute family; and reading sessions for flute quartet and flute choir. And more than 20 flute choirs will perform, including a tribute to Shaul Ben-Meir and the NFA-member

Pacific Coast Flute Choir, conducted by Peter Sheridan. Göran Marcusson and Bonita Boyd speak at the Flute Lovers' Luncheon and Teachers' Breakfast, respectively.

Gala performers include Walter Auer, principal flutist with the Vienna Philharmonic; Swedish concert soloist Marcusson; American flutist Trudy Kane, former co-principal flutist with the Metropolitan Opera Orchestra; and Boston piccoloist Linda Toote, premiering Martin Amlin's new piece dedicated to the memory of Atlanta Symphony piccoloist Carl Hall, who died in February. Adrienne Greenbaum, Denis Bouriakov, Gergely Itzzés, Robert Aitken, and Boyd are also featured.

Workshops abound, on topics ranging from Moyse to Bach and Telemann to career advice to beatbox or Irish flute playing to a participatory World Flute Circle. Learn about the very low folk fujara from Central Europe and the bansuri from Northern India; hear from experts in research, medical issues, and classical and folk music. Share your own expertise as an amateur or flute club member. Many more workshops await!

Competitions include Young Artist, Piccolo Artist, High School Soloist, and Arts Venture (where entrepreneurial finalists vie for a \$2,000 NFA project grant). And convention attendees can enjoy performances of the Newly Published Music Competition's winning works performed by the winners of the Convention Performers Competition.

Dive in to four exciting, exhausting, exhilarating days of learning, listening, and loving at the 2016 Annual NFA Convention.

These performers and many more will be featured in San Diego.
See the enclosed 2016 NFA Convention Schedule for the full listing of events.



Coibus du Toit



Jamie Baum



Alan Berquist and Arturo Rodriguez



Mary Bassett



Alan Weiss



Anne Marie Houy



Mehrdad Gholami



Irmela Bossler



Damjan Krajačić



Natasha Loomis



Jon Dotson



Linda Toote

Inner Flute



Finding the Searcher's Manifesto

The winner of the 2015 NFA Young Artist Competition shares the philosophy and approach to playing that drives him as an artist and as a seeker.

by **Ramakrishnan Kumaran**

A friend did me a good turn today. With nothing but a camera, she validated one of my deepest joys: the joy of movement, as connected to the movement of music. I played my flute, I talked back and forth, I explored with my moving body the space of a concert-hall lobby; and all the while, my friend captured that hour of searching, frame by joyous frame. A searching, yes—I did not know what I was searching for, so naturally I haven't found it yet. But like a sliver of memory from my early childhood—sledding with my father in Lund, chasing goats in Tuticorin, riding my dear uncle's motorcycle on the streets of Madras—that tantalizing *color* of a moment at the edge of my consciousness—there was always something wonderful to be searched for.

The 2015 NFA Young Artist Competition gave me unparalleled impetus toward this perpetual search. As an undergraduate at the Blair School of Music at Vanderbilt, I carry vivid memories of preparing for Washington with enormous investments of life-force in the practice room and on the masterclass stage; I recognize the same urgency and intensity in my solo projects and collaborations of today. The “undergraduate experience” offers me a nice, secure lifestyle, a scaffold around which I can build my artistic experience. It’s an experience reinforced by once-in-a-lifetime opportunities furnished by my institution: case in point, the International Exchange Program between the Blair School and London’s Royal Academy of Music.

The Right Sound at the Right Time

In September 2015—fresh from the Young Artist Competition just a month prior—I auditioned with Debussy’s *Syrinx* for the violinist Peter Sheppard Skærved, Viotti lecturer in performance studies at the Royal Academy. As a result of that fateful lesson-audition, I found myself the following spring in the piano gallery at the Academy, having just heard beautiful keyboard music played on the authentically voiced instruments that the composers themselves would have used. (I owe so much to my friends on the International Exchange, but the greatest deed they did for me, a novice at the keyboard, was to show me sounds I couldn’t possibly have imagined: Debussy played expertly on a Pleyel, Chopin on a Broadwood, Liszt on an Érard.)

Now, it was up to us—a motley quartet of flute, violin, piano, and harp—to create new sounds under Peter’s guidance. Peter is an artist of the highest caliber: He treats sound as a painter treats his oils. Sound is a substance to be mixed, layered, thrown about in splashes with absolute impunity. Peter introduced me to a new sensibility for the concept of tradition—he maintains a deep, abiding love of history as an extension of the present we share, but it’s a love simultaneously informed by an utter disregard for dogmatism.

With this encyclopedic perspective, he can contextualize every sound, every sight, every sensation he experiences, ground it in the history in which it’s inevitably rooted, and nimbly play with these ideas, making them interface with one another in strange new ways. It’s more than just making connections; it’s the tacit creation of a mental universe predicated on the freedom of ideas. (Peter would be scandalized to have his life’s work so callously summarized—unfortunately, as a student in the face of this intellectual Everest, it’s all I can do to espy the tenuous patterns and paths that my blinking eyes can detect.)

In the initial workshop sessions of the week-and-a-half program, my cohort of four exchange students did its best to keep up with Peter’s performance aesthetic. “Play exactly the right sound at the right time,” he would say, “Don’t try to change anything—but you are not allowed to disobey your instincts.” We searched hard, and we were rewarded with flashes of artistic unity that transcended the seeming disjunction of our individual contributions.

Peter himself was fearless with his input, supplying sounds we hadn’t known a violin could produce at timings that we hitherto couldn’t cogitate—and those small unities brought us full circle at the end of our stay, when our two composers brought in their weekend’s efforts for the last studio workshop

session. In that last hour, we found something to love in each composer’s rhetoric, a trait that was unique to each personality, and we magnified that key trait in our collaborations as each piece was workshopped.

As an artist, I have the privilege of operating eternal forms, through the structure of my improvisation, the nuance of my interpretation, the color and humanity of my chosen tone.

Sparks, Memories, and a Manifesto

All four of us left London with little sparks to drive us. (One of our composers wrote a complete work for solo violin on the plane back to Nashville.) But more importantly, each of us returned to Vanderbilt with a head full of memories to process.

I’m still working on mine, and I know I’m not alone. No one could adequately internalize it all in a mere week and a half: the English countryside where we walked for 15 miles, the Wren churches into which we crept with hats in hand, the Globe Theatre that furnished validation for my entire high-school drama career, the Thames River in all its glory, the heathland wild and fascinating from the tallest trees to the smallest patch of moss—even the shops on Tottenham Court Road and the unassuming local pub scene. For my part, the experience will only become whole, complete, lasting, when it weaves itself (like a childhood memory) into the germinal fiber of my consciousness.

But one day, I’ll return to the space of a memory from London that I’ve since forgotten, and I’ll once again remind myself that I’m a searcher. As an artist, I have the privilege of operating eternal forms, through the structure of my improvisation, the nuance of my interpretation, the color and humanity of my chosen tone. There’s both gravity and playfulness in the mentality of the search: On the one hand, I’ll never again capture some of those forgotten moments, though I might



A London exchange program fed Ramakrishnan Kumaran’s artistic vision.



Ramakrishnan Kumaran's manifesto aids both his artistry and his life.

spend the rest of my life chasing the inklings, spider webs in the breeze. (I'll have to remind myself along the way, too, to avoid over-inhabiting the past, that there's a quest of searching to be done in the here and now.)

But on the other hand, there's a delicious irreverence to treating memories not as relics but as tools—which brings me to my working manifesto.

One: Ask Joyous Questions—Each of us possesses, deep down and often hidden away, a fundamental urge that drives our playing. The search for this urge drove my preparation for the NFA Young Artist Competition in the summer of 2015.

When I assembled my instrument for each practice session, I never knew how my technique would treat me that day—so the questions I asked myself had to be kind. Over the course of the summer, I deconstructed my intuitive interpretations of each work on my list, then reconstructed them according to the answers I found within my memories and, secondarily, intuition; feedback from Professor Philip Dikeman, my teacher at Vanderbilt; and reference recordings.

Were I to practice this systematic method without expecting any joy from it, the mundaneness would drive me to despair. But when I ascended the stage three times in Washington, what drove me was an enthusiastic conviction. I was playing material into which I had invested tremendous intellectual and emotional energy. I could show my audience something that I believed in, with all my mind and heart—because I remembered the joy that I found along the way, in the midst of the searching.

Two: Embrace the Edge of Infinity—I'll work toward this suspiciously “sci-fi” maxim systematically. During my high school education, my family adopted a certain oration credited to Winston Churchill: “To each there comes in their lifetime a special moment when they are figuratively tapped on

When I teach peers to improvise, they hesitate, they doubt me and themselves, and then they try. They try harder. They begin to invest—and then they throw their efforts into this exhilarating, terrifying, unfamiliar experience.

the shoulder and offered the chance to do a very special thing, unique to them and fitted to their talents. What a tragedy if that moment finds them unprepared or unqualified for that which could have been their finest hour.” Or, as Shakespeare more succinctly puts it in Act V of *Hamlet*: “The readiness is all.”

Once we've asked enough joyous questions, we find ourselves at a plateau where minute improvements require vast amounts of time and energy. Here's where I often seek mentors or further experience that challenges my artistic sensibility. Expertise is flattering, but I find that the greatest experiences occur when we're quite lost in the face of something greater than we could possibly imagine. We scoff, we defend ourselves, then we look closer—or, contrarily, we back up and squint just right—and see something alien and wonderful.

As I prepared for Washington, I was incredibly fortunate to work with a number of great teachers. Lessons and masterclasses supported my ability to hear a piece in many different ways and finally to choose a sound I could believe in. But during the process, nary a day went by when I didn't break myself down over a simple change. The plateau stage, the edge of infinity, isn't a pleasant place to be. But what follows is usually a quantum leap.

Three: Improvise—Free improvisation—use everything you know. Choose a note, then choose another, and another. Find a new rhythm. Experiment. Intuit. It's hands-down the best way to gain facile command of the instrument.

When I teach peers to improvise, they hesitate, they doubt me and themselves, and then they try. They try harder. They begin to invest—and then they throw their efforts into this exhilarating, terrifying, unfamiliar experience. In every new decision is the act and art of creation.

Listen. Imitate. Emulate.

The NFA has given me incomparable opportunities to hear flutists expand the scope of what our instrument can bring into being when in the hands of a capable artist. When I attend the annual conventions, it's all I can do to listen as hard as I can, then remember and work with those ideas for the next 12 months.

But listening itself is a trained skill. My working notes for this essay read to the tune of, “Listen. Imitate. Then emulate. Then capture essences—and then appropriate them. Create meaningful gestures of sound within the empty expanses of silence.”

It's the only way I know.

Rama Kumaran took first prize in the 2015 National Flute Association Young Artist Competition. Kumaran currently studies with Professor Philip Dikeman at Vanderbilt University; he previously studied with Yamaha Performing Artist Tracy Harris.

by Kathy Farmer

Across the Miles

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



Capital Area Flute Club

The **Capital Area Flute Club** (Albany, New York, and surrounding region) was invited to play the National Anthem at a July 2015 Valley Cats minor league baseball game. In October, the club hosted a workshop with Myriam Hidber Dickinson from the Basel region in Switzerland. In December, club members performed holiday music at the New York State Empire Tree Lighting event and, later that month, at a local mall. In March, Capital Area Flute Club members performed at the Prestwick Chase Senior Center and again in April at the Eddy Memorial Geriatric Center in Troy. The performing season concluded with a May concert featuring flute choir music and small ensemble performances that included collections of a food donation for the Concerns-U food bank and a monetary donation for the American Cancer Society. Follow Capital Area Flute Club on Facebook or send an e-mail to capitalareafuteclub@gmail.com.

The **Greater Portland Flute Society** (Oregon) hosted its 32nd Annual Flute Fair April 2, featuring guest artist Göran Marcusson, who presented a masterclass at the fair as well as a recital the previous day in Portland. The fair also featured a Young Artist Competition, with cash prizes, for middle through high school students. In February, the society presented a collegiate showcase recital highlighting students from universities throughout Oregon, including Portland State University, University of Oregon, Pacific University, and George Fox University. Visit gpfs.org.



Leone Buyse

The **Mid-South Flute Festival** 2016 was held March 18–19 at the University of Memphis. Guest artist Leone Buyse gave a recital and masterclass, and other flute artists from across the U.S. presented workshops on diverse topics ranging from starting a flute studio and doubling for flutists to orchestral performance skills and the music of Wil Offermans. The 2017 Mid-South Flute Festival will be held March 31–April 1, 2017, at the University of Southern Mississippi. Visit midsouthflute.org.

The **Central Coast Flute Choir** (Santa Maria, California) meets the first and third Saturdays of each month. In September 2015, the group performed at a wedding. December brought two holiday performances at a local mall and two performances at its rehearsal host, Merrill Gardens. Central Coast Flute Choir performed a Valentine's Day tribute at Marian Extended Care and a Luck of the Irish Performance for Merrill Gardens residents on St. Patrick's Day. The group is open to all flutists wanting a flute choir experience. Contact Lori Meltzer-Sutton, ccflutechoir@gmail.com.



Mark Sparks

The **Chicago Flute Club** presented a recital and masterclass by Mark Sparks in January at the Merit School of Music. In December 2015, club members participated in a performance of a reading of "A Christmas Carol" for the patrons and staff of the Elmhurst, Illinois, Public Library as a thank-you for hosting the club's board meetings. The last event of the season was the April 17 annual members' concert, themed "Fifteen Minutes of Flute Fame." The event was as eclectic and creative as were its large number of participants. Members of all ages and skill levels performed a wide variety of flute solos and chamber music. The board is planning the 2016–2017 schedule of concerts and events; visit chicagofluteclub.org.

Flutissimo! Flute Choir finished its spring series with a "banquet" of music. "Food for Thought and Music for the Ear" featured a collection of music with food themes. Jonathan Cohen was well represented with his "Flutes and Vegetables," "Out of Their Rinds," and "Tropical Flute Punch." Also on the program was "Savor the Flavor" by Michael Coolen, "Gumbo Gambol" by Seth Custer, "Espresso" by James-Michael Sellers (illustrating the results of strong espresso), and Ann Cameron Pearce's "Popcorn Polka," which includes handbell ringers and boomwhackers. Visit flutissimoflutechoir.com.

The **Friday Flute Choir** of Redding, California, hosted its first masterclass, featuring Tim Koop of the North State Symphony Orchestra, February 26 at Shasta High School in Redding. Students and community members performed quartets with doubled parts and quartets with a soloist. Students and choir members look forward to future masterclasses.



Thomas Robertello

The **Louisiana Flute Society** hosted its 31st Annual Louisiana Flute Festival March 12 at Southeastern Louisiana University in Hammond, Louisiana. Featured guest artist was Thomas Robertello, international performing and recording artist and associate professor of music at the Indiana University School of Music. Robertello led mas-

SPOTLIGHT



San Diego Flute Guild

San Diego Flute Guild

The guild began as an entity to help host the 1988 NFA convention. Our diverse city is reflected in our flute community, with members of every age and skill level—students, amateurs, and professionals. We are a volunteer organization dedicated to supporting and encouraging the development of flutists of all ages and levels of ability. We provide opportunities for education, performance, social interaction, and the advancement of pedagogy to our membership and to the flute and music community at large.

This year, we celebrated our beloved city by featuring the flutists of the San Diego Symphony at our April 10 Spring Festival. Rose Lombardo, Sarah Tuck, and the newly appointed solo piccolo player Erica Peel presented a performance masterclass, the discussion, “Squad Goals: How to Be the Flutist Everyone Wants in their Section,” and a solo recital as a grand finale. Hundreds of students participate in more than 15 competitive divisions. Four separate Young Artist divisions award over \$2,400 annually to the winners. This year we featured the top three winners of the 18-30 age division in a solo recital of works by Marais, Karg-Elert, Copland, Liebermann, and Muczynski.

The Flute Guild believes that the more talent we can share with our members, the better. We have hosted masterclasses and recitals featuring Tadeu Coelho, Thomas Robertello, John Bailey, James Galway, Robert Dick, Steve Kujala, Carol Wincenc, Amy Porter, Viviana Guzman, Christina Jennings, April Clayton, Jim Walker, Project Trio, and many more.

To showcase the talent of our diverse membership, the guild holds two member recitals each year as well as a holiday flute choir concert. Flutists of every age and level are invited to perform. We also host a Chamber Fest that encourages students to create beautiful chamber music with their friends in an adjudicated festival setting followed by a winners’ recital.

Our Winona Grant Scholarship Fund has provided thousands of dollars towards lessons to children in need, help with fees for competitions and accompanists, and assistance in purchasing instruments. (Contact us if you or someone you know would like to become a scholarship program sponsor.)

We are very excited that the National Flute Association is coming to our city in August. We invite you to visit the Information Booth, where you’ll find some of our board members ready and willing to answer any questions you may have about our city and the convention. A special thank-you to board member Cindy Anne Broz, who has taken on the responsibility of the NFA’s Local Arrangements Chair, and to Cheryl Bretsnyder and Judy Kelley, who are the Information Booth coordinators for the 2016 NFA convention. We are sure that you will fall in love with our beautiful city as we welcome you with open arms!

Visit SanDiegoFluteGuild.org and follow us on Facebook.

— Kate Prestia-Schaub

terclasses with the winners of the Solo Masterclass Competition for graduate and undergraduate students and closed the festival with a solo recital. Other festival events included middle and high school soloist competitions, masterclasses on orchestral repertoire and piccolo performance, yoga classes, mini-private lessons, a flute choir reading session and performance, a workshop on flute repair, and a concert by Louisiana flutists. Membership in the Louisiana Flute Society is open to flutists of all ages. Visit louisianaflutesociety.org.

The **Long Island Flute Club** is proud to announce the winners of its 31st Annual High School Flute Competition, held February 7 at Hofstra University. These talented flutists were presented in recital March 13 at the Half Hollow Hills Library: Amelia Libbey, winner of the Harold Bennett Memorial First Prize; Lucia Geng, Irma V. Miller Second Prize; Gabrielle Sanft, Jan Benson Memorial Third Prize; and Genevieve Siefert, Ivy Jacobson Memorial Fourth Prize. There were special thanks to Jennifer Travlos, competition chairperson, and Denise-Lozano Healey and Hofstra University for hosting the competition. On March 6, the club presented its second annual Student Flute Recital, with Christine Saraceno, chairperson, for member flutists in grades 4–9. The recital, consisting of both solos and ensembles, was performed at Good Samaritan Nursing Home in Sayville. The Long Island Flute Club ended its 31st season May 1 with a recital performed by Julian Rose with pianist Eun-Kyung Lee-Sullivan. The concert was held in the Red Ballroom of Westbury House at Old Westbury Gardens, a Gold Coast mansion listed on the National Register of Historic Places.

Magicflutes Flute Orchestra will take part in Viviana Guzman’s Flutes by the Sea Masterclass in Half Moon Bay, California, July 8 at the Half Moon Bay Methodist Church. Magicflutes is directed by Pamela Ravenelle.



Nina Perlove



Gary Schocker

The **Texas Flute Society** presented its spring event featuring the Silver Keys Trio with Christina Guenther on March 12 at Brookhaven College. The society’s 39th Annual Texas Flute Festival was May 19–21 at Texas Woman’s University in Denton, Texas. This year’s featured guest artists were Gary Schocker, Nina Perlove, and Isabel Lepanto Gleicher, winner of the 2015 Myrna Brown Competition. Of special note was Schocker’s unaccompanied flute solo, “Prestidigitation, or Poof,” which was composed for and performed during the finals of the Texas Flute Society’s Myrna Brown Competition. In addition, Jacob Fridkis, principal flutist of the Fort Worth Symphony Orchestra and Schocker’s former flute student, performed a duet with the composer during the showcase concert that concluded the festival. The next flute festival will take place in May 2017 at Texas Woman’s University. Visit texasflutesociety.org.



Peter Sheridan

Omaha's **Heartland Community Flute Choir** welcomed low flutes specialist Peter Sheridan for a week-long residency at the University of Nebraska at Omaha February 25–March 2. The week's activities included the world premiere of *Equinox*, a 16-minute concerto for solo alto flute and flute choir composed in 2016 by Omaha-based James-Michael Sellers.

The composer wrote the piece for Peter Sheridan, the Heartland Community Flute Choir, and the choir's director, Christine Beard, to be performed on the choir's March 2 Petite Musique Series recital. *Equinox* will be published by Flute.net Publications, and the choir will perform it with Sheridan at the 2017 Annual NFA Convention in Minneapolis. Visit facebook.com/heartlandflutes/.

Quad City Flutes Unlimited presented its spring concert, "Musical Stories," April 19 at St. John's Lutheran Church in Rock Island, Illinois. The 20-member flute choir performed "Legend of the Sleeping Bear" by Catherine McMichael, narrated by Ann Boaden. The program also included other pieces with text, including "Fantasia on My Lagan Love" by John Buckley, "Titania's Dreams" by Richard Cherkia, and "By Kells Waters" by Kelly Via. Boaden read her original poem to the music of "Joy" by Newell Brown. Selections by J.S. Bach, James Christensen, Kathy Farmer, Phyllis Louke, and Christopher Caliendo were also performed. Directors were Laura Paarmaan, Robin Gravert, and Janet Stodd, artistic director. Visit qcflutesunlimited.yolasite.com.



Brandon LePage, far left, won the 2014 Ervin Monroe Young Artist competition and performed with Robert Aitken at the 2016 Southeast Michigan Flute Association's Spring Event. Erv Monroe, right, is the competition's namesake.

Southeast Michigan Flute Association celebrated Marina Piccinini in performance of the world premier of Aaron Jay Kernis' Concerto for Flute, dedicated to Piccinini, with the Detroit Symphony Orchestra, in January. The four-movement virtuosic concerto was a tour-de-force, with the finale referencing flute techniques associated with Ian Anderson of Jethro Tull and the jazz flutist Rahsaan Roland Kirk. The association hosted a private reception in honor of Piccinini. The Southeast Michigan Flute Association 2016 Spring Event featured Robert Aitken in recital, masterclass, and workshop April 17. Aitken performed with collaborative pianist I-Chen Yeh and Brandon LePage, association board member and winner of the 2014 Ervin Monroe Young Artists' Competition. The workshop, open to all attendees, focused on Marcel Moyse's *De La Sonorite: Art et Technique*. The Southeast Michigan Flute Association 2016 Fall Festival will feature guest artist George Pope in recital and masterclass and three competitions for young artists. The Biennial Ervin Monroe Young Artist Competition is open to Michigan flutists aged 18 to 30; this competition was established in 2008 to honor and commemorate Monroe's 40-year

tenure as principal flutist of the Detroit Symphony. The High School Young Artist Competition (for Michigan students in grades 9–12) and Rachel Stornant Junior Artist Competition (for Michigan students who have not yet completed 8th grade) offer scholarship prizes. The Made in Midwest Concert features ensembles for flute and other instruments. Also featured at the festival will be the Third Annual Mass Flute Choir, Exhibition Hall, and Silent Auction Fundraiser. Send an e-mail to info@semfa.org or visit semfa.org.



Sharyn Byer



Joseph Cunliffe



Penny Fischer

The **Flute Society of Washington** celebrated its 50th anniversary as an organization and its 30th anniversary of hosting a two-day event at its Mid-Atlantic Flute Convention in February at the Sheraton Reston Hotel in the greater Washington, D.C., area. The convention included more than 18 recitals, 13 workshops, 19 flute choir performances, and 36 exhibitors, plus collegiate, adult amateur, and young artist competitions; the high school and junior flute choir; and masterclasses for all levels. The society also recognized past presidents William Montgomery, Penny Fischer, Susan Todenhoft, Joseph Cunliffe, Toby Rotman, Sharyn Byer, Melvin Lauf, and Sarah Andrew Wilson, some of whom joined the Board of Directors in a performance of "Blue Train" by Hirose. Peter Sheridan, low flutes specialist, was the guest artist and presented a recital playing alto, bass, contrabass, and subcontrabass flutes. Sheridan also taught winners of the guest artist masterclass competition. Another highlight was the world premiere of "Fireworks" by Daniel Dorff, written for flute choir and commissioned by the Flute Society of Washington to celebrate its 50th anniversary. "Fireworks" was performed by 60 members of the Festival Flute Choir and conducted by George Pope. A new addition to the convention was the Saturday evening Jazz Cabaret with Ali Ryerson and her band, with Sheridan jamming on one of the numbers. Next year's convention will take place February 18–19, 2017, with guest artist Aaron Goldman. Visit fsw.net.



Jonathan Keeble

The **Upper Midwest Flute Association** played several parlor concerts held in members' homes; each concert began with performances by members, continued with a reading session, and finished with socializing among friends. On April 9, the association presented its annual Flute Fest, with guest artist Jonathan Keeble performing in recital works by Fauré, Griffes, Granados, and Feld. He also led a masterclass and presented a workshop on the flute ensemble. The day also included the final rounds of the Laudie Porter Memorial Competition, the Young Artist Competition, the Rising Stars Non-Competitive Competition for school-age students,

the Midwest Flutists Recital, an open flute choir reading session, Immanuel Davis' Baroque Flute 101 presentation, Body Mapping with Carol Hester, Yoga for Flutists, and lots of exhibitors displaying all things flute.



Alice Lenaghan

The Sacramento Flute Club concluded its second season with 120 members at the Annual Flute Festival featuring Göran Marcusson in recital at the historic St. Paul's Episcopal Church April 15, 2015. Marcusson also taught masterclasses for students and adults. Flute choir performances by the adult and youth member flute choirs were performed for the festival finale recital at Sacramento State University. During the year, Sacramento Flute Club meetings included Alice Lenaghan teaching an orchestral excerpts masterclass, Francesca Anderson and Daniel Roest performing in their flute and guitar duo, and Mike McMullen presenting a jazz flute program and doubling demo. Visit sacramentofluteclub.org.

Send information about flute club activities, and high-resolution images if available, to Kathy Farmer, Flute Clubs Coordinator, kathyfarmer@mindspring.com.



NEW CD RELEASE AND GRAF MEMOIRS

Ordering information available at
www.erichgraf.com

FLUTE BY KEYBOARD

Erich Graf, former Principal Flutist, Utah Symphony, plays works composed by great keyboardists

Czerny (Duo Concertant Opus 129)

Previn (Peaches)

Karg-Elert (Sonate Appassionata in f# minor)

Casadesus (Sonate for Flute and Piano Opus 18)

Busoni (Albumblatt)

Geiseking (Sonatine for Flute and Piano)

Previous releases:

A Flute Recital
Flute Masterworks

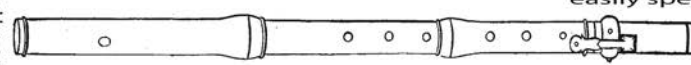
MEMOIRS: Erich Graf-Musician, Flutist, Advocate
available in ebook and book format via online search

www.erichgraf.com

Simon Polak traverso

+31 653323203
The Netherlands

Fig. 44



good
intonation,
dynamics
and
easily speaking

www.earlyflute.com
simonpolak@earlyflute.com

Notes from Around the World

by Christine Erlander Beard

Conventions, festivals, competitions, and other global flute activities



Michel Bellavance

The Portuguese Flute Society hosted its second annual flute festival February 6–9 at the Conservatory of Music in Porto, Portugal. The event, organized by Luis Meireles, featured multiple masterclasses and three flute ensemble performances (two of them for young flutists), enabling a majority of attendees and virtually all young flutists to actively participate. Evening concerts included a performance of

flamenco music complete with dancers. Guest artists were Omar Acosta, Claudi Arimany, Jean Louis Beaumadier, Michel Bellavance, Oscar de Manuel, Stefano Parrino, and Alan Weiss. My slide lecture about my great-great-grandfather, Theobald Böhm (flutist, composer, flutemaker, and inventor of the Böhm flute) drew more than 100 listeners, among them several of Böhm's descendants and spouses living in Porto. My lecture was followed by performances of works by or arranged by Böhm: duets played by Arimany and Meireles; *Souvenir des Alpes, Andante pastorale, Op. 31*, played by Marco Pereira; and opus 21, played by Bellavance. — Ludvig Böhm

The inaugural Toronto Latin American Flute Festival took place April 4–16 at the Hart House at the University of Toronto Kingsway Conservatory of Music. The headliners included Miguel Angel Villanueva (Mexico), Christine Erlander Beard (U.S.), Claudio Tarris (Mexico), and Paulina Fain (Argentina), featuring additional performances by numerous Canadian musicians. Visit canadaflute.com or visit its page on Facebook at facebook.com/CanadianFluteAssociation.



Alexa Still

The inaugural Festival de Flûte de Montreal will take place July 14–15. The festival will feature guest artists Alexa Still, from Oberlin Conservatory, and Amélie Brodeur, founder of the Flute Channel on YouTube, which will provide video recordings of the full event. Registration is first-come, first-served. The festival includes back-to-back panels on the topics of how to stay motivated and collaborating in the digital age (day one) and crowdfunding and artist development (day two). Also featured will be an exhibit hall. Visit montrealflutefestival.com for a complete schedule.

The British Flute Society presents Flutastique! BFS London Flute Festival August 19–21 at St. John Smith's Square, London,

UK. See the Summer 2016 issue of this magazine (News from Around the World) or visit bfs.org.



Pablo Salcedo

The VIII Festival Flautistas del Mundo (World Flutes Festival) is scheduled for September 21–25 in Mendoza, Argentina. The festival, coordinated by Pablo Salcedo (also known as Pabloji), opens with a concert featuring Lucas Ramallo (Baroque flute) and Mario Masera (harpsichord). Lectures will be on such topics as neuroplasticity in music; bansuri; construction and repair of recorders, Baroque traversas, Irish traversas, and tin and low whistles; acoustic wind instruments and violin in quena; the nozzles of pinkillo, siku, choquela, k'epa, and erkencho instruments; world flutes; and many more. The closing concert will feature Fernando Barragan (siku), Rodrigo Rodriguez (shakuhachi), Pablo Salcedo (moseño, ocarina), Assembly Flutes Modern School of Music (traversas), Pravin Godkhindi (bansuri, classical Indian music), and Fourth in Discordia (sax, bass, piano, guitar). Visit <http://worldflutesfestival.org> for details.

The 2nd La Côte Flûte Festival will take place in the La Côte region of Switzerland (between Geneva and Lusanne) October 6–9. Among featured artists are Eva Amsler, Jean-Louis Beaumadier, Patrick Gallois, Barthold Kuijken, Carla Rees, and Trevor Wye.

This year's festival will include the presentation of a special booklet created in honor of the late Aurèle Nicolet. The booklet, printed in English, German, and French, will accompany the release of a new edition of Nicolet recordings on the label First Horizons. The festival has underwritten a portion of the booklet's production costs, but donations are welcome to offset the remaining costs. Donations will be accepted until October 5, and the booklet will be available for online purchase at increased rates plus shipping beginning October 10.

To learn more about the booklet and to donate or purchase, visit flutefestival.ch/cms/en/aurele-nicolet/. For information about the festival, visit flutefestival.ch.

The VII Universidade Federal do Rio Grande do Sul (UFRGS) International Meeting of Flutists will take place at the Federal University of the Southern Rio Grande in Porto Alegre, Brazil, October 8–11. Contact Leonardo Winter, UFRGS professor of flute, at llwinter@uol.com.br (English or Portuguese).

Send information about international news events, and high-resolution images if available, to Christine Beard, News from Around the World editor, piccolo71@gmail.com.



The World's Most Exclusive Marketplace for Flutes

(212) 307-9737 | www.flutes4sale.com | info@flutes4sale.com
1841 Broadway #713, New York City, New York 10023

NFA News

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

Four Commissions Premiere at the 2016 Annual NFA Convention

The 44th convention in San Diego adds another “four” to its legacy: four NFA commissions will be featured in three competitions and a Special Project piccolo premiere.



Lisa Bost-Sandberg

by Lisa Bost-Sandberg

The 2016 convention will feature four new NFA commissions, including works for the Young Artist, High School Soloist, and Piccolo Artist competitions as well as a Special Project commission piccolo concerto.

Ineffable for unaccompanied flute was written by Ricardo Zohn-Muldoon, professor of composition at the Eastman School of Music, for the 2016 Young Artist Competition.

Zohn-Muldoon has received commissions and fellowships from such organizations as the Guggenheim Foundation, Fromm Foundation, Meet the Composer, Barlow Endowment, Carmargo Foundation, Festival A•DEvantgarde, Mexico's Sistema Nacional de Creadores de Arts, and the Instituto Nacional de Bellas Artes. Literature often provides a point of departure for his compositional work, including his scenic cantata *Comala*, which was a 2011 Pulitzer Prize finalist.

Ineffable is no exception. It is based on four lines from William Shakespeare's Sonnet XVII (“If I could write the beauty of your eyes, / And in fresh numbers number all your graces / The age to come would say, ‘This poet lies, / Such heavenly touches ne'er touch'd earthly faces’”). Zohn-Muldoon states, “In addition to being moved by the inherent beauty and tenderness of these lines, I am touched by their depiction of the plight of the artist, who attempts to express the depths of life experience, despite recognizing that art cannot truly encode that. Similarly, in *Ineffable* I have tried to convey the poetry of Shakespeare, even if the flute can not speak his words but only reflect on them with sound.”

Composer and flutist Ned McGowan's *Cleveland Times* for flute and piano will be performed as part of the 2016 High School Soloist Competition. McGowan teaches composition at the College for Arts, Media and Technology in Hilversum, Netherlands. Ensembles that have performed his music include the Radio Kamer Filharmonie, Sinfonia Rotterdam, American Composers Orchestra, musikFabrik, Ricciotti, Calefax, Zapp4, Pittsburgh New Music Ensemble, Great Noise, and his own band Hexnut. McGowan identifies his music as “informed by my experiences as a flutist in European contemporary, improvisational, and non-western musical circles; my main artistic goal is to create self-contained musical worlds through a process of cross-genre translation.”



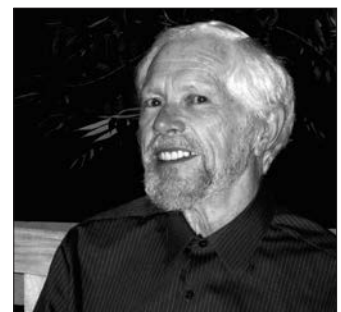
Ricardo Zohn-Muldoon



Ned McGowan



Stephen Hough



Ken Benshoof

McGowan's influences for *Cleveland Times* include Elvis Costello's “Man Out of Time,” the music of Mysore Manjunath, Steve Reich's *Drumming*, and Magic Malik's *Ovni*. The title combines an inspiration behind the piece as well as an element of the composition. Referring to his studies in Cleveland, McGowan says, “I remember the old grandiose buildings, some in Art Deco style, which capture a sense of classic richness for me. Big fancy buildings, ornate inside, embedded with the spirit of Futurism.” In contrast, he notes, “*Times* comes from the fact that the piece is doing various different things with rhythm.”

Stephen Hough, composer of the 2016 Piccolo Artist Competition piece, *Paradise* for piccolo and piano, is also a concert pianist and writer. He maintains an international solo career of concerto appearances with major orchestras and performing recitals around the world, including Chicago, Berlin, Dublin, Hong Kong, London, Milan, Montreal, New York, Paris, San Francisco, Stockholm, and Sydney. A resident of London, he holds the International Chair of Piano Studies at the Royal Northern College in Manchester and is a visiting professor at the Royal Academy of Music and Juilliard. In 2001 he was the first classical performing artist to win a MacArthur Foundation Fellowship. He has had commissions from London's Westminster Abbey and Westminster Cathedral, the Indianapolis Symphony, the National Gallery in London, and members of the Berlin Philharmonic.

Paradise features the piccolo in the role of the passionate hero. “I had decided to try to find a different path for this most stereotyped instrument,” Hough stated. “I wanted to allow this joke, this clown, this pixie, the one who always takes the supporting role, to become the romantic lead.” The title refers to a place where the ecstatic, erotic, and spiritual meet.

The official premiere performances of all three of these commissions will take place on Sunday at 2:00 p.m. in the Golden Ballroom. Gergely Ittész will perform Zohn-Muldoon's *Ineffable*, Laurel Zucker will perform McGowan's *Cleveland Times*, and Jeffrey Zook will perform Hough's *Paradise*.

Ken Benshoof, who wrote the Special Project commission, *Concerto in Three Movements* for piccolo and orchestra, is a Seattle-based composer and pianist retired from a teaching position at the University of Washington. A recipient of a Fulbright Fellowship, Guggenheim Fellowship, and Artist Trust Grant, he has been commissioned by many sources, including the Kronos String Quartet, for which he wrote eight works. His compositional influences include Scarlatti, Ravel, Ives,

Gershwin, and Rachmaninoff, and his music often includes folk and jazz elements.

Benshoof describes the piccolo concerto as an "emotionally rich" three-movement piece. The first movement "led me into more complex emotional topics, including a brush with some shadow of grief," the second movement is calm and reassuring, and the work closes with a spirited third movement. It will be premiered by Jennifer Gunn Saturday at 8:00 pm.

It is exciting for the NFA to add two flute and two piccolo works, to the repertoire this year. I hope to see you in San Diego!

Lisa Bost-Sandberg is chair of the NFA New Music Advisory Committee.

Masterclass Performers Competition

A wide range of masterclasses—including two for the winners of the Masterclass Performers Competition—will be offered at the 2016 convention in San Diego.

by **Rebecca Hovan**

The 2016 Annual NFA Convention program will offer an assortment of masterclass sessions ranging from classes for young students to open sessions for adult amateurs to high-profile classes for competition winners. The Masterclass Performers Competition is one of the latter, a competition in which the prize is the honor of performing on a masterclass for an acclaimed teacher.

Six winners are selected to play in one of two classes, three performers each. The teachers for these classes will be Carol Wincenc and Linda Chesis.

Grammy-nominated flutist Carol Wincenc received the 2011 Lifetime Achievement Award from the National Flute Association and the Lifetime Achievement Award from the Society of Arts and Letters in spring 2014. She has premiered concertos written for her by many of today's most prominent composers and has appeared as concerto soloist with some of the world's greatest symphonies.

Wincenc has also made appearances as guest artist at some of the world's most notable music festivals. She is a prolific recording



Carol Wincenc



Linda Chesis

artist, masterclass teacher, and juror at international flute competitions. She teaches at Stony Brook University and her alma mater, the Juilliard School, graduating students now holding orchestral and teaching positions worldwide.

Linda Chesis, founder and artistic director of the Cooperstown Summer Music Festival, has collaborated with Jessye Norman, Dawn Upshaw, James Levine, and the late Jean-Pierre Rampal and has performed as a guest flutist with string quartets, orchestras, and in solo recitals throughout the U.S., France, Great Britain, Germany, China, Japan, and Korea. She is the Flute Faculty and Woodwind Coordinator at the Bowdoin International Music Festival and has been a guest artist at numerous music festivals around the globe. The 2016–17 academic year marks her 30th year on the flute and chamber music faculties at Manhattan School of Music.

Rebecca Hovan is coordinator of the NFA Masterclass Performers Competition.

Playing it Forward in San Diego

The Flutopia Initiative—flutists inspiring musicians to change the world, one concert at a time—is joining forces with the National Flute Association Cultural Outreach Committee to "Play It Forward" Wednesday, August 10, 2016, in San Diego, California.

The Mexican National Flute Choir along with the chamber trio Camerata Amistad (with Cathy Collinge Herrera, Diane Gold Toulson, and Brent Register) will be featured in a pre-convention benefit concert at the beautiful, historic Mission Basilica San Diego de Alcalá at 7:00 p.m. Open to the public, admission will be a canned good or monetary donation for those in need of nutritional assistance.

The Mission Basilica address is 10818 San Diego Mission Road, San Diego, CA 92108. Add new meaning to your pre-convention sightseeing, and be an NFA Flutopian!



Camerata Amistad: Cathy Collinge Herrera, Brent Register, and Diane Gold Toulson

BRILLIANCE WITHIN ARM'S REACH



Wm. S. HAYNES Co.[®]
BOSTON, MASS

AMADEUS

www.WmSHaynes.com

Honor Roll of Donors to the National Flute Association

The National Flute Association extends its heartfelt thanks to the following individuals and organizations whose generous contributions help to sustain its operations, programs (such as cultural outreach, special commissions, publications/recordings, and flute choir), and endowments. The list reflects donations received from May 1, 2015, through May 10, 2016.

SPONSORS

The Abell Flute Co.*
Brannen Brothers Flutemakers,
Inc.
Flute Specialists, Inc.
Gemeinhardt Musical
Instruments, LLC
Keefe Piccolo Company
Nagahara Flutes NNI Inc.
Pearl Flutes
Straubinger Flutes, Inc.
Wm. S. Haynes Flute Co.
Yamaha Corporation of America

ADVOCATE

(\$2,500–\$4,999)
Angeleita S. Floyd
Patti & Paul Smith

PATRON

(\$1,000–\$2,499)
Anonymous
Eleanor D. and Dan C.
Armstrong*
Sue Blessing
Zart Dombourian-Eby*
Steven Finley*
Katherine Borst Jones*
Marjorie Koharski*
Lisa & Rich Owens
George S. Pope*

CONTRIBUTOR

(\$500–\$999)
Patti Adams*
Joanna Bassett
Jenny Smith Cline*
Kyle Dzapo
Alexandra Hawley
Kelly Jocius*
Marie Jureit-Beamish
McDaniel College
Lois E. Schaefer*
Nancy Schneeloch-Bingham
Paul Taub
Nancy E. Toff*

SUPPORTER

(\$250–\$499)
Teresa Beaman*
Teresa Benning
Roberta Brokaw*
Leone Buyse
Andrew D. Callimahos*
Steven Della Rocca
Leone Buyse
William J. Egnatoff*
Penelope Fischer
Flutistry Boston*
Carl D. Hall*
Jerry Jenkin
Robert Katayama*
Sharon Kelly
Sherry & Walfrid Kujala*
Richard A. McPherson*
Wendy Mehne*
Mary Margaret Miller*
Edith K. Nishimura
James J. Pellerite
Deborah L. Ragsdale
Sue A. Rupp
Sign of the Silver Birch Music

Nancy M. Vinson*
Richard Welsbacher
Carol Wincenc*
Richard E. Winslow
Penny Zent

DONOR

(\$100–\$249)
Anonymous*
Eva Amsler
Rebecca Tryon Andres*
Jan H. Angus
Deborah Rebeck Ash*
Ginny Atherton*
Frances Lapp Averitt
Sandra Benke
Judith Bentley*
Kay K. Borkowski*
Deborah and Brian Borthwick
Joanne Ennis Bourquin
Claudia H. Brill
Virginia Broffitt
Jacob Bruner*
Sally Woodworth Buffington*
Kirsten Carlson
Julie Carter
Beth Chandler & Jim Cahill*
Shelley Collins*
David Cramer
Moirra Crow
Linda Crisafulli*
Richard L. Dalton*
Karen B. Demsey*
Judy Diez d'Aux
Thomas Donio*
Colleen Dougherty
Darlene Dugan
Erica Dumond
Paul Lustig Dunkel
Claire Durand-Racamato
Tabatha Ann Easley
Eastman Community
Music School
Ellen Ramsey Flutes*
Arthur J. Ephross
Ann Fairbanks
Jill Felber*
Noreen B. Friedman
Leonard L. Garrison*
Marianne Gedigian*
Patricia George*
Susan S. Goodfellow
Penny Griffy
Blanche D. Grube
Eileen Grycky
Christine Gustafson
Viviana Guzman
Courtenay Hardy
Will & Pat Wilson, Carl & Deb
Wilson & Family, Brenda &
Art Holbein & Family
Ellen Huntington*
Rebecca R. Johnson*
Yeva Johnson*
Sue Ann Kahn*
John C. Kasza
Peter Katz
Mindy Kaufman
Jonathan Keeble
Janet D. Kinmonth

Linda Kirkpatrick
Gay Landstrom*
Joanne Lazzaro
Dorothy Tutt Lee
David Love*
Leslie Maaser
Janet Maestre
Betty Bang Mather*
Karen Matthews
Thomas Mease*
Rolf Meyersohn*
Catherine Miller
Nancy L. Mulholland
Mark O'Malley
September Payne*
Amy Porter*
Judith A. Ranheim*
Doris Underwood Reinhardt
Kim Richeson
Paula Robison
Wendy H. Rolfe
Ginger (Virginia)
Rombach-Adams
Sue Rudholm
Heidi Schuller
Angela Allen Sherzer*
Corydon S. Sperry
Sydney Stein
Alexa Still*
Mimi Stillman
Mary T. Stolper*
Sue Swilley*
Rae P. Terpenning
Catherine W. Tetreault
The Réverie Flute Company
Leslie Timmons*
Peggy Vagts
Julia K. Vasquez
Ann S. Vinod*
Susan Waller*
Alice Kogan Weinreb*
Anne Welsbacher*
Robert Willoughby
Windward Flutes Ltd.

FRIEND

(\$1–\$99)
Lori Akins
Cheryl Albright*
ALRY Publications, LLC
Claudia Anderson
Francesca Anderson
Sara Andon
Slater Anton
Barbara M. Austin*
Lydia Ayers
Laurie Baefsky
Lisbeth Bagnold
John R. Bailey
Molly Alicia Barth*
Karl Barton*
Carole Bean*
Janet Becker
Beth Behning
Jane Elizabeth (Liz) Bell
Vicki Bell
Jan Boland
Mary Boodell*
Benjamin Borson
Lisa Bost-Sandberg

Vivian Boudreaux-Mikasa
Alan Braun*
Morgan M. Bresett-Brown
Cindy Anne Strong Broz*
Sonja Brue
Andrew Burden
Bobbee Burkhard*
Regan Burnham
Kathi Byam
Christopher Caliendo
Yinghao (Howard) Cao
Gerald V. Carey
Jeanine Cariri
Jimmy Carmenate
Marcela DeFaria Casaubon
Joanne K. Chadima
Yiding Chen
Camille Churchfield*
Cathleen Clare
Sharon Clark*
Lynn Schubert Clausen
Jeannette Lamy Clemons
Michelle Clover
Deborah Coble
David Cocks
Sheryl Cohen
Valerie Coleman-Page
Stephanie Collins
Laura Conwesser
Ola Cook
Stephanie Cruz
Joseph Cunliffe
Maria Luisa De La Cerda Rohde*
Marilyn Deavers
Jerry Deily
Alison Denis
Robert Dick
Lisa DiTiberio
Karen Fuller Dixon
Wendell Dobbs
Sandra Dorsey*
Ann Droste*
Sophie Duféutrelle
Suzanne Duffy
Bruce A. Erskine*
Christine Ertell*
Lisa Ann Fahlstrom
Bart Feller*
Brook Ferguson
Sara Ferri
Cynthia J. Folio
Ronda Benson Ford
Lynne Bowen Fournier
Jillian Francis*
Julie Darling Frederick
Hans Frieze
G.B. Gabba LLC*
Virginia Gannon
Alvin Gibson
Edward Gibson
Diane Gold-Toulson
Bernard Z. Goldberg
Ai Goldsmith
Sheryl Goodnight
Adrianne Greenbaum*
Gaile Griffore
Robert Groberg
Vanessa Gwynne*
Patricia Harper
Linda Hartig*

Fiona He
Nichole Heid
Annette Heim
Matthew Heinrich
Wilda M. Heiss*
Regina Helcher Yost
Delia Helpingstine
Katherine Herbison*
Kim Hoffman*
Camilla Hoitenga
Priscilla Ochran Holt*
Margaret Foote Jamner
Krista Jobson*
Lisa Field Johansson*
Deborah S. Johnson
Cynthia Jones
Gwyn E. Jones
Lucie F. Jones
Phydariel Jones
Suzanne Bunker Jordheim
Cynthia Kaiser
Trudy Kane
Ellen Kaner
Tomomi Katz
Melissa Keeling
Amalie C. Kempton*
Bryan Kennard
Janice S. King
Kingma Flutes
Rochelle Kline-Casey
Elyse Knobloch
Emily Knowles
Ann Konopinski
Karl F. (Fritz) Kraber
Abbe Krieger
Stephen R. Kujala
Anne M. Laboda
Esther Landau*
Laura Larson
Jennifer Lee
Harvey Leikind
Harold Leinbach*
James P. Leiter
Amy Letavay
Amy Likar
John Herrick Littlefield
Louisa H. Loe
Michael Lynn
Lisa Funston Mahoney*
Myra Malamut
Carlen Mandas
Lynne Markus
Robin Matathias
Kris Mayo*
Lisa McCarthy*
Stephanie McNab*
Corinne McVee*
Kathy Melago*
Emma Mellinger
Christopher B. Merritt*
Linda Mintener
Nicole Molumby
William Montgomery
Miriam Duell Moore
William K. Morris
Ellen C. Johnson Mosley
Alexander Murray
Barbara Neal
Merryl D. Newler
T. Richard Nichols*

DEDICATIONS

Eva Amsler in honor of Nancy Clew
 Francesca Anderson in memory of Marsha Williams Miller
 Jan H. Angus for Youth Flute Day
 Slater Anton in honor of Suzanne Teng
 Eleanor D. and Dan C. Armstrong in honor of Feodora DeGrasse Steward
 Deborah Rebeck Ash in honor of Penny Fischer
 Ginny Atherton in honor of Jean Harling
 Joanna Bassett for Youth Flute Day
 Teresa Beaman in memory of Samuel Baron
 Janet Becker in memory of Maurice Sharp
 Sandra Benke in memory of my mom
 Mary Boodell in honor of Alexander Murray
 Kay K. Borkowski in honor of James Pellerite
 Deborah and Brian Borthwick in memory of Becky Owens
 Virginia Broffitt in honor of Irma Priore
 Cindy Anne Strong Broz in memory of Nancy Aline Strong and Richard Dorff
 Regan Burnham in honor of Katherine Price
 Kathi Byam in memory of Harold Crumrine
 Andrew D. Callimahos in honor of CYSO Junior & Senior Flute Ensembles
 Andrew D. Callimahos in honor of the Chesapeake Flute Consort
 Andrew D. Callimahos in honor of the Chesapeake Youth Symphony Orchestra
 Andrew D. Callimahos in memory of Lambros Demetrios Callimahos & Helen Callimahos Hurry
 Julie Carter in memory of Geoffrey Gilbert
 Marcela DeFaria Casaubon in memory of Becky Owens
 Sharon Clark in honor of Bonnie Lake
 Jenny Smith Cline in honor of Zart Dombourian Eby
 Jenny Smith Cline in memory of Carl Hall

Stephanie Collins in memory of Becky Owens
 Shelley Collins in memory of Becky Smith Owens
 Zart Dombourian-Eby in honor of Walfrid Kujala
 Zart Dombourian-Eby in memory of Becky Owens
 Colleen Dougherty in honor of Jean Arnold
 Suzanne Duffy in honor of Mary Louise Poor
 Paul Lustig Dunkel in memory of Robert DiDomenico
 Eastman Community Music School for Youth Flute Day
 Christine Ertell in honor of Linda Cassel, Lynne Bujak, Donelda Hunter, J. Baxtresser
 Julie Darling Frederick in honor of John Oberbrunner
 Virginia Gannon in memory of Becky Owens
 Patricia George in honor of Joseph Mariano
 Edward Gibson in honor of Erma Hodge
 Adrienne Greenbaum in honor of Robert Willoughby
 Eileen Grycky in honor of Robert Willoughby
 Christine Gustafson in honor of Margaret H. Gustafson
 Carl D. Hall in memory of Martha Rearick
 Fiona He in honor of my Mommy and Daddy
 Annette Heim in honor of Jan Boland
 Will & Pat Wilson, Carl & Deb Wilson & Family, Brenda & Art Holbein & Family in memory of Becky Owens
 Priscilla Ochran Holt in honor of Bernard Goldberg
 Yeva Johnson in honor of Yaada Weber
 Katherine Borst Jones in memory of Becky Smith Owens
 Sue Ann Kahn in memory of Eleanor Lawrence
 Mindy Kaufman in honor of Walfrid Kujala
 Elyse Knobloch in memory of Thomas Nyfenger
 Esther Landau in honor of Robert Willoughby
 Gay Landstrom in honor of Darlene Dugan
 Carlen Mandas in memory of Jack Wellbaum
 Robin Matathias in memory of Frances Blaisdell
 Lisa McCarthy in honor of Rae Terpenning
 McDaniel College for Youth Flute Day

Catherine Miller in memory of Margaret Linnan Kegel
 Merryl D. Newler in memory of Harold Jones
 Eleanor Ofiesh in honor of Eleanor Armstrong
 Mark OMalley in memory of Becky Owens
 Lisa & Rich Owens in memory of Becky Owens
 Laura Paarmann in memory of Ralph Paarmann
 September Payne in memory of Louis Moyse
 Mary Peterson in memory of Roger Mather
 George S. Pope in memory of Todd Evan Fulmer
 Doris Underwood Reinhardt in honor of Robert Willoughby
 Kim Richeson in memory of Becky Owens
 Denise Riemenschneider in memory of Mary Beth Gnagey
 Geri Rizzo in memory of Claude Monteux
 Jan Roberts-Haydon in memory of Daniel Hiestand
 Susan Royal in memory of Douglas Royal
 Heidi Schuller for Youth Flute Day
 Janet See in honor of Robert Willoughby
 Diana Sipes in memory of Dr. Constance G. Lane
 Patti & Paul Smith in memory of Becky Owens
 John Solum in honor of Phyllis Pemberton
 Sue Swilley in honor of Betty Bang Mather
 Jane M. Tankersley in honor of Zart Dombourian-Eby
 Lisa Targonski-Cisneros in memory of Joanne Rubin-Galler
 Leslie Timmons in honor of Alexander Murray
 Cornelia W. Watts in memory of Sara Lee & Frank Wingate
 Kristin Webb in memory of Myrna Brown
 Alice Kogan Weinreb in honor of Lois Schaefer's 90th Birthday
 Carol Wincenc in memory of my parents, Dr. and Mrs. Joseph Wincenc
 Eileen Yarrison in memory of John Fuggetta

Judy Nishimura*
 Mary Beth Norris
 Lisa Norton*
 Nancy Nourse
 Joyce Oakes
 Eleanor Ofiesh*
 Donna Rofe Olkowski
 Teresa Orozco*
 Zack Osinski
 Laura Paarmann*
 Victoria Pampe*
 William L. Parker
 Ann C. Pearce*
 Ellen Peirce
 Cathy Pesceovich Kreplin
 Margaret Peterson
 Mary Peterson
 Rolfe Pitts
 Elizabeth Pogue*
 Ruth Polcari*
 Amanda Pond
 Christine E. Potter*
 John Potter
 Ronald Prechel*
 Bruce P. Price
 Katherine Menefee Price*
 Linda M. Prior*
 Irene Pruzan
 Anne Pustlauk
 Anita Randolfi
 Judith A. Ranheim*
 Denise Riemenschneider*
 Geri Rizzo*
 Jan Roberts-Haydon
 Patricia Prince Rose*
 Wendy Ellison Rosenkilde
 Beth Ross-Buckley
 Toby Rotman
 Susan Royal

Rachel Rudich
 Kathleen Rundell
 Katherine Saenger
 Virginia Schulze-Johnson*
 Sandy Schwoebel
 Janet See*
 Mary DeLano Sholkovitz
 Margo Simmons
 Diana Sipes
 Ann D. Smith
 John Solum*
 Cecilia Sparacio
 Patricia Spencer
 Abigail Sperling
 Susan D. Spevak
 Ionut Bogdan Stefanescu
 Madison Steinman
 Cheryl D. Stewart
 Cynthia C. Stokes*
 Debra Stombres
 Julie Stone
 David A. Styer*
 Elisabeth Suter
 Natalie Syring
 Janet Szilagyi
 Jane M. Tankersley
 Lisa Targonski-Cisneros*
 Kevin Thomas
 Michael George Titt*
 Susan Todenhoft
 Michael Treister*
 Isita Tripathi
 Arianna Tullis*
 Sarah VanSkike*
 James Lee Vatter*
 Judith von Hopf
 Albert Vreeland
 Therese Wacker*
 Elizabeth Walker*

James R. Walker
 Mihoko Watanabe
 Elizabeth Watson
 Patti Rogers Watters
 Cornelia W. Watts
 Kristin Webb
 Anna Welton-Arndt
 Arnie Wernick
 Stephanie A. Wheeler
 Ransom Wilson*
 Frederic Work
 Danielle Wroblewski*
 Ruth M. Yanagi
 Eileen Yarrison*
 Sherry Young
 Alan Zaring

*Donors to the NFA Endowment Wm. S Haynes Co. Challenge

The **NFA ENDOWMENT FUND** is supported by the David Hart Fund, the Frances Blaisdell Fund, the Myrna Brown Fund, and the Wm. S. Haynes Co. Challenge, among additional sources. As of May 17, the NFA Endowment stands at \$1,561,309.70. Thank you!

DAVID HART FUND
 Colleen Dougherty
 Leonard L. Garrison
 Margaret Foote Jamner
 Michael Lynn
 Wendy H. Rolfe
 Anne Welsbacher
 Stephanie A. Wheeler
 Robert Willoughby

FRANCES BLAISDELL FUND

Anonymous
 Deborah and Brian Borthwick
 Joanne Ennis Bourquin
 Marcela DeFaria Casaubon
 Stephanie Collins
 Moira Craw
 Zart Dombourian-Eby
 Tabatha Ann Easley
 Virginia Gannon
 Leonard L. Garrison
 Bernard Z. Goldberg
 Ai Goldsmith
 Alexandra Hawley
 Will & Pat Wilson, Carl & Deb Wilson & Family, Brenda & Art Holbein & Family
 Marie Jureit-Beamish
 Robert Katayama
 Janet Maestre
 Robin Matathias
 Merryl D. Newler
 Edith K. Nishimura
 Mark OMalley
 Lisa & Rich Owens
 Linda M. Prior
 Kim Richeson
 Jan Roberts-Haydon
 Ginger (Virginia) Rombach-Adams
 Sue Rudholm
 Mary DeLano Sholkovitz
 Patti & Paul Smith
 Nancy E. Toff
 Judith von Hopf
 Patti Rogers Watters

Richard Welsbacher
 Arnie Wernick
 Alan Zaring

MYRNA BROWN FUND

Eva Amsler
 Joanne Ennis Bourquin
 Cathleen Clare
 Marilyn Deavers
 Leonard L. Garrison
 Susan S. Goodfellow
 Cynthia Jones
 Robert Katayama
 Linda Kirkpatrick
 Joanne Lazzaro
 Harvey Leikind
 Miriam Duell Moore
 Alexander Murray
 Edith K. Nishimura
 Margaret Peterson
 Deborah L. Ragsdale
 Cheryl D. Stewart
 Kristin Webb

LEGACY CIRCLE/ PLANNED GIFTS

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
 Leonard Garrison
 Katherine Borst Jones
 Carol Kniebusch Noe

ACCIDENTS Happen.

Theft • Fire • Water Damage



Annual insurance
policies starting
at \$140.00.*


CLARION[®]
ASSOCIATES, INC.
MUSICAL INSTRUMENT INSURANCE

* Subject to the terms and conditions of the policy.
Not all applicants will qualify. CA License #0605696

We can Help!

<http://clarionins.com/NFA.aspx>

800-848-2534

Passing Tones

In memoriam

Life on the High Wire

Carl David Hall: 1951–2016

by Linda Tooté

To play the piccolo is to embrace a life on the high wire. Not only to survive it, but to seek it out with gusto and to render it a graceful act of gymnastics. Such was the accomplishment of Carl David Hall, principal piccoloist of the Atlanta Symphony from 1984 to 2016.

Carl died on February 2, 2016, aged 64, after battling cancer for less than a year. He was courageous and positive to the end, yet still his death took many of us by surprise. For in the same way that Carl made the most challenging moments of playing the piccolo seem within a mortal's reach, we expected that he would have the same ability to conquer this illness. He played so effortlessly against the odds and with the greatest of ease; why wouldn't this be the same? A cancer diagnosis was just one more pianissimo high B to be disposed of with nonchalant ease.

Those who were fortunate enough to have known Carl personally knew him to be a person of great warmth, humor, kindness, and overwhelming generosity. Those who knew him professionally knew that he set a standard of excellence that we all strove to emulate but could rarely match. And those who were fortunate to have known Carl at the intersection of both domains can count themselves as being among the most fortunate of all.

During the last decade, unknown to many, Carl struggled with a damaged trigeminal nerve, which adversely affected the muscles on one side of his face. Undaunted, and indicative of his thoughtful and methodical nature, he re-taught himself how to play using one side of his embouchure, as many flutists with teardrop embouchures do. Eventually, he underwent successful surgery, which immediately corrected the neurological issue in the facial muscles. Thereafter, he resumed playing as gloriously as he had previously. Shortly following this recovery, he was diagnosed with cancer.

Before his 1984 appointment to the Atlanta Symphony Orchestra, Carl played piccolo for one season in New Orleans. Previously, he played in the Florida Orchestra, initially in the position of second flutist to his teacher from the University of South Florida, the well-known disciple of Julius Baker, Martha Rearick. He then succeeded her as principal flutist.

Carl performed with the Santa Fe Opera, the Grand Teton Music Festival, and the American Wind Symphony. Legions of groups in and around Atlanta, both professional and community-based, were privileged to have him as an open-hearted and inspirational concerto soloist. He was a regular figure at National Flute Association conventions, adjudicating, performing, and

Continued on page 59



Carl Hall

Piccoloist and member of the National Flute Association Board of Directors Carl David Hall died February 2, 2016, after a short battle with lung cancer. Hall was active with the NFA for more than 25 years.

Hall was born June 14, 1951, in Mulberry, Florida, to Claude and Mildred Hall and was one of six siblings. He graduated from the University of South Florida, where he studied with Martha Rearick, and he also studied with Maurice Sharp and Thomas Nyfenger.

Hall participated at the Blossom Festival, the Institute for Advanced Musical Studies in Switzerland, and in masterclasses with Jean-Pierre Rampal, Julius Baker, Marcel Moyse, Geoffrey Gilbert, Peter Lloyd, and Maxence Larrieu. He played principal flute with the Florida Orchestra and piccolo with the New Orleans Symphony and Santa Fe Opera orchestra. Hall joined the Atlanta Symphony Orchestra in 1984 and served as its principal piccoloist and third flutist for 32 years.

Hall was also an Emory University artist affiliate, where he was featured as a soloist on flute and piccolo. His faculty recitals have been broadcast on National Public Radio's *Performance Today*.

In a concert shortly following news of Hall's death, the Atlanta Symphony Orchestra performed Bach's "Air" from the Orchestral Suite No. 3 in D Major in his memory. A memorial service was held in Atlanta February 21, and plans are under way for a memorial program at the 2016 Annual NFA Convention in San Diego.

Hall was preceded in death by his parents and sisters Peggy Hall Canova of Willow Oak and Nancy Hall of Mulberry. He is survived by sister Faye Hall of Mulberry; brothers Richard Hall of Riverview and Mark Hall of Medulla (both in Florida); his longtime partner, John MacGregor of Atlanta; and his lifelong friend, Jan Robison of Tampa.

The Upper Octave: Friends and Colleagues Remember Carl Hall

I am not alone in my admiration for Carl Hall, as both a person and a performer. Hall's playing receives nothing but praise from fellow colleagues.

Former Chicago Symphony Orchestra piccoloist Wally Kujala writes:

Carl Hall was a truly sensitive musician. When listening to the many recordings he made with the Atlanta Symphony under Robert Shaw, Yoel Levi, and Robert Spano, I was always impressed by his beautiful tone, accurate intonation, and nuances on piccolo. Those attributes—along with his flawless technique, impeccable rhythm, and clear articulation—made him the consummate musician. My favorite Atlanta Symphony album, featuring Carl, is the all-Hindemith one, containing *Mathis der Maler*, *Nobilissima Visione*, and *Symphonic Metamorphosis*.

Carl's enthusiastic involvement in the NFA was especially noteworthy, and we can be truly grateful for his unwavering support and loyalty. I especially remember his sage advice and organizational skills in the early days of the NFA Piccolo Committee. What a great asset he was. He will be sorely missed.

Further accolades, both personal and professional, come from the piccoloist of the Boston Symphony, Cynthia Meyers:

Carl was the person that you most wanted to see at any audition. No matter what the circumstances—prelims, semis, finals—this amazing artist was always cheerful and, most importantly to me as a student just starting out, incredibly supportive and encouraging. He was not only one of the greatest piccolo players in our business; he was also one of the kindest people I knew—a true gentle and generous spirit.

From NFA President Zart Dombourian-Eby, of the Seattle Symphony Orchestra:

Carl Hall was a great artist and a true craftsman who worked tirelessly for improvements to the instrument he so dearly loved. But beyond that, he was a kind soul, always positive, and the most supportive colleague I have ever had.

Hall's longtime colleague from the Atlanta Symphony, Principal Flutist Christina Smith, writes:

Carl Hall was one of the most remarkable people I have ever known. For 25 years I was lucky enough to hear his exquisite piccolo playing every day. It is so recognizable that if I tune into a recording on the radio, not knowing the orchestra, I know it is the ASO as soon as the piccolo starts playing. Carl was also a fantastic colleague and a great friend to me. He was courageous, supportive, fiercely loyal, and incredibly funny. He is irreplaceable, and I miss him terribly.

And former piccoloist of the St. Louis Symphony Jan Gippo sends this remark regarding the 1999 premiere of the Martin Amlin Concerto:

I was completely fascinated by his performance. It was beautifully played, with great insight into the music, and technically outstanding. He was a standard-bearer for the piccolo—a great personality, quiet, and easy to talk with. I wish him Godspeed and great pleasure in the knowledge that he lived gracefully in the Upper Octave.

Equal to the legacy he leaves us from his dozens of recordings, Carl's lasting presence shines brightly through his former students and their grateful parents, the recipients of his passionate and devoted attention:

Carl was not only my son's flute teacher but a mentor, friend, and confidante. Never was there ever uttered a stern word or chastising, even when a lesson wasn't well prepared. At the end of all of his lessons, he would walk us out on the porch and call after us, assuring my son that he "sounds great!"—something that completely built up the boy's confidence, even when he was feeling really low.

He skillfully resuscitated her love for music-making and helped deepen her new love for the flute and piccolo. For an audition, Carl thought nothing of loaning her his quality headjoint for the intermediate flute body she was playing.

My son has had so much more than simple instruction. He was brought to the life and heart of a major symphony and made to see, by Carl, that he too could aspire to that life, something he works on tirelessly every day. Thank you, Carl, from the depths of my heart. You indeed made a difference.

We rode every rollercoaster at Six Flags together, had play dates for our dogs, and kept up a lively texting rapport (with plentiful emoji) even after I went off to college. He was such a kind and conscientious man, always remembering every birthday, attending every concert, remembering each detail of his students' lives. I feel blessed to have known someone who made each person he touched better than when he found them.

I knew I wanted to be like him. However, it wasn't until I was in high school that I realized that it didn't just mean being loving and kind to everyone that came into my life. It meant practicing incessantly even after an extraordinarily long day of teaching lessons. It meant being a master of alternate fingerings and having the perfect one that can only work for the piece at hand. It meant slow practice and playing long tones so that I would always be prepared. No one can be Carl. But the world would take a sizeable leap in the right direction if we all tried to be.

—LT

socializing—most notably premiering the Martin Amlin Piccolo Concerto in Atlanta in 1999 and receiving a memorable standing ovation.

I had the distinct privilege of collaborating with Carl in the Atlanta Symphony flute section for three years, from 1988 to 1991. We shared the exhilaration that follows challenging recording sessions, weathered the capricious demands of conductors, and delighted in campy musical humor. It is not only his piccolo playing that continues to resonate in my ear but also his contagious laughter.

Our relationship continued unabated for 25 years after I left the Atlanta Symphony to join the Milwaukee Symphony. He was “Uncle Carl” to my children, who, like many others, were the beneficiaries of his generosity of spirit and nearly pathological love of gift-giving.

One night, years after my departure from Atlanta, my husband reports that I woke from a sound sleep, sat bolt upright in bed, and—wide-eyed and full-throated—declared, “Surely you must admit, Carl Hall sets the standard!” And then went immediately back to sleep. The following morning, I had no recollection of the event.

Carl’s passions included environmental and political causes that he courageously supported even when unpopular. He was an avid collector of instruments, recordings, and flute lore with his longtime friend, Jan Robison. Perhaps not surprisingly, given his chosen specialty, he was simply mad about roller coasters. The parallels of systematically defying gravity in a roller coaster and a life of playing the piccolo in a major symphony orchestra are too beguiling to go unremarked. He and longtime partner John MacGregor spent a good portion of each summer touring the United States in search of yet another exhilarating coaster experience.

The Atlanta Symphony has been one of the most recorded of the American orchestras. If you would like to hear examples of some of the most tasteful and exquisitely executed piccolo playing on disc you will be able to enjoy a small part of his artistry.

Linda Toote is the principal flutist of the Boston Lyric Opera, regularly performs with the Boston Symphony, and teaches at Boston University and the Boston Conservatory. She has been a friend of Carl Hall since they worked together in the Atlanta Symphony from 1988 to 1991.

Jean Harling: 1923–2016

NFA founding member Jean Harling died January 14, 2016, in Redmond, Washington. She was 92. Harling taught at the University of Hawaii at Manoa for 31 years. A life member of the NFA, she attended the first convention in Anaheim and maintained her membership until about 2014. She moved to Washington in the final years of life to be closer to her son Chris.

“Jean was a legend in the music world in Hawaii,” said Sue Gillespie, a former student. “She was such an expressive musician, always prepared, and a rock solid principal flutist. Her clarity of sound and awareness of all the musicians around her and how her part fit in with their parts was a wonderful lesson to me as I proceeded to go forward with my own career in music.”

Harling was born in Detroit and began studying flute in grade school. At Wayne University (now Wayne State University), she studied with Detroit Symphony flutist Edwin Lennig.

She received her first orchestral job with the Buffalo Philharmonic in 1946, playing under the baton of William Steinberg, who was “her musical inspiration,” according to former student Nadine Hur. For her audition, Steinberg asked her to play a work she didn’t know, says flutist and former student Lance Suzuki, so the conductor let her practice briefly before playing it. “When she won the job, she was one of three or four woman in the orchestra,” Suzuki said.

While in Buffalo, Harling traveled to New York City in her summers to study with New York Philharmonic flutist John Wummer. In 1958, she and husband Tom Harling moved the family to Honolulu, where she remained for nearly 60 years.

“When I met her in 1957, Jean was playing piccolo in the Buffalo Philharmonic,” said NFA member Ginny Atherton. “She became my lifelong mentor. I had only studied with her a year when she moved to Hawaii, where she soon found her own berth as teacher and principal flutist of the Honolulu Symphony Orchestra.” Harling played for 50 continual years in one orchestra, 30 of them as principal flutist, Atherton noted.



Gail Gillespie, Jean Harling, and Susan Gillespie

“To many of her students she was like family,” said former HSO cellist Joanna Fleming. “Some had major professional success; all had great respect for her.”

“She was funny and never put on airs,” said former HSO percussionist Anthony Wong, “yet tough when it came to musical excellence.”

Harling attended many NFA conventions; at the 2005 event, she lunched with four generations of former students. By then nearly 80, “Her social calendar was packed, and she had more energy and beaming smiles than anyone,” said Atherton.

Thank you to Ginny Atherton, who reported and interviewed many of Harling’s former students and colleagues including Sandra Fleming, Gail and Susan Gillespie, Susan Hironaka, Nadine (Eun) Hur, Loren Lind, Susan McGinn, Alex Murzyn, Lois Russell, Sabrina Saiki-Mita, Laura Schulkind, Lance Suzuki, and Anthony Wong.

Gail Williams: 1954–2016

Gail Irene (Kramer) Williams, hand engraver, flutemaker, and spouse and business partner of flutemaker David C. Williams, died January 10, 2016, following a nearly six-year battle with pancreatic cancer and end-stage liver disease. She was 61 years old. Williams died at her home with David by her side.

Born May 2, 1954, in Portland, Oregon, to Charlotte (Greene) Kramer and the late Clarence M. Kramer, Gail Williams was a graduate of William Paterson University, where she earned a master's degree in music education and where, in 1974, she met David Williams. The couple became best friends from the moment they met and married in 1980 at the home of Paige Brook, David's teacher and best man.

"Gail was always a part of everything I did, as I was a part of everything she did," David said. "We opted for a life that would keep us truly together, and nothing I did or accomplished would have happened without her participation and energy."

Gail's flute teacher, Trudy Kane, served as the maid of honor at the wedding. "Gail Williams was one of the most courageous people I ever knew," Kane said. "When she was in college, where she met David, her family wanted her to leave and return to Washington State with them. She chose to stay, and became the first woman in her family to graduate from college."

Gail Williams's life was dedicated to art and the creation of heirloom quality musical instruments at Williams Flutes. Kane noted that Gail learned to make pads when David worked at Powell. "When David began making flutes, Gail learned to engrave—it is her hand that engraved his flutes," Kane said.

"Gail was responsible for many of the design aspects of my

flutes and headjoints and was the consummate artist in both her musical endeavors and her commercial enterprises," David said. "Initially, Gail was a finisher but, as needs arose, she filled any position necessary to promote and build Williams Flutes. Gail was proficient at machining, brazing, milling, and any task that needed to be accomplished. As our business matured, Gail became a world-class hand engraver. Of all her accomplishments, the hand engraving is the one for which Gail was most proud."

After Williams was diagnosed with stage four pancreatic cancer, she received 60 chemotherapy treatments and 36 radiation treatments over a span of nearly six years. "For the last four years, she had the fight of her life," said Kane. "She went into that fight with the same courage and determination she had shown for everything else. She surpassed the average life span by a great deal; surely her case will be one for the record books."

In January 2015, Gail was diagnosed with end-stage liver disease, a result of the chemotherapy treatments, Williams said, adding, "My loss of my dearest friend and companion is inestimable by any scale."

"David and Gail had a strong bond that one rarely sees," said Kane. "I know this is a very tough time for David, and we all wish him well."

Williams is survived by her husband, David, and their children, David Peter and his wife Ming-Chun Williams of Columbia, Maryland; and Grace I. Williams of Seattle, Washington. She is also survived by her siblings, Michael and his wife Jean Kramer of Burien, Washington; Robyn and her husband Jack Som of Ridgefield, Washington; and Kim, his wife Janis Kramer, and their children, Claire and Evan Williams, of Portland, Oregon; and grandchildren. Visit magliozzifuneralhome.com.

Morgan Williams, III: 1964–2016

Jimmy (Morgan) Williams, piccoloist for the Huntsville, Alabama, Symphony, died January 27, 2016, from an aortic aneurysm. He was 51.

Williams was born September 22, 1964, in Fort Monmouth, New Jersey, but spent most of his life in Alabama. His parents met in Tuscaloosa while attending the University of Alabama, and they moved to the Army base in New Jersey shortly after graduation. As soon as they were able, they returned to their roots in Alabama.

Williams attended Grissom High School and, while there, won the Huntsville Symphony Orchestra's Young Artist award and the opportunity to play piccolo professionally with the orchestra. He earned a bachelor's degree from the Peabody Conservatory of Music, where he was encouraged to pursue a focus on the piccolo. He received a master's of music in flute and a master's of library science from the University of Alabama. Major teachers included Britton Johnson, Sheryl Cohen, Julius Baker, and Carl Hall.

Williams joined the Huntsville Symphony Orchestra as third flutist and piccoloist in 1995. He studied with Jan Gippo and later contributed to Gippo's publication *Special Fingerings for the Piccolo* and contributed articles on piccolo fingering and pedagogy to *Flute Talk*. Williams also played with the Tuscaloosa Symphony Orchestra and the Prince George Symphony and can be heard in Ken Burns' documentary *The History of Jazz* playing both flute and piccolo on the song "La Marseilles."

He taught privately at Oakwood College and the University of Tennessee in Chattanooga.

Williams enjoyed playing and the fellowship of musicians so much that he participated in innumerable community musical groups and theatres. "His life touched a lot of people. If you've been anywhere near the Huntsville music community, you probably know that guy," said Elaine Hall of the Twickenham Winds.

"Morgan was a funny guy, with a terrific knowledge of repertoire and wonderful technique, and was a pleasure to work with" says Osiris Molina, clarinetist with the Huntsville Symphony.

"An orchestra is a family, and we've lost one of our own," said Evelyn Loehrlein, principal flutist of the Huntsville Symphony. "Everyone in the HSO misses Morgan's fervent attention to detail and his dedication to the HSO's performing excellence. Our section relied on Morgan as a treasure trove of tricks and tips. I've lost count of times he passed me a sticky note in rehearsal containing a life-saving fingering. All those sticky notes are assembled in a book on my practice stand."

Beverly Troupe, an adult student of Williams's, wrote on social media: "My teacher, mentor, and friend. I will miss how you would push me to play 'musically.' There was no such thing as perfect—always strive to play it better each time. The music world will miss you."

Sir James Galway and his wife Lady Jeanne were among those who sent condolences and expressed sadness via social media.

Morgan is greatly missed and survived by his sister, Lauren Williams, of Birmingham, Alabama.

Kay Ragsdale: 1952–2016

Flutist Kay Ragsdale, 63, founding member of the Chicago Flute Club and perhaps best known for her long tenure with the musical *The Lion King*, died in Chicago on April 5, 2016, after battling leukemia.

Ragsdale performed with the Chicago Symphony Orchestra, Grant Park Symphony, and the Lyric Opera of Chicago. Her theater credits include—in addition to the National Touring Company of *The Lion King*, with whom she had toured since 2002—the National Companies of *Miss Saigon*, *Phantom of the Opera*, *Sunset Blvd.*, and *Beauty and the Beast* and the New York Broadway Company of *Les Misérables*.

“I first met Kay in the mid-’90s, when I was playing *Miss Saigon* here in New York,” wrote flutist David G. Weiss in an online testimony. “Kay was chosen to do the *Miss Saigon* touring production and she needed to get up to speed with this very obscure path of ‘ethnic woodwinds.’ She jumped in with talent and dedication for it, and soon was performing at a true professional level.”

Weiss said of Ragsdale’s later involvement with the *Lion King* tour, “She took the flute book and made it her own. She even added ornamentation that I felt would not work, but she did

make it work, as I was to learn from the many musicians and actors who heard her play the show on the road. She truly did a wonderful job with it.”

Ragsdale was born on November 24, 1952, in Canton, Illinois, to Jack and Vivian (Moore) Ragsdale. She attended Indiana University and Northwestern University, where she studied with Walfrid Kujala, among others, before launching a successful career playing in New York City and on the road.

“Kay knew more than anyone else in the company the details of the show,” said fellow *Lion King* musician Robert Tye. “She was much sought-after to give backstage tours. She knew how much each of the costumes weigh, how many people in the cast sang each part—all the fascinating minutiae of a complex production.

“She also gave flute tours to interested people, explaining where in the world each instrument comes from and how to warm it up—appeasing the spirit that lives in each flute, for example,” he added. “Kay was revered by audience members who asked her about the show and her role in it. She was probably the show’s best ambassador. We all miss her very much.”

Ragsdale is survived by her mother, her sister Jean Sheldon, and her husband Charles of Slidell, Louisiana; and nieces Phoebe Sheldon and Holly Plunkett. She was preceded in death by her father.



Remembering Kay

The conductor of *The Lion King* and one of Kay Ragsdale’s closest friends shares his memories of the celebrated flutist.

by Rick Snyder

From the first day I met Kay Ragsdale in a Chicago musical theater pit, I was captivated. Her sound, her musicality, her presence, and her commitment to all things musical and otherwise have inspired me time and time again simply to try harder. To be a better musician. To be a better listener. To be more accepting.

Kay was born and raised in Canton, Illinois, a small town southwest of Peoria. Her parents, Vivian and Jack Ragsdale, were supportive, loving, and fun-loving people whom she adored. She was fond of reminiscing about her upbringing and remained forever grateful for having been so fortunate. She graduated from Indiana University and Northwestern University.

One of the founding members of the Chicago Flute Club, Kay never married. I think she was too busy taking care of everyone else—her parents, her sister and nieces, and the friends she had all over the country. She was tirelessly committed to maintaining her many relationships.

Kay’s career spanned more than 40 years, roughly 20 in the Chicago area and the remainder briefly in New York City but mostly on the road with touring productions of *Miss Saigon* and *The Lion King*. From musical theater to recording sessions to subbing in the Chicago Symphony Orchestra, teaching, and everything in between—she did it all. And loved it all.

Kay simply loved learning. She spoke often to me of her time studying with Walfrid Kujala and many other teachers, for she never stopped studying. She logged countless hours learning to play the many diverse flutes from around the world that she played in the touring productions. I think the only thing that rivaled her love for learning was her love for sharing what she had learned with whomever would listen.

And I know no better listener than Kay Ragsdale. I worked with her in various musical situations over a period of about 30 years, and she always knew exactly what was going on around her and where she fit in. I cannot speak of her playing with the degree of discernment that another flautist might, but as a pianist and conductor I found her sound always to be rich, full, and warm. Her conscientiousness and attention to detail were incomparable. Her insistence on grasping the big picture was astounding.

But even more impressive was her skill as a listener in any and all personal exchanges. Kay never interrupted. She was as attentive to your words, both spoken and unspoken, as anyone could be.

She really enjoyed talking with children; when they were present, there was no one else in the room as far as Kay was concerned. She was Aunt Kay to my children as she was to many, many others. And she loved to laugh! The cornier the joke, the better.

When I spoke to Kay two days before she died, she was as upbeat as ever despite suffering mightily. Kay always had so many stories to share. I’m sure she would want us now to be telling stories and having lots of laughs.

Here’s to the indomitable spirit and amazing grace of our dear friend, Kay Ragsdale.

Rick Snyder is the conductor of the touring show The Lion King.

Steven Stucky: 1949–2016

The flutist, a collaborator and friend of the composer, remembers her colleague.

by Mimi Stillman

The music world mourns the loss of Steven Stucky, one of the most eminent composers of today and a distinguished teacher, writer, and conductor, who died February 14, 2016, of brain cancer at the age of 66. The winner of the 2005 Pulitzer Prize for his Second Concerto for Orchestra, Stucky has had his music commissioned and performed by major orchestras and ensembles internationally.

Stucky, who was born in Hutchinson, Kansas, on November 7, 1949, and grew up in Kansas and Texas, was associated with the Los Angeles Philharmonic for 21 years as composer-in-residence and consulting composer for new music, and held residency positions with the New York Philharmonic and Pittsburgh Symphony among numerous orchestras and conservatories. He was professor of composition at Cornell University from 1980 to 2014, when he joined the faculty of the Juilliard School, and headed the composition faculty at the Aspen Music Festival. He was one of the foremost experts on the music of Witold Lutosławski and is the author of an important biography of the Polish composer.

I feel the loss of Steven Stucky deeply, for he was my dear friend, colleague, and mentor. I first worked with him during my Dolce Suono Ensemble's "Mahler 100 / Schoenberg 60" project marking the anniversaries of the two titans with the commission of six new works and performances over two seasons in Philadelphia and New York.

We commissioned Steve to write a piece for voice and ensemble with bass-baritone Eric Owens. I asked him to choose a poem to set by Friedrich Rückert, Mahler's favorite poet, as a vehicle for reflection on Mahler and Schoenberg. The project and his choice of text, *Aus der Jugendzeit* (From Youthful Times), inspired him to think about his early years as composer.

Stucky said "the Mahler and Schoenberg circle was very important to me growing up. It's a kind of homecoming journey for me." The piece embraces the nostalgia of Rückert's text, with musical quotations from Mahler (*Das Lied von der Erde*) and Schoenberg (*Pierrot lunaire*). Stucky's music is often described as linked to the Franco-Russian tradition (Debussy, Ravel, Stravinsky), so his acknowledgment of the importance of the German-Viennese tradition for him helps to enrich our understanding of his musical influences.

Like all his music, *Aus der Jugendzeit* is born of his profound knowledge of music and literature. I admired his erudition and, through working with him, I also came to know him as a tremendously supportive colleague. He joined us for rehearsals, talks, and performances over a two-year period, enthusiastically joining our team, supporting the performers and younger commissioned composers, and even jumping in to help put together a stubborn vibraphone right before a concert!

Among Stucky's works featuring the flute are his Concerto for Two Flutes and Orchestra (1995), *Varianti for Flute, Clarinet, and Piano* (1982), a concerto for recorder and orchestra (written for Michala Petri), and numerous works for chamber ensembles involving flute, including *Aus der Jugendzeit* (2011), *Cantus* (2015), *Boston Fancies* (1985), and *Take Him, Earth* (2012).



Steven Stucky and Mimi Stillman

The Concerto for Two Flutes and Orchestra was commissioned by the Los Angeles Philharmonic Orchestra under Esa-Pekka Salonen, Stucky's friend and frequent collaborator, and was premiered by the orchestra's co-principal flutists Anne Diener Giles and Janet Ferguson. Stucky wrote the first movement, *Elegy*, in memory of Lutosławski, who had recently died.

Stucky is known foremost for his orchestral music, and the flute plays a prominent role in many of his works. He wrote of his devotion to writing for symphony orchestra, describing "the unparalleled thrill that you can only get by hearing a hundred brilliant artists together, putting their brains and muscles and spirits into a united gesture of human communication." In *Rhapsodies* (2008), commissioned by the New York Philharmonic, one flute enters playing bird-like music and is joined by the entire section in a kaleidoscopic twittering effect. Compelling woodwind solos and section solos abound in Stucky's orchestral writing, with distinct characters given to each instrument within the context of the piece.

Steven Stucky's *Symphony* (2012), jointly commissioned by the Los Angeles Philharmonic and the New York Philharmonic, opens with an extended oboe solo, free and with a sense of being suspended in time. The oboe line builds in intensity until one flute joins the very last note of the oboe's solo, shaded by first horn on a low B in a memorable blend of instrumental color.

The flute line, emerging from the lowest note on our instrument, animates quickly in three ascending phrases. Here, the composer's writing for flute evokes the arabesque-like lines of Debussy and Ravel's flute writing, which he greatly admired. At the close of the symphony, the flutes echo the solo line of the opening, before solo flute and horn intone one final motif before the work ends in shimmering E major.

These are just a few examples that illustrate Stucky's impeccable craft—mastery of structure, inventive timbres, brilliantly colored orchestration, and a striking sense of timing and drama—with the craft seamlessly connected to the emotional power of his work. He embodied his statement that "music needs both: emotion and calculation, intellect and sentiment, heart and brain."

Steven Stucky gave us so much more than his musical genius and towering intellect—his generosity of spirit, humor, humility, and all-encompassing love for music. The things I learned from my discussions with him, about music and his beloved literature and poetry, are without number. He will always be a beacon of light and inspiration for me and all the people whose lives he touched.

Mimi Stillman is a soloist, chamber musician, and commissioner and performer of new works. She is a published author on music and history and is on the faculty at Curtis Institute of Music Summerfest.

Dale S. Higbee: 1925–2015

NFA Life Member Dale Strohe Higbee, of Salisbury, North Carolina, died December 29, 2015. He was 90.

Higbee was born in Proctor, Vermont, on June 14, 1925, to Paul and Catherine Higbee. He received an AB (bachelor of arts) from Harvard, where he played flute in a Bach cantata group, and a PhD in clinical psychology at the University of Texas. He served in the Army in France during World War II and earned the Combat Infantry badge and the Purple Heart.

Higbee worked as a psychologist for 34 years, 33 of them at the VA Hospital in Salisbury. But his great passion was for music. He studied flute with Georges Laurent, Arthur Lora, and Marcel Moyse, and recorder with Carl Dolmetsch. He was a freelance flutist and recorder player.

Higbee founded and directed the early music ensemble Carolina Baroque from 1988 to 2011. He published articles on the recorder and was recognized as an authority on the history of the instrument. He was a Governor of the Dolmetsch Foundation, an International Society for Early Music and Instruments; a national board member of both the American Musical Instrument Society and the American Recorder Society; and a member of the Galpin Society, the American Bach Society, and the American Handel Society. The Dale Higbee Collection of 18th-century recorders and 18th- and 19th-century flutes and flageolets are housed at the National Music Museum at the University of South Dakota, Vermillion.

Higbee is survived by daughter Catherine H. Mize and her husband, David of Statesville, and several nieces and nephews in New England.

David Baker: 1931–2016

Jazz composer David Baker, who founded the jazz studies program at Indiana University, died March 26 at his home in Bloomington. No cause was given. He was 84.

Baker wrote more than 2,000 pieces of music—including many works for his wife Lida Baker, a classical flutist whom he taught jazz improvisation—and was nominated for both a Grammy in 1979 and a Pulitzer Prize in 1973. In 2000, he was named a National Endowment for the Arts Jazz Master, the country's highest jazz honor.

“David had a tremendous, formative impact on thousands of American jazz musicians who studied with him directly, flutists among them,” said Jessica Valiente, chair of the NFA's World Music Committee. “He had a similar impact on tens of thousands more who used and continue to use his jazz method books in their studies and in their teaching. He may be one of the most profound influences on the sound of jazz in the United States in the second half of the 20th century.”

David Nathaniel Baker was born December 21, 1931, in Indianapolis, Indiana, and attended Crispus Attucks High School. He received a bachelor's degree in music in 1953 and a master's degree in music in 1954, both from Indiana University. His first teaching position was at Lincoln University in Jefferson, Missouri, in 1955. He taught for decades at Indiana University, founding the jazz studies program after he was hired in 1966 and serving as its chair from 1968 to 2013.

“David Baker was one of the truly great figures in the history of jazz,” said Indiana University President Michael A. McRobbie. “He was deeply respected and extensively admired as a charismatic educator, innovative and virtuosic performer, prolific composer of depth and subtlety, and scholar of enormous range.”

Initially a trombonist—performing with many Indianapolis jazz leaders depicted collectively in the Capitol Avenue mural “Jazz Masters of Indiana Avenue” and in 1960 as a member of the Quincy Jones Big Band—Baker learned to play cello after injuring his jaw in a car accident. He turned to composition and teaching, and wrote seminal books on jazz, including *Jazz Improvisation* in 1988.

Baker was commissioned by more than 100 individuals and ensembles. Among them was a piece commissioned by NFA Lifetime Achievement Award recipient James Pellerite.



David Baker

“Since I had no experience in jazz, he decided the melodic elements would be structured and read in an improvisatory style,” said Pellerite. “Baker was an outstanding musician and he insisted on utilizing every known technique for the flute. This proved challenging, and so was the highly technical cadenza (with tabla accompaniment) that called for multiphonics and other flute techniques new at the time. He was totally dedicated to creating a virtuosic display and devoted much time and energy to collaborating with me for the success of this unusual composition.”

Baker is survived by his wife, Lida Belt Baker; daughter April Ayers and her husband Brad Ayers; former wife Eugenia Baker; his granddaughter, Kirsten Bartalone, and her husband, Nick Bartalone; nephews Kim Crawford and David Michael Crawford and his wife Dawn; great-nephews Elijah, Greyson, and Trey Crawford; and great-nieces Temeley and Tanzyn Crawford.

Reviews

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

CDs



Lotus Blossom
Andrea Brachfeld
©2015 Jazzheads, Inc.

Andrea Brachfeld has appeared at several conventions as both presenter and soloist, both in her own right and, most recently, with Billy Kerr and the Jazz Flute Big Band. These cameos have provided

glimpses into a career as a jazz and Latin jazz performer that has extended over four decades (with a lengthy hiatus while raising her daughter) and has resulted in a series of high-quality recordings, beginning in 1978, of which *Lotus Blossom* is the seventh.

Five-plus years between recordings reflects not only the costs of producing CDs for an independent artist but also, in Brachfeld's case, the amount of thought that has gone into each one.

Lotus Blossom is no exception. Meticulous in both planning and execution, this album represents an important purpose for Brachfeld. In spite of starting her career with a Louis Armstrong award for outstanding jazz student, she was attracted early on by Latin genres such as charanga that informed her first recordings and led to a number of awards, visits to Cuba and Venezuela, and a reputation as a Latin jazz artist.

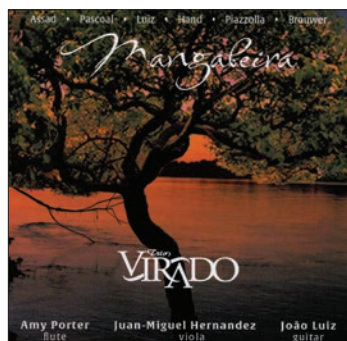
And yet, Brachfeld's teachers and collaborators include great Latin artists such as David Valentin and Mauricio Smith and percussionists Tito Puente, Ray Barretto, and Machito and also leading

jazz artists such as Hubert Laws, Jimmy Heath, Billy Taylor, Yusef Lateef, and Barry Harris. So over the years Brachfeld has felt a need to balance out her career with equal recognition as a jazz artist. Recent albums have reflected this to some extent, and in September 2015 she was awarded the "Best Jazz Flutist" award from *Hot House Magazine*. Now *Lotus Blossom* has appeared to fulfill this trend.

Choosing one's collaborators is critical in jazz performance, and Brachfeld has assembled a top-notch team. Bill O'Connell knows Latin music well, having played with David Valentin for many years, but is equally skilled in the mainstream jazz genre as both pianist and composer, having worked with such artists as Sonny Rollins and Chet Baker. Bassist Rufus Reid's list of associates reads like a who's who of jazz, and Winard Harper is one of the most talented and sensitive drummers in jazz. Applied to a set of carefully chosen jazz standards by Billy Strayhorn, Herbie Mann, and George Shearing and her own original compositions—and with extra touches of color supplied by singer Nancy Harms, percussionist Chembo Corneil, and sousaphone/trombone player Wycliff Gordon—this group produces music of great variety, balance, and *joi de vivre*.

Great as her associates are, it is Brachfeld's flute that carries the day. She has always had a lovely sound as well as the clean, precise articulation and fertile imagination required for the highest quality of jazz improvisation. "Hopefully," she writes, "this record will put me on the map as a jazz flutist." She underestimates herself. She has been on that map for some time; *Lotus Blossom* simply reinforces her reputation. It is highly recommended.

—Peter Westbrook



Mangabeira
Trio Virado, Amy Porter
©2015 Soundset Recordings

Trio Virado, with flutist Amy Porter, was the brain-child of guitarist João Luiz, who wanted to form a collaboration to perform Leo Brouwer's *Paisaje, Retratos y Mujeres* as well as his own arrangements of

Piazzolla tangos. The idea stuck, and Trio Virado (rounded out with violist Juan-Miguel Hernandez) was formed. The group's mission is to perform a variety of musical styles in a manner in which the musical roles of the artists are equally divided. It is chamber music in its truest sense.

The group's musical camaraderie is evident throughout this CD. The recording's balance among the instruments is magnifi-

cent. As the timbres gently mix with each other, one can imagine a musical conversation as melodic and harmonic components intertwine and dance.

The CD begins with three works by Brazilian guitarist extraordinaire, Sérgio Assad—the title track, *Mangabeira* (a tree from Brazil's northeast region); *Menino* ("Boy"); and *Eterna*. Each of these works was composed for other instrumentations, but Assad arranged them for Trio Virado.

The next track, *Bebê*, is one of the most often recorded and played works of Brazilian multi-instrumentalist and prolific composer, Hermeto Pascoal. The arrangement presented here is fresh and full of energy.

Guitarist João Luiz presents his own work—*Todas as Manhãs: Homenagem a Luiz Bonfá*—a tribute to composer Luiz Bonfá using his famous *Manhã de Carnaval* as the thematic inspiration. Bonfá's piece is also known as "Black Orpheus," the title of the movie for which it provided the soundtrack. The form of this work is theme-and-variations, but, interestingly,

it starts with the variations. The intact theme only emerges at the conclusion.

Frederic Hand's Trio for Flute, Guitar, and Viola is premiered on this CD and dedicated to the Trio Virado. In two movements—Light Through the Trees and Samatureya—Hand explores the various rhythmical and sonorous possibilities of the group, including the use of mixed meters, references to Brazilian samba, and rich harmonies.

Next on the program are three movements (Whiskey, Ausencias, and Zita) from Astor Piazzolla's *Suite Troileana*, named for Anibal Troilo (1914–1975), a famous Argentinean bandoneon

player, composer, and bandleader. The arrangements heard here are by João Luiz, the group's guitarist. They deliver exactly what is expected from Piazzolla's music—a poignant and passionate take on the traditional tango, performed exquisitely by the trio.

The program fittingly concludes with Cuban composer Leo Brouwer's three-movement work—*Paisajes, Retratos y Mujeres* (with movements Retrato de Wagner con Mathilde, Mujer bailando un Minuetto, and La passion según Dowland). This was the piece that originally inspired João Luiz to form the trio after he heard it performed in the Leo Brouwer Festival in Brazil.

—Julie Koidin



Paraphrases of Giuseppe Verdi for Flute and Piano Arcadio Baracchi

©2015 Tactus

This CD (with pianist Andrea Trovato) explores Verdi's influence on contemporaneous composer/flutists who perpetuated the practice of writing opera "paraphrases"—a genre that harnesses the power of an operatic work through sheer flute force. The flutist/composers represented here are Giulio Briccialdi (*Seconda Fantasia su Don Carlos*, op. 122), Emmanuele Krakamp (*Fantasia sulla Traviata*, op. 248), Wilhelm Popp (*Concert-Walzer su La Traviata*, op. 378), Paul-Agricole Génin (*Fantasia sul Rigoletto*, op. 19), Donato Lovreglio (*Capriccio fantastico on Rigoletto*, op. 15), Cesare Ciardi (*Fantasia su Il Trovatore*), and Paolo Furlani (*Variazioni su un tema di Un ballo in maschera*, composed in 2012–13).

The CD liner notes are extremely helpful in explaining the evolution of the paraphrase genre and give insights into what each composer was hoping to achieve. For instance, we learn that early in this tradition, paraphrases were used by musicians to demonstrate

their virtuosic prowess by arranging and improvising famous opera fragments. Later, composer/performers included longer segments of opera to not only demonstrate instrument proficiency but also to show the range of expression of that particular opera.

Most interesting is the description of the Briccialdi vs. Böhm flute debate during this time in flute history. The notes indicate that the Briccialdi flute, known for having a "delicate" sound (some felt that its sound was "weak" and out-of-tune), while the Böhm flute was characterized by many as being more smooth and limber. The idea of these contrasting timbres being performed in the same era made me listen to these paraphrases with new ears and wonder how these pieces would have sounded on a Briccialdi flute compared with a Böhm flute. Regardless, Baracchi's performance on this CD captures the essence of these opera paraphrases beautifully and with a spirit of brightness that is both delicate and smooth.

The final track is a solo flute work that was created for Verdi's bicentenary in 2013. It is a cycle of variations, "each in a different key." The virtuosic displays in this work reflect a more modern playing style—there are percussive playing techniques and compound rhythmic structures. Verdi would be honored that the tradition of his operatic influence continues to reign.

—Tess Miller



Alec Wilder Woodwind Quintets Solaris Wind Quintet

©2014 Crystal Records

The Solaris Quintet, known to me for its fabulous "American Quintets" recordings, once again brings works never before recorded to disc, this time with

works by Alec Wilder. While this collection is a departure for them in that it focuses on one composer, it is no less well recorded. The group sound and individual tones are resonant, expressive, beautifully balanced, and in tune, and the CD is well engineered. The performers, some current and some former faculty members at the University of Akron, convince us of the merit of these works by skillfully negotiating Wilder's humorous and scintillating woodwind writing. They include George Pope, flute; Jack Cozen Harel, oboe; Kristina Belisle Jones, clarinet; Cynthia Cioffari, bassoon; and William Hoyt, horn.

Brooks Toliver's program notes, commenting on Wilder's oeuvre,

illuminate this New York composer (1907–1980) who combined classical and popular styles in his large song and chamber music output. The quintet compositions, not often performed, received their first recordings here: numbers 5, 7, 8, 10, and 12. They are vaguely reminiscent of the quintet works of Alvin Etler with their driving 16ths and melodic tonality tinged with dissonance but are perhaps less difficult than the Etler quintets. Melody predominates, and Wilder seems to have a favorite technique of pairing instruments for long intertwining passages that flow right into different duo-combo passages. This spare, non-dense texture makes these pieces a good vehicle for the lovely and blended playing of this ensemble.

Notable is Etler's numbering of most movements without descriptive titles, but he did use them in quintets 10 and 12. At first listen, the quintets are fairly like each other, but a closer examination can help you pick out favorites. Some movements are scherzo-like, some more pensive, and we often pick up jazzy or Gershwin influence, not just in the movements marked "swinging" or "jazz style." These works might enhance the programs of professional ensembles while providing hours of fun for university-level groups as well.

—Joanna White



Americas, From North to South
Duo de Vista, Teri Forscher-Miller
 ©2015 Duo de Vista

Formed in 2011 and based in South Carolina, Duo de Vista is comprised of flutist Teri Forscher-Miller and guitarist Marina Alexandra.

As promised by the CD's title, the program consists of a well-balanced mixture of works and partial works by North and South American composers, with one "import," a nod to tango by French composer Erik Marchelie.

The CD's program begins by highlighting North American composers Brian DuFord, Robert Beaser, and Leonard Handler. The duo then transitions to works by Argentinian and Brazilian composers via a tango-rhythm inspired piece by Erik Marchelie (a French composer born in 1957) and Celso Machado, Máximo Diego Pujol (also born in 1957), Astor Piazzolla, and Zequinha de Abreu.

DuFord's "Blue Hues for Two" is a moody bounty of blues and Appalachian-style musings. Forscher-Miller's mellow and rich tone quality sprinkled with pitch bends combine well with Alexandra's twangy guitar riffs, adding an authentic flavor to this work.

The four selections from Beaser's *Mountain Songs* continue the duo's journey into Appalachian-inspired works with "Barbara Allen," "The House Carpenter," "Hush You Bye-Fantasia"—an African American lullaby from the deep south of the U.S.—and "Cindy," an upbeat, minstrel-inspired song.

Leonard Handler's Suite for Flute and Guitar consists of four movements, of which Duo de Vista performs three. Prelude is a tonal, pastoral movement with long melodic phrases in both instruments. Fantasy on an English Tune initially doesn't offer

much contrast from the preceding movement; toward its middle, there is a brief rhythmic, dance-like interlude that soon returns to the tranquility of the introductory material. The last movement, Square Dance, is the liveliest, although it too shares a sizeable tranquil area, not unlike the previous two movements.

Marchelie's *Gêmeaux-tango* is a fun, stylized tango that seems to hail from the inspiration of both Piazzolla and J.S. Bach. The flute's melody ranges from haunting to virtuosic and contrapuntal. There are suggestions of references to Piazzolla's "Oblivion" and even "Beauty and the Beast."

The three works by Machado, a Brazilian guitarist, from his *Musiques Populaires Brésiliennes* represent three different rhythms found in Brazilian popular music—samba, choro, and bossa nova—but they are cast within a concert music idiom. Forscher-Miller uses rubato quite frequently in her interpretation of the choro, *Quebra Queixo*, but plays the other two pieces (*Algodão Doce* and *Sambossa*) with more adherence to the characteristic style.

The Argentinian works here include "Café 1930" and "Night-club" from Piazzolla's amazing but over-recorded *Histoire du Tango*—which has become somewhat of a cliché because so many flute and guitar duos perform it as part of their "South American repertoire"—and "Nubes de Buenos Aires" from *Dos Aires Candomberos* by Pujol, a composer gradually fueling more Argentinian repertoire for flute and guitar duos.

The CD concludes with de Abreu's internationally famous Brazilian choro, *Tico-Tico no Fubá*. The arranger of this refreshing performance (unfortunately not credited on the CD's liner notes) gave most of the melody to the guitar while the flute mainly serves in a response role, playing short melodic fills.

Duo de Vista's *Americas from North to South* is a welcome addition to the ever-growing collection of American flute chamber music. It presents a good balance between old standards and newer repertoire in a well-recorded performance.

—Julie Koidin



Solo Traverso
Grégoire Jeay, traverso
 ©2011 Fidelio Musique, Inc.

Grégoire Jeay's CD *Solo Traverso* is a celebration of the more improvisatory forms often found in Baroque music. In addition to well-known pieces such as Telemann fantasies and C.P.E. Bach's Sonata in A Minor,

Jeay included more esoteric repertoire, including a movement from Stamitz's Caprice in G Major, several Quantz caprices, and his own set of variations on the famous La Follia theme.

Jeay's traverso playing is gorgeous. His tone is rich and his pitch and control are impressive playing an instrument on which such things do not come easily. His technical virtuosity throughout is striking, and Jeay is undeniably expressive. Part of the theme of the CD is to embrace the freedom that comes from playing a solo selection and from the forms themselves; a fantasy is by nature

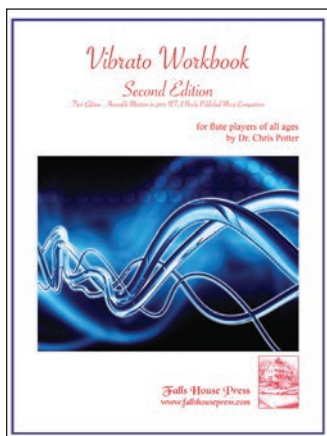
more improvisatory than something tied down by a strict formal structure. However, this freedom is where, at some points, Jeay's rubato and expressiveness clash with meter and rhythm.

Jeay is joined by Sylvain Bergeron on archlute for a suite by Pierre Danican Philidor, preceded by an improvised prelude. This is the only accompanied selection on the CD, and the two performers' ensemble and interpretation is inspiringly good.

Jeay's interpretation of Telemann's Fantasy no. 3 in B Minor is also outstanding. His combination of light, fast fingers and inventive ornamentation breathe new life into an old standard. Perhaps the star of this recording project is Jeay's own Fifteen Variations on the Theme of La Follia. Stylistically, the variations are in keeping with the Marin Marais variations that many flutists know well, but they are more technically and musically challenging, requiring larger leaps, faster runs, and stronger interpretive ideas in many places.

Solo Traverso is a showcase for Jeay in several ways: for his remarkable playing, for his taste in selection of repertoire, and for his talent as a composer.

—Jessica Dunnivant



Vibrato Workbook, Ed. 2 **Chris Potter** ©2015 Falls House Press

In her second edition of her workbook, Potter provides step-by-step exercises intended to take a flutist from the very beginning stages of vibrato technique to varying speed and dynamic levels across a range of registers and musical styles. This detailed and carefully written workbook is by no means a

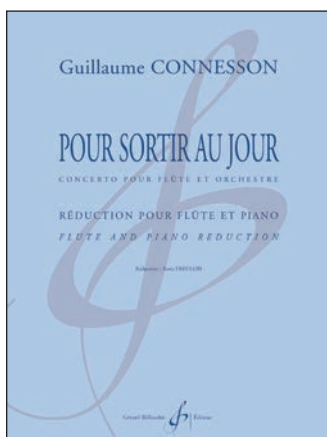
'quick fix' vibrato method—and perhaps this is its strength. The meticulous, progressive nature of the exercises that Potter presents will undoubtedly deliver results if used with a careful ear

and will deepen and extend any flutist's understanding of the subject. Her method should be used continuously for several months, if not longer, for ideal and long-term results.

The only slight drawback to the otherwise excellent studies in this book is the slight paucity of audio demonstrations from Potter, provided via a website link, throughout the book. Not all students will have access to a teacher who can readily demonstrate the advanced vibrato concepts she presents fully. Additionally, from a teacher's perspective, a devoted discussion about the issue that many flutists often have with keeping the vibrato homogenously linked across a given pitch set also would have been welcome.

Despite these minor criticisms, this is an excellent method book, unlike anything else on the market, and is highly recommended for anyone wishing to advance and extend her use of vibrato technique.

—Jessica Quinones



Pour sortir au jour **Guillaume Connesson** ©2015 Gérard Billaudot Éditeur

The biography of Guillaume Connesson that appears on the website of editor Gérard Billaudot states, "Born in 1970, Guillaume Connesson is too young to have had to submit to the ideological and aesthetical diktats imposed on the previous generation of composers. The composer's luminous

compositional language is never the result nor the starting point of vain experimentation. Pragmatism vs. idealism? Yes, indeed, if that means giving the pleasure of the ear precedence over fruitless speculation."

Twenty-three minutes in length and scored for solo flute accompanied by winds, brass, percussion, harps, and strings, the concerto *Pour Sortir au Jour* (*Going Forth by Day*) was composed for the Chicago Symphony Orchestra and soloist Mathieu Dufour.

Connesson took inspiration from *The Egyptian Book of the Dead*, commenting, "This book consisted of a series of prayers, magic formulas for opening doors, invocations and fabulous tales in service of the deceased. It is this spiritual journey that my Concerto evokes: a journey from shadow and light to the land of Amenti, the paradise of the ancient Egyptians."

This five-movement work is performed without pauses. The processional dance that begins the piece is highly virtuosic, with rapidly sweeping gestures. A set of four variations, at times lyrical and mysterious and at times sharply articulate, marks the second movement. The brief third movement is notable in that the soloist is tacet. Movement four is sparsely orchestrated and gradually gains in complexity as it transitions from the low to high register. The joyful and extremely brisk final movement concludes with the marking "frenetic," aptly ending the piece with a high D natural. The demanding piano reduction, created by Boris Freulon, must be performed by a highly skilled collaborative pianist.

I feel a visceral connection to many of Connesson's pieces, including this concerto. Flutists are fortunate to also have several chamber works by Connesson, all of which are available on the website of editor Gérard Billaudot.

—Molly Barth



Three Irish Tunes **Arr. Alice Gomez** ©2014 Potenza Music

Award-winning composer Alice Gomez has made a name for herself in writing "friendly concert music with an ethnic flare." She has had many works commissioned by prominent musicians and ensembles, and she has done extensive work arranging and adapting music for different parties. Most of

her work to date is noted for having some sort of Latin flare.

One exception is her collection *Three Irish Tunes* for solo flute, consisting of adaptations of the traditional tunes "The Devil Among the Traitor," "Londonderry Air," and "The Green Fields of Erin." Each is attractive on its own and, after a straight presentation of the tune, is presented in variation form. All would be playable by progressing intermediate students, though large intervals and tempos would indicate a more advanced player.

This arrangement may not seem to fit with the rest of Gomez's work but may be indicative of a love for musical traditions from all cultures. Though not particularly imaginative, these tunes are attractive and offer a straightforward way to fulfill a student's request—not infrequent—to "play something Irish." Perhaps it would be an avenue by which to guide the student toward the study of traditional Irish flute or other non-classical genres.

—Rebecca Johnson

Reflection

I love my Altus flute. It has a vast variety of tonal colors ranging from warm and silky to rich and powerful. With its superb mechanism, in addition to the best intonation of any flute maker on the market today, I couldn't wish for a better instrument.

DENIS BOURIAKOV
ALTUS 1707
PURE (997 PS) SILVER

Visit booth 403 at the 2016 NFA Conference for information on Altus Artist events, including a "Meet and Greet" with Denis Bouriakov immediately following his Friday Gala Concert appearance.



Altus
altusflutes.com



VERNE Q. POWELL® FLUTES



2016 NFA NEW PRODUCT
TRY LUMINA / BOOTH 420

H A N D M A D E C U S T O M
L U M I N A
H E A D J O I N T

#WeAreVQPowell
powellflutes.com

BUFFET CRAMPON
experience.buffetcrampon.com
Verne Q. Powell is a brand of Buffet Crampon

New Products

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

Steven A. Wasser, President of Verne Q. Powell Flutes, announced in early April that Verne Q. Powell Flutes has joined Buffet Crampon, a company that manufactures and distributes wind instruments, most notably clarinets. Wasser said discussions between the two companies had been under way for three years.

"I was impressed by the professionalism of the Buffet Crampon management team, the strength of their distribution network, and, most importantly, their commitment to run Verne Q. Powell Flutes as a stand-alone operation," Wasser said in a statement, adding that the company is committed to maintaining Powell's high standards of quality and to retaining Powell's employees, including Vice President of Manufacturing Rob Viola, CFO Mark Spuria, and the artisans who manufacture the flutes. Powell will remain in its current location in Maynard, Massachusetts.

Powell's new president is Francois Kloc. Wasser will remain as a consultant for the immediate future.

"This was a long time coming," said Kloc, who noted that Buffet Crampon carries nine other brands of woodwind and brass instruments. "We wanted to find the missing piece in our otherwise full line of instruments. It was important to find a company with the same DNA as Buffet Crampon. We took our time and concluded that Powell was a great fit."

Buffet Crampon, based in Mantes La Ville, France, is best known for its flagship clarinet, "the gold standard for clarinetists since 1825," Wasser said, adding that both he and Spuria have owned Buffet clarinets for 40 years. Kloc began his career at age 15 in France, building and repairing oboes in companies similar in nature to Powell.

"I play the oboe, so I don't always qualify as a musician," he joked, "but it's an important link between understanding both the business and the music—the sound—of instrument making."



From left: Jean-Baptiste Bouvier, Francois Kloc, Jérôme Perrod, and Steven Wasser.

No changes will be made in Powell's process or personnel other than Kloc's stepping in as president. "I believe in using the skills and great staff that Powell has," Kloc said, noting that for the time being he spends about two weeks per month at the Powell shop getting to know the staff. "Companies are nothing without people; I'm there to support them more than anything else."

The primary change for Powell will be its beefed-up distribution resources: Buffet Crampon has global distribution networks, including a new one in China that opened up this year, and can "put Powell everywhere."

Jérôme Perrod, president of Buffet Crampon, noted that commonalities between the two companies include exceptional sound in their products, long traditions of craftsmanship, commitment to quality, and partnerships with music instrument dealers worldwide. The two companies have collaborated in projects dating back to the 1930s, when they worked together to manufacture a saxophone.

Visit powellflutes.com or buffet-crampon.com/en.

Caballito Negro, with Tessa Brinckman and percussionist Terry Longshore, has recorded *Songlines*, the duo's first recording, an EP released through CDBaby in conjunction with its spring 2016 tour and residency. *Songlines* includes three works from the performers' touring concert program: David P. Jones' "Music For South Africa," William Kraft's "Encounters XVI," and Ivan Trevino's "This Is Like Jazz!"

Caballito Negro performs intercultural work, blending modern and traditional aesthetics. The southern Oregon duo performed its February touring program, also titled *Songlines*, throughout Oregon and Washington at concert venues, schools and universities, and a folk nightclub and in an April residency, where they also taught, at the Britt Music & Arts Festival at the Schneider Museum of Art at Southern Oregon University, Ashland.

Born in New Zealand, Brinckman performs in solo, chamber, and orchestral series and has recorded and composed in venues and media across the United States and internationally. The music for her theatrical collaboration *The White*



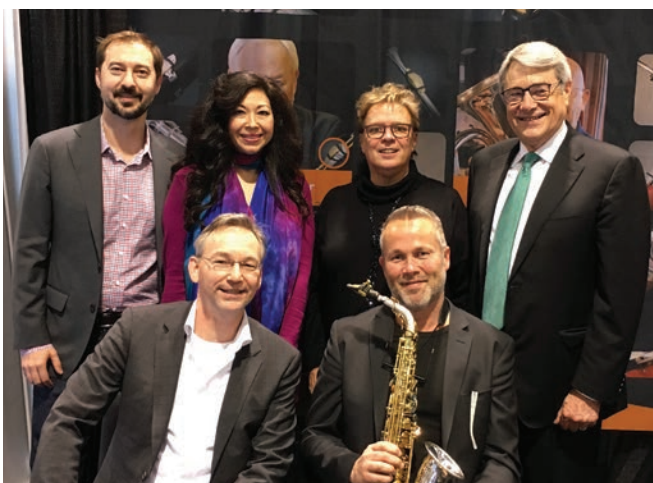
Tessa Brinckman and Terry Longshore.

Snake was nominated for a Joseph Jefferson Award in 2014. Her album, *Glass Sky*, is featured in the South African documentary *Inner Landscapes*. Visit tessabrinckman.com.



Composer Sophie Dufetrelle, professor of flute at the Ecole Nationale de Musique de Villeurbanne, has released a second volume of exercises following her *Rue Traversière 1*, the new one focused on double and triple tonguing. *Rue Traversière 2* presents a progressive development, beginning with five short, focused studies followed by five more disseminated throughout the rest of the work. Allegros

from the Baroque repertoire are highlighted, featuring works by Boismortier, Handel, Quantz, Telemann, and many others. All pieces are arranged for two flutes, with two of them also suitable for trios. Visit <https://robertkingmusic.com> (United States) or <http://www.alphonseleduc.com>.



From left: Ryan West, Cathy Miller, Robin Walenta, and Steve West (top) and Bert-Jan Reekers and Hans Kuijt.

LefreQue U.S. has been established as the distributor of lefreQue sound enhancers for North America, ushering in a new collaboration between lefreQue BV of Hoogland, The Netherlands, and West Music Company of Coralville, Iowa. LefreQue products were formally introduced into the U.S. market in August 2015 at the 43rd Annual National Flute Association Convention.

"With many of the world's top musicians endorsing the lefreQue products, we are excited to expand awareness and support throughout North America," said Cathy Miller, Vice President of West Music Company.

The lefreQue is a sound bridge that enhances the sound on all wind instruments. Its bridge is comprised of two metal elements created from carefully selected materials, allowing it to repair sound breaches that occur at connection points in wind instruments. The lefreQue was invented by saxophone and flute player Hans Kuijt and is used by wind players in the Berlin Philharmonic, the New York Philharmonic, and the Royal Concertgebouw Orchestra. Visit lefreque.com.



New Dynamic Records has released *reach through the sky*, featuring NFA member Lindsey Goodman. The CD represents a collaboration between composer and performer, presenting six newly commissioned works by American composers Gilda Lyons, Judith Shatin,

Erich Stem, Grant Cooper, Jeffrey Nytych, and Robert Deemer. Goodman performs as both flutist and vocalist in a range of works that represent today's stylistically diverse music scene. The works on *reach through the sky* represent both traditional and experimental sounds and feature a combination of acoustic and electronic music. A strong advocate for living composers, Goodman is an active commissioner of new pieces, having given more than 90 world premieres, including 34 solo and chamber commissions. She has performed solo and chamber concerts, taught masterclasses, and given presentations at more than 30 colleges and universities. She has also performed as a flute and/or vocal concerto soloist, been featured on radio broadcasts, and performed at multiple NFA and Canadian Flute Association conventions.



Noteworthy Sheet Music has published Peter H. Bloom's composition *From the Drawer*, a setting of a poem by Constantine Cavafy (for tenor or soprano, with flute/piccolo, clarinet, bassoon, and horn). The piece is a sonic image of the poet's narrative: pensive, anxious, wistful, joyous, and ever mercurial. Visit noteworthy.sheetmusic.com.

FLUTE SOLOS

with

ORCHESTRAL ACCOMPANIMENT

change the tempo, record yourself
with the accompaniment, and more

Bach, Danzi, Devienne,
Donizetti, Fauré, Gluck, Massenet,
Mozart, Telemann, Vivaldi

for more information,
please visit our web site

ClassicalCollectionInc.Com

Jeanne Baxtresser

ESSENTIAL GUIDES *for* SCHOOL
and ORCHESTRAL AUDITIONS

PUBLICATIONS

Orchestral Excerpts for Flute
Great Flute Duos
from the Orchestral Repertoire
Flower Duet from Lakmé

RECORDINGS (partial list)

Orchestral Excerpts for flute (with spoken commentary)
Jeanne Baxtresser—A Collection of My Favorites
Chamber Music for Flute
Jeanne Baxtresser Debut Solo Recording, Montreal 1977

CDs available via iTunes, CD Baby and Flute World via:
www.jeannebaxtresser.com/recordings-publications

NEW! The Consummate Flutist Masterclass June 2016

Please visit my website or follow me on Facebook
for details. I look forward to seeing you!

www.jeannebaxtresser.com

www.theconsummateflutist.com and www.facebook.com/fluteforum

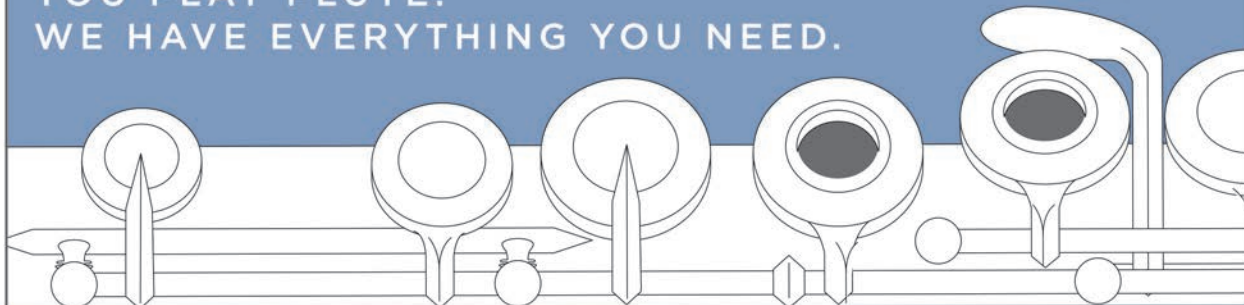


FluteWorld

Visit us
at NFA!

Booth
602

YOU PLAY FLUTE.
WE HAVE EVERYTHING YOU NEED.



WWW.FLUTEWORLD.COM



flûte

FESTIVAL

LA CÔTE FLÛTE FESTIVAL

06 OCTOBRE
09 2016

ARTISTES

PATRICK GALLOIS | PHILIPPE BERNOLD |
BARTHOLD KUIJKEN | SILVIA CAREDDU |
TREVOR WYE | EMILY BEYNON | SARAH
RUMER | EVA AMSLER | JEAN-LOUIS
BEAUMADIER | SERGE SAITTA | WISSAM
BOUSTANY | MICHEL BELLAVANCE | GARETH
MCLEARNON | GEOFF WARREN | ORCHESTRE
DE CHAMBRE DE GENÈVE | ENSEMBLE LA
RÊVEUSE | THE DORIAN CONSORT.

LIEUX

GLAND, THÉÂTRE DE GRAND-CHAMP | TEMPLE
NYON, COV-VILLA THOMAS | CHÂTEAU

PAYS INVITÉ
ROYAUME UNI

HOMMAGE À AURÈLE NICOLET

RÉSERVATIONS

INFO@FLUTEFESTIVAL.CH | WWW.FLUTEFESTIVAL.CH | 022 364 71 70

 Gland

 canton de
vaud

 VILLE DE
NYON

 L'ORCHESTRE
DE CHAMBRE
DE GENÈVE

 PERRIN

CONSERVATOIRE
DE L'OUEST VAUDOIS  c|o|v

RAIFFEISEN

 FONDATION
DERTLI
STIFTUNG

 fac
soutenu par
la Fondation pour
les Arts et
la Culture Nyon

LE C/
HATEAU
JE
NYON

 Schweizer Musikzeitung
Revue Musicale Suisse • Rivista Musicale Svizzera

 A-G
ASSOCIATION COMMERCIALE
DE GLAND



 gsk

NFA Office, Coordinators, Committee Chairs

Please check the NFA website for any changes and updates to addresses, phone numbers, and e-mail addresses: nfaonline.org

NFA OFFICE

70 E. Lake St., #200
Chicago, IL 60601
312-332-6682
fax: 312-332-6684

Executive Director

Kelly Jocius
kjocius@nfaonline.org

Convention Director

Kris Mayo
kmayo@nfaonline.org

Marketing and Development Associate

Kate Blair
kblair@nfaonline.org

Membership Manager

Victoria Pampe
vpampe@nfaonline.org

Publications Director

Anne Welsbacher
661-313-8274
awelsbacher@nfaonline.org

Publications and Online Advertising Representative

Steve Wafalosky
LaRich & Associates, Inc.
440-247-1060
fax: 440-247-1068
steve@larichadv.com

Web Consultant

Brian Covington
brian@covingtondesign.com

CONVENTION

Program Chair

John Bailey
pcnfa2016@unl.edu

Assistant Program Chair

Nicaulis Alliey
apcnfa2016@unl.edu

Opening Flute Orchestra Coordinator

Kathy Farmer
770-888-7248
kathyfarmer@mindspring.com

Equipment Manager

Kimberlee Goodman
614-805-5261
equipmentmanager@nfaonline.org

Exhibitors Concert and Showcase Coordinator

Kathy Melago (2018)
724-432-3663
cameronkathy@hotmail.com

Flute Choirs Coordinator

Joan da Silva Heit (2017)
410-655-6849
bnjdaheit@gmail.com

Frances Blaisdell Convention Scholarship Coordinator

Marie G. Jureit-Beamish (2016)
618-374-5006
marie.jureit@comcast.net

Gala Awards Dinner Chair

Patti Adams (2017)
504-895-5908
pattinola@aol.com

Local Arrangements Chair

Cindy Anne Broz
951-240-0448
pipercindy@gmail.com

Myrna Brown Dine-Around Coordinator

Karen McLaughlin Large (2017)
850-345-1446
karenlarge@hotmail.com

Myrna Brown International Scholarship Coordinator

Nicole Molumby (2017)
208-571-5782
nicolemolumby@boisestate.edu

Program Book Bios Editor

Lisa Van Dusen
315-651-0324
lvandusen1@gmail.com

Stage Manager

Paula Gudmundson
651-485-1186
gudmu020@d.umn.edu

Volunteer Coordinator

Townes Osborn Miller
816-803-2433
volunteercoordinator@nfaonline.org

2017 Program Chair

Leonard Garrison
nfapc2017@gmail.com

2017 Assistant Program Chair

Jennifer Rhyne
nfa2017assistantprogramchair@yahoo.com

COMMITTEE CHAIRS

Amateur Resources

Ann Konopinski (2016)
248-669-9037
annkonopin@juno.com

Archives and Oral History

Francesca Arnone (2018)
254-710-6524
francescamarnone@gmail.com

Career and Artistic Development

Ellen Johnson Mosley (2016)
316-210-0222
flute@ellenjohnsonmosley.com

Commercial Members

Kyle Dzapo (2016)
309-497-0126
kdzapo@bradley.edu

Cultural Outreach

Jennifer Grim (2019)
702-895-5849
jennifer.grim@unlv.edu

Development

Marcela DeFaria Casaubon
305-401-3014
marceladefaria@gmail.com

Endowment

Jim Keefe (2016)
781-369-1626
jim@keefepiccolo.com

50th Anniversary Committee

Catherine Miller
319-430-3603
cmiller829@gmail.com

Finance

Penny Zent (2017)
979-696-7607
p-zent@tamu.edu

Historical Flutes

Nancy Schneeloch-Bingham (2017)
828-262-6447
schneelochna@appstate.edu

International Liaison

Carla Rees (2019)
07961 131565
crees@nfaonline.org

Jazz

John Reid (2019)
403-288-5794
jcreid@ucalgary.ca

Low Flutes

Ali Ryerson (2019)
203-740-2044
alialto@aol.com

Membership

Katherine Isbill Emeneth (2019)
404-663-4082
katherine@emeneth.com

New Music Advisory

Lisa Bost-Sandberg (2019)
718-541-8746
lisa@lisabost.com

Nominating

Kyle Dzapo (2016)
309-497-0126
kdzapo@bradley.edu

Past President's Council

George Pope
330-869-9113
gspope@uakron.edu

Pedagogy

Holly O. Clemans (2018)
734-459-1080
dhclemans@sbcglobal.net

Performance Health Care

Cynthia Rugolo (2019)
443-994-0296
cynthia.rugolo@gmail.com

Piccolo

Jeffery Zook (2019)
248-701-8868
jzook@aol.com

Research

Jessica Raposo (2017)
765-973-8632
jraposo@iue.edu

Special Publications

Michael Stoune (2016)
806-745-6477
michael.stoune@ttu.edu

Strategic Planning

Jonathan Keeble
217-390-6957
keeblejs@gmail.com

World Music

Jessica Valiente (2018)
646-597-2667
jessicalynnevaliente@gmail.com

COMPETITION COORDINATORS

General Coordinator

Pamela Youngblood (2019)
940-898-2495
pyoungblood@twu.edu

Arts Venture

Morgann E. Davis (2018)
814-934-6080
morgann.e.davis@gmail.com

Baroque Flute Artist

Sarah Paysnick (2017)
413-654-8462
sarah.paysnick@gmail.com

Collegiate Flute Choir

Tabatha Easley (2016)
804-828-6120
tab_easley@hotmail.com

Convention Performers

Whitney Farris O'Neal (2018)
205-344-0282
whitneykarlin@gmail.com

Flute Choir Composition

Debbie Gilbert (2019)
540-347-5761
jdgilbert99@gmail.com

Graduate Research

Jessica Raposo (2017)
765-973-8632
jraposo@iue.edu

High School Flute Choir

Dan Parasky (2019)
412-823-1902
dan.parasky@gmail.com

High School Soloist

John Lane (2019)
609-213-8160
flutejpl@gmail.com

Jazz Flute Big Band

Billy Kerr (2018)
626-791-6267
kerrjazz@earthlink.net

Jazz Artist/Masterclass

Ernesto Fernandez (2019)
305-281-1944
efernandezmusic@gmail.com

Masterclass Performers

Rebecca Hovan (2017)
574-875-5447
rshflute@comcast.net

Newly Published Music

Danilo Mezzadri (2017)
601-296-7865
danilo.mezzadri@usm.edu

Orchestral Audition Masterclass

Erinn Frechette (2018)
704-531-1632
elyse_fl@yahoo.com

Piccolo Artist/Masterclass

Zachariah Galatis (2019)
845-416-8096
zach.galatis@gmail.com

Professional Flute Choir

Shauna Thompson (2019)
832-525-6464
shauna.thompson@tcu.edu

Young Artist

Jeremy Benson (2018)
256-452-2371
jlbenison@jsu.edu

ARCHIVES AND LIBRARY

Archivist/Historian

Nancy Toff
nancy.toff@oup.com

NFA Librarian

Michelle Monroe-Menjugas
NFA Music Library
520-621-7010
monroem@u.library.arizona.edu

NFA Library Liaison

Christine Harper (2018)
cjoyceharper@yahoo.com

OTHER APPOINTMENTS

Flute Clubs Coordinator

Kathy Farmer (2019)
770-888-7248
kathyfarmer@mindspring.com

Flute Events Reporter

Jeanie Pierce (2018)
602-793-3833
jeanie@jeaniepierce.com

Jobs Editor

Patricia Surman (2018)
940-595-6384
jobs@nfaonline.org

Legal Advisor to the Board

Linda Mintener
608-231-1680
lmintener@aol.com

Public Relations Coordinator

Viviana Guzman (2018)
650-560-0135
info@viviana.org

From the 2017 Convention Program Chair

45th Annual National Flute Association Convention Minneapolis, Minnesota August 10–13, 2017

Welcome!

We welcome all proposals for the 45th annual NFA convention in Minneapolis. This year's convention celebrates the diversity of our membership, and we embrace proposals representing varied musical traditions from jazz to world music, Baroque flute to flute choir, low flutes to piccolo, and tried-and-true standards to world premieres. In recognition of the cultural contributions of the Upper Midwest, we especially encourage performances of and discussions of Scandinavian music and music by composers from Minnesota and neighboring states. Feel free to submit a proposal for a single piece or an idea for an entire event.

A 45th convention is a major achievement, and we would like to explore how the NFA and all flutists can sustain this success into the future. We welcome proposals about developing new audiences, educating the next generation, initiating innovative pedagogy, and forging models for new careers in music.

How to submit proposals:

Proposals must be submitted by 11:59 p.m. Central time on Monday, October 3, 2016. Please submit your proposal via the online

form in the "Annual Convention" section of nfaonline.org. You may upload an audio file with your proposal online through the link provided. Audiovisual needs must be listed on the proposal form and are subject to budgetary restraints.

Proposals will be accepted in the following categories:

- Solo Performance
(alone or with keyboard or electronics)
- Chamber Performance
- Flute Choir Performance
(more than five flutes)
- Workshop
- Lecture
- Lecture-Recital
- Panel
- Other

Each NFA member may submit up to three proposals, but each must be in a different category. For example, an applicant may submit one solo performance, one chamber performance, and one lecture, but not two solo performances and one lecture.

Flute choir proposals must be submitted via the online proposal form by 11:59 p.m. Central time on Monday, November 15, 2016. Directors should include an mp3



Leonard Garrison

audio file (no videos or mp4s will be accepted) with three to five selections that best represent the choir. These must have been recorded no earlier than 15 months prior to your submission but do not have to include your proposed selections. Invited choirs will be allotted 30 minutes, which includes speaking, setup, and transition time. The proposal should include all music to be performed with exact timings (including a good estimate for unfinished compositions), and composers' and arrangers' information. If invited, the choir's performance date and time will be determined by the program chair. When uploading, name your audio with your proposal number followed by your name.

We look forward to hearing from you!

—Leonard Garrison
2017 Program Chair
nfapc2017@gmail.com

—Jennifer Rhyne
2017 Assistant Program Chair
nfa2017assistantprogramchair@yahoo.com



Windward Flutes
Nova Scotia

The Windward
embouchure
makes the difference.



NFA Booth 506

f FlutesbyWindward | windwardflutes.com

SUBSCRIPTIONS

Receipt of *The Flutist Quarterly* is a benefit of membership in the National Flute Association, Inc. Subscriptions are available to libraries and institutions at a charge of \$75 per year. Personal subscriptions are not available.

ADDRESS CORRECTIONS

Bulk-rate mail is not forwarded. Send address corrections to Membership Services, 70 E. Lake St., #200, Chicago, IL 60601; 312-332-6682; 312-332-6684 (fax); vpampe@nfaonline.org. The NFA will be responsible for one missed magazine in the event an address change crosses in the mail. Missed issues due to bad addresses are available at the rate of \$10 per copy through the membership manager.

BACK ISSUES

Members and nonmembers may purchase back issues of *The Flutist Quarterly* at the rate of \$10 each through the NFA Store at nfaonline.org/NFA-store.

EDITORIAL GUIDELINES

Please visit nfaonline.org to find complete writers guidelines in the Flutist Quarterly section under the Publications tab. If unable to go online, please contact the editor. Queries via e-mail or phone prior to submission are encouraged and welcome at any time. *The Flutist Quarterly* retains all copyright on articles published in the magazine; however, upon request, authors may retain copyright. By submitting work, author agrees to allow the work to be included in the print and online versions of *The Flutist Quarterly* in perpetuity.

For review consideration: **E-submissions of sheet music PDFs and audio files are encouraged; send files or queries to awelsbacher@nfaonline.org.** Mail physical CDs, sheet music, and books to the NFA office Attention: Reviews, National Flute Association, 70 E. Lake St., #200, Chicago, IL, 60601.

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

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

Please send all editorial submissions except Across the Miles and Notes from Around the World (see these departments for contact information) to:

Anne Welsbacher
661-313-8274
awelsbacher@nfaonline.org

Please send all physical items for review consideration to:

Attention: Reviews
National Flute Association
70 E. Lake St. #200
Chicago, IL 60601

No submissions will be returned.

ADVERTISING GUIDELINES

Guidelines, deadlines, and fees are available at nfaonline.org/Publications/Advertising.aspx, or contact Steve Wafalosky at the address below. The following dates are deadlines for *The Flutist Quarterly*: fall issue, August 1; winter issue, November 1; spring issue, February 1; summer issue, May 1.

Please send advertising submissions and queries to:

Steve Wafalosky
LaRich & Associates, Inc.
512 East Washington St.
Chagrin Falls, OH 44022
440-247-1060
fax: 440-247-1068
steve@larichadv.com

Index of Advertisers

Abell Flutes	77
Anderson Musical Instrument Insurance Solutions	18
Baxtresser, Jeanne	72
Brannen Brothers Flutemakers, Inc.	2
Bulgheroni USA	79
Burkart Flutes and Piccolos (3).....	7, 9, 11
Carolyn Nussbaum Music.....	33
Chopsaver	9
Clarion Associates, Inc.	56
Classical Collection, Inc.	71
Crystal Records	27
Drelinger Headjoint Co.....	19
Erich Graf	48
First Flute with Sir James Galway	14
Flute Center of New York	50
Flute Specialists, Inc.	12
Flute World Company, Inc.	72
Flutistry Boston	8
Garner Headjoint	14
Gemeinhardt.....	4
Katherine Kemler	15
Keefe Piccolos	39
KHS.....	68
La Côte	73
Landell Flutes	26
Levit Flute Co., LLC.....	39
Little Piper (see also Piper Piccolos).....	26
Muramatsu America	6
Nagahara Flutes	3
Naxos	26
Nina Barwell	39
North Bridge	78
Ogura Flute Works	26
Packard Humanities Institute	12
Pearl Flutes	10
Piper Piccolos (see also Little Piper).....	77
Sherry Lee	7
Simon Polak.....	48
Tai Hei Shakuhachi	77
Verne Q. Powell.....	69
Wm. S. Haynes Co.	53
Windward Flutes.....	76
Yamaha Corporation of America	80

Tai Hei Shakuhachi JAPANESE BAMBOO FLUTES

Maker of the

SHAKULUTE

**Shakuhachi
Headjoint
for the
Silver
Flute**



A vertically-held hybrid instrument combining blowing styles & techniques distinctive to the traditional Japanese shakuhachi with the classical Western Boehm flute.

Fits Standard C- or B- Foot, Alto & Wood Flutes

www.shakuhachi.com



MONTY H. LEVENSON, P.O. BOX 294, WILLITS, CA 95490
TEL: (707) 459-3402 • FAX: (707) 459-3434 • monty@shakuhachi.com



A BEAUTIFULLY-CRAFTED
HEADJOINT AND A PRECISELY
ENGINEERED KEY MECHANISM...



AN EXQUISITE PICCOLO
THAT YOU WILL LOVE.

PIPER
OOOOO

Piper Piccolos - (248) 850-8123 - www.little-piper.com

The ABELL FLUTE COMPANY

❖
*Specializing in Boehm
system wooden flutes,
headjoints and
whistles, handmade in
grenadilla and
sterling silver.*

❖
111 Grovewood Road
Asheville, NC 28804
USA

828 254-1004
VOICE, FAX

www.abellflute.com



NORTHTM BRIDGE

Featuring a handmade headjoint by Chris McKenna.



"The note heard 'round the world"

www.northbridgewinds.com



Bulgheroni
ITALY

*Piccolos that
reflect tradition,
artistry &
innovation*

bulgheroniusa.com





EXPERIENCE THE **NEW** YAMAHA PROFESSIONAL FLUTES

Handmade warmth and precision made
affordable through modern innovation.

The full lineup of Yamaha professional flutes has been reinvented to meet the needs of the high school, college and professional level flutist! Through vertical integration, many of the most advanced features of the new artist-inspired Handmade flutes have been applied to the new Yamaha 500, 600 and 700 series professional flutes.



featuring
Straubinger
Phoenix™ Pads on
600 and 700 series flutes



SHARING PASSION & PERFORMANCE

YamahaCorpUS



www.4wrd.it/profluteFQ5



Jake Heggie



Laurel Zucker



Tadeu Coelho



Program Schedule for the 44th Annual National Flute Association Convention

San Diego, CA

August 11-14, 2016



Rita D'Arcangelo



Cline/Cuestas Duo



Lillian Burkart



Marc André Fournel



Nihan Atalay



Wendell Dobbs

Convention program subject to change.



Sophie Chia-Jui Lee



Paul Fried



WoodWired: Hannah Leffler, right, and Cheyenne Cruz

Welcome to the 44th Annual National Flute Association Convention August 11–14, 2016

CN–Concerto

ES–Exhibitor Showcase

FC–Flute Choir

LC–Large Chamber

LE–Lecture

LR–Lecture Recital

MC–Masterclass

OT–Other

PA–Panel

SC–Small Chamber

SL–Solo

WS–Workshop

Wednesday, August 10

3:00 p.m.

Sunset
Meeting House
Building

Instrument Security Room

Complimentary secure instrument storage will be available Wednesday 3:00 p.m. through Sunday 11:00 p.m.

3:00–9:00 p.m.

NFA Registration Desk
Atlas Ballroom Foyer

Exhibitor Registration and Badge Pickup

3:00–9:00 p.m.

NFA Registration Desk
Atlas Ballroom Foyer

Registration Open for All Attendees

Badge pickup for advance registrations and on-site registration.

3:00–9:00 p.m.

Atlas Ballroom Foyer

Information Desk Open

Attendants will be available to provide directions to convention events and answer general inquiries. Located next to the NFA Registration desk.

4:00–5:30 p.m.

Atlas Ballroom

Pacific Coast Flute Orchestra Rehearsal

Rehearsal for the Pacific Coast Flute Orchestra, directed by Peter Sheridan. Participating flutists must have completed advance registration and must commit to two rehearsals, warm-up, and the concert.

5:00–10:00 p.m.

Regency Ballroom
SL

Young Artist Competition Quarterfinal Round

Fifteen contestants will perform an unaccompanied audition for the panel of judges. Six will then be selected to compete in the Semifinal Round.

8:00–10:00 p.m.

Atlas Ballroom

6:00–7:00 p.m.

Terrace Salon One

7:00–8:00 p.m.

Royal Palm 1–2

7:00 p.m.

Mission Basilica
San Diego de Alcalá
10818 San Diego
Mission Road

Pacific Coast Flute Orchestra Rehearsal

See 4:00 p.m. listing for details.

Welcome Orientation

Whether you are a first-time attendee, visiting from overseas, or a convention regular looking for a head start on finding your way around, you'll find what you're looking for at this orientation. Make sure your San Diego experience starts off on the right foot! Hosted by 2016 Assistant Program Chair Nicaulis Alliey and 2017 Program Chair Leonard Garrison.

Volunteer Welcome and Orientation

Hosted by Program Chair John Bailey and Volunteer Coordinator Townes Miller. All are welcome to join the convention's volunteer team. We need you! Assignments and important information for all volunteers will be discussed.

“Play It Forward” Outreach Benefit Concert

The Camerata Amistad trio and Mexican National Flute Choir perform in a pre-convention benefit concert at the historic Mission Basilica San Diego de Alcalá, which is just a short train ride from the convention center. For admission, bring a canned good or monetary donation for those in need of nutritional assistance. Presented by the NFA Cultural Outreach Committee and the Flutopia Initiative.



Walter Auer



Ali Ryerson



Harmonie Universelle

Thursday, August 11

All Day

Sunset

Meeting House
Building

Instrument Security Room

Complimentary secure instrument storage will be available Wednesday 3:00 p.m. through Sunday 11:00 p.m.

7:30 a.m.–6:00 p.m.

NFA Registration Desk

Atlas Ballroom Foyer

Exhibitor and Attendee Registration Open

7:30 a.m.–6:00 p.m.

Atlas Ballroom Foyer

Information Desk Open

Attendants will be available to provide directions to convention events and answer general inquiries. Located next to the NFA Registration desk.

8:00–8:30 a.m.

Atlas Ballroom

Pacific Coast Flute Orchestra Warm-up

8:45–10:00 a.m.

Atlas Ballroom
FC

Opening Ceremonies

NFA 2016 Annual Meeting and Pacific Coast Flute Orchestra Concert. Meet your NFA officers, board members, and candidates for office, with President Zart Dombourian-Eby presiding. A concert featuring the Pacific Coast Flute Orchestra follows, with Peter Sheridan, conductor.

9:00–10:00 a.m.

California Room
LC

Chamber Music by Daniel Dorff:

A 60th Birthday Celebration

Flûtes de Salon, Patricia Surman, and the Windsong Consort present a concert of works by Daniel Dorff in celebration of his recent 60th birthday.

9:00–9:30 a.m.

Garden Salon Two
LE

Grenadilla Wood: Efforts to Save a Precious Resource

Join flutemaker Lillian Burkart as she explores the past and present story of the “Music Tree” from the Mpingo or grenadilla forest. A look at sustainable practices, politics, and environmental impact in harvesting the remaining sources in Tanzania. Follow the tree from forest to the finished piccolo or wood flute.

9:00–10:30 a.m.

Golden Ballroom
LC

9:00–10:00 a.m.

Royal Palm 4-5-6
SL

9:00–10:15 a.m.

Sunrise
SC

10:00 a.m.–5:30 p.m.

Grand Exhibit Hall

10:00–10:25 a.m.

Terrace Salon One
ES

10:00–10:45 a.m.

Garden Salon Two
LR

Music for Woodwind Quintet

The IMI Woodwind Quintet, the Lyrique Quintette, and the Mill Ave Chamber Players perform.

Celebrating African American, Latin American, and Latino Composers

The Cultural Outreach Committee presents a recital of music written by African American, Latin American, and Latino composers. Sarah Frisof, Mariana Gariazzo, Jennifer Grim, Eileen Grycky, Paula Gudmundson, Naomi Seidman, and Adeline Tomasone perform the music of Amancio Alcorta, Esteban Benzecry, Ulysses Kay, Yusef Abdul Lateef, Jeffrey Mumford, Bongani Ndondana-Breen, and David Sanford.

Flute and Electronic Media

Rebecca Ashe, Lisa Bost-Sandberg, Sophie Chia-Jui Lee, Ned McGowan, Sarah Eckman McIver, and Heather Verbeck explore the world of flute and electronic media.

Exhibit Hall Open

Visit the convention’s famously vibrant exhibit hall, featuring more than 70 exhibiting companies with a wide variety of flutes, music, and flute-related merchandise—your “one-stop shop” for all things flute!

Exhibitor Showcase:

Drelinger Headjoint Co.

Headjoint Basic Buying Guide Talk

Important Features and Services to Consider Before Buying a Headjoint. Sandy Drelinger, founder and owner of Drelinger Headjoint Company.

J.S. MacBach? Context, Style, and Sources for Bach’s Bourrée Anglaise, BWV 1013

What exactly is a bourrée anglaise? This lecture-recital by Michelle Cheramy explores possible sources for the style of the final movement of J.S. Bach’s Partita in A Minor and presents evidence that suggests that its roots lie in Scottish traditional dance music.



Kristen Stoner



Flute Quartet of the National Symphony of Ecuador

- 10:00 a.m.–1:00 p.m. **High School Soloist Competition Final Round**
Regency Ballroom OT
Eight finalists will perform for the panel of judges. Repertoire includes a new piece commissioned by the NFA for this event.
- 10:15–11:15 a.m. **Music for Flute and Guitar, No. 1**
Royal Palm 1–2 SC
Black Cedar, Lisa Byrnes, Duo Amantis, and Duo Sacromonte sample the repertoire for flute and guitar.
- 10:30–11:30 a.m. **San Diego Symphony Flutes!**
Atlas Ballroom SL
Join San Diego Symphony flutists Rose Lombardo, Erica Peel, and Sarah Tuck for a varied program including works by Caliendo, Hoover, Kuhlau, Ran, and Schubert.
- 10:30–11:30 a.m. **Flute Choir Showcase No. 1**
California Room FC
Featuring the Floot Fire Faculty, the Mélangé Flute Choir, and the Wyndfall Chamber Flute Orchestra.
- 10:45–11:10 a.m. **Exhibitor Showcase: Jupiter Flutes Azumi Flutes from A to Z**
Terrace Salon One ES
Azumi Winds Product Manager John Richardson introduces the new Azumi AZ1 flute, and Altus Artist Meret Bitticks demonstrates the assets and sound of each Azumi model. Meret Bitticks, Altus Artist
- 10:45 a.m.–12:00 p.m. **20th-Century Standards and Not-So-Sunrise**
SC
Mary Karen Clardy, the Pangaea Chamber Players (Virginia Broffitt Kunzer, flute), Kate Prestia-Schaub, and Lisa Garner Santa perform terrific works from the past century.
- 11:00 a.m.–12:30 p.m. **Music from Around the World No. 1**
Golden Ballroom SL
John Barcellona plays works on Native American flutes; Camarada (Beth Ross-Buckley, flute) plays Argentinian tangos by Piazzolla; Chin-Fei Chan, York Cheng-Yu Lu, and Chia-Lin Ko play a premiere from Taiwan; Mehrdad Gholami plays music from Iran; and Carol Wincenc plays music with an Asian influence.
- 11:15 a.m.–12:00 p.m. **Flute Clubs Panel: Creating Stellar Events and Involving Your Members**
Garden Salon Two PA
A panel of respected flute club representatives will discuss their most successful events and their best ideas for membership participation and publicity. Bring your questions!
- 11:30 a.m.–12:15 p.m. **Flute Music of Toru Takemitsu**
Royal Palm 4-5-6 SC
Asako Arai, Erika Boysen, and Elizabeth Robinson explore the sound world of Japanese composer Toru Takemitsu.
- 12:00–1:45 p.m. **Music for Flute and Voice**
Atlas Ballroom SC
Performances by Nota Bene (Sandy Schwoebel, flute), Denise Rotavera-Krain, Nancy Stagnitta, and Danielle Stevens explore the colorful repertoire for flute and voice.
- 12:00–1:00 p.m. **Remembering Aurèle Nicolet, Master Performer and Teacher**
California Room LR
Eva Amsler with Robert Aitken, Sophie Dufeutrelle, Jan Junker, Karen McLaughlin Large, and Carole Reuge talk and play to illustrate many aspects of the career of “Grand Seigneur of the Flute.” The master himself will be heard and seen with excerpts from his CDs and videos.
- 12:00–1:15 p.m. **Flute Choir Lunchtime Lobby Concert No. 1**
Golden Pacific Ballroom Foyer FC
Featuring the Brigham Young University Flute Choir and the Southwestern Oklahoma State University Flute Choir.
- 12:30–1:30 p.m. **Historic Recordings: A Rich Resource for Flutists**
Garden Salon Two PA
An audio archivist, a music historian, teachers, and performers explore what flutists can learn from historic recordings to prepare for performances of their own. These recordings document the evolution of performance traditions: pitch, tempo, vibrato, phrasing, ornamentation, and other aspects of interpretation. Hosted by Nancy Toff.



John Wubbenhorst



Iwona Glinka



Roberto Limón

12:30–1:00 p.m.
Royal Palm 1-2
SL

Fujara: Overtone Flutes from Central Europe

Meet the “queen of flutes,” the fujara, and its amazing tone and range, with Bohuslav (Bob) Rychlik. Discover this little-known family of overtone flutes (fujara, koncovka, dvojacka, pipe, and tabor), used in the traditional music of Central Europe, as well as the recent use of the fujara in current flute music.

12:30–4:00 p.m.
Sunrise
OT

Piccolo Artist Competition Semifinal Round

Three of six semi finalists will be selected to perform in the final round. Repertoire includes a new piece by Stephen Hough commissioned by the NFA for this event.

1:00–2:30 p.m.
Golden Ballroom
SC

Flute Quartets and Trios

Music for multiple flutes will be performed by the Emissary Quartet, the Flutes by the Sea Trio, the Flutes 4 Flute Quartet, the Quaternity Flute Quartet, and the Sonoran Silver Flute Quartet.

1:15–2:30 p.m.
Royal Palm 4-5-6
SC

Flute Music by Jean-Michel Damase

The Cline/Cuestas Duo, Eclipse, the Pangaea Chamber Players, and Ransom Wilson sample the lovely, lyrical music of French composer Jean-Michel Damase.

1:30–2:30 p.m.
California Room
FC

Flute Choir Reading Session

The session will present works published in the past two years and several to be released. Martin Melicharek, conductor.

1:30–2:00 p.m.
Regency Ballroom
SL

Bansuri Delight

Lyon Leifer presents the bansuri (keyless bamboo transverse flute of India) and its music, demonstrating the highly developed structure and ethos of improvised north Indian raga music. With Abhijeet Dharmapurikar, tabla.

1:45–2:10 p.m.
Terrace Salon One
ES

Exhibitor Showcase: Woodsounds Flutes, Inc. Classic Use of the Native American Flute

2:00–2:45 p.m.
Garden Salon Two
WS

Experience the Native American Flute like you have never seen it before! John Barcellona and Brent Haines have teamed up to create exciting new ways of using the Native flute. Brent Haines of Woodsounds Flutes Inc. and John Barcellona, Director of Woodwind Studies, Bob Cole Conservatory.

2:30–2:55 pm
Terrace Salon One
ES

Interviewing 101: Mastering the Job Interview

Mary Karen Clardy, Daniel Clemans, Katherine Borst Jones, and Stephanie Jutt will provide suggestions for a successful job interview. Members of the Career and Artistic Development and Pedagogy Committees will be available to answer individual questions.

2:30–4:00 p.m.
Atlas Ballroom
SC

Exhibitor Showcase: ALRY Publications Touring the Hispanic World with Camerata Amistad

A performance of compositions for two flutes and guitar collected from research and travels to Latin American countries. Camerata Amistad (Cathy Collinge Herrera, flute; Diane Gold Toulson, flute; P. Brent Register, guitar).

2:30–4:00 p.m.
Regency Ballroom
SL

Music for Flute and Percussion

A wide variety of works for flute and percussion performed by Caballito Negro (Tessa Brinckman, flute), the Dauphine Street Duo (Bethany Padgett, flute), the Iktus Duo (Hristina Blagoeva, flute), Rebecca Johnson, the Peterson/Hayes Duo (Kristin Hayes, flute), and the University of Alabama Contemporary Ensemble (Michelle Scroggie, flute).

NFA Competition Masterclass with Linda Chesis

Linda Chesis, flute professor at the Manhattan School of Music, will teach a masterclass with winners of the Masterclass Performers Competition.



Mary Jo White, right, and Christina Briere



Asako Arai

3:00–4:00 p.m.
California Room
FC

Flute Choir Showcase No. 2
Featuring Arizona Flutes United and the Pacific Flute Ensemble.

3:00–4:00 p.m.
Golden Ballroom
LC

Tribute Concert to John Fonville, Flutist/Composer
San Diego flutist/composer John Fonville has spent most of his life quietly subverting the modern flute through his research of quarter tones and microtonal compositions. This concert pays tribute to his gentle vision and his extraordinary oeuvre of flute compositions with performances by his former students.

3:00–4:00 p.m.
Royal Palm 4-5-6
SL

Potpourri No. 1
An eclectic mix of music from the U.S., Spain, and France, performed by Patricia De Andres, Manuel Guerrero Ruiz, Nancy Stagnitta, Su Lian Tan, and Carol Wincenc.

3:15–3:40 p.m.
Terrace Salon One
ES

Exhibitor Showcase: Verne Q. Powell Flutes, Inc. We Are Powell
Ninety years of making the World's Finest Flute, and we are just getting started! Meet the people behind our instruments and celebrate the future of Powell. Daniel Sharp, Sales and Service Associate.

3:15–4:00 p.m.
Garden Salon Two
SL

Telemann's 12 Fantasias on a Panoply of Flutes
Linda Pereksta presents a recital of all 12 of Telemann's Fantasias, performed on an array of very different historical flutes. The slow movements will feature extensive ornamentation derived from Telemann's *Sonate Metodiche*.

4:00–5:00 p.m.
Grand Exhibit Hall

Visit the Exhibit Hall

5:00–6:00 p.m.
California Room
MC

Open Piccolo Masterclass with Nicola Mazzanti
The solo piccoloist with the Maggio

5:00–6:00 p.m.
Garden Salon Two
WS

5:00–6:00 p.m.
Golden Ballroom
SC

5:00–6:00 p.m.
Regency Ballroom
SC

5:00–6:00 p.m.
Royal Palm 1–2
SC

5:00–6:30 p.m.
Sunrise
SL

Musicale Fiorentino Orchestra and flute professor in Lugano and Lucerne, Switzerland, gives tips to piccoloists of all ages. Bring your questions, your music, and your piccolo!

A Quick and Dirty Guide to Celtic Flute and Whistle

Andra Bohnet explains the secrets of how to play Celtic music in a way that will keep you from sounding like a classical geek. Bring your flute and your ears and have some fun!

ZAWA! and Porter

The flutists of Flute duo ZAWA! (Claudia Anderson and Jill Felber) perform a selection of their favorite repertoire, and Amy Porter performs the Prokofiev Sonata.

Multiple Flutes No. 1

Liesel Deppe and Laurel Swinden and Sfz4zando (the Jacksonville State University Graduate Flute Quartet) present duos and quartets for flute.

Potpourri No. 2

Lisa Bost-Sandberg and Sarah Brady play avant-garde pieces for solo flute, April Clayton plays a forgotten gem by Verhey, bass flutist Jonathan Davis plays his own composition, Ai Goldsmith and Sergio Pallottelli perform music from Russia and Serbia, and the Melago-Laubenthal flute/clarinet duo play a work by Kahkonen.

Jazz Flute Big Band Reading Session with Ali Ryerson

Ali Ryerson leads her ninth annual Jazz Flute Big Band reading session for jazz flute enthusiasts. BYO flutes (and piccolos, altos, basses, and contras) and play jazz arrangements from the JFBB repertoire, accompanied by one of San Diego's finest rhythm sections. Bring your own stand.



Ilonka Kolthof



Sergio Pallottelli



Linn Annett Ernø

5:45 p.m.
TBD

Myrna Brown Dine-Around

Nothing transforms strangers into friends quite like sharing a meal. Join the Myrna Brown Dine-Around to meet special guest Carol Wincenc and other flutists over a casual dinner in San Diego.

7:00–8:00 p.m.
Golden Pacific
Ballroom Foyer
FC

Pre-Gala Flute Choir Lobby Concert No. 1

Featuring the Song of the Angels Flute Orchestra in a concert full of the healing beauty of music.

8:00–10:00 p.m.
Atlas Ballroom
OT

Gala Concert: Jazz Extravaganza

Join Latin Grammy Award-winner Nestor Torres, Jim Walker and José Valenti-no Ruiz (bringing cross-generational, cross-cultural, and cross-genre music), and bansuri player John Wubbenhorst (integrating Western jazz with Indian classical music) for an eclectic jazz concert to bring the house down!

10:30–11:30 p.m.
Regency Ballroom
OT

Sixth Annual NFA Traditional Irish Music Session

Bring your instruments (flutes, whistles or anything else appropriate) and share some tunes! Andra Bohnet will lead a traditional Irish session and get everybody playing jigs and reels together. Players of any ability and experience level can participate. Sláinte!

8:00–8:30 a.m.
Garden Salon Two
WS

Body Stretching à la Tai Chi

Rita Linard leads a class based on entry-level Tai Chi. Enjoy gentle stretches as you discover exercises to “open the chest” and increase upper body flexibility. Breathing exercises that help control performance anxiety will also be introduced.

8:00–8:45 a.m.
Golden Ballroom
WS

The Doctor is IN

Michael Weinstein, MD, performing arts medicine specialist, answers your questions and provides resources on preventing injury, practicing smarter—not harder—bio-feedback, performance anxiety, warming up, and seeking medical treatment.

8:00–8:45 a.m.
Royal Palm 1-2
WS

Career Mini-Conference: Feedback Workshop for Your CV or Cover Letter

Join members of the NFA's Career and Artistic Development Committee and guests for a speed-dating-style workshop and get direct feedback on your resume, CV, or cover letter. Get ready to apply for your next job! Participants include Alice K. Dade, Morgann Davis, Karen McLaughlin Large, Shelley Martinson, Ellen Johnson Mosley, and Michelle Stanley.

8:00–8:45 a.m.
Sunrise
WS

World Flute Circle—Calling all Flutes!

Join Joanne Lazzaro and Sarah Vay Kerns in a facilitated workshop combining a traditional World Flute Circle experience with advice on working with participants at all skill levels and types of instruments, while having everyone participate. Bring your Native American flute, bansuri, ney, Irish flute, shakuhachi, dizi, suling, or concert flute and join the circle!

Friday, August 12

All Day
Sunset
Meeting House
Building

Instrument Security Room

Complimentary secure instrument storage will be available Wednesday 3:00 p.m. through Sunday 11:00 p.m.

7:30 a.m.–6:00 p.m.
NFA Registration Desk
Atlas Ballroom Foyer

Exhibitor and Attendee Registration Open

7:30 a.m.–6:00 p.m.
Atlas Ballroom Foyer

Information Desk Open

Attendants will be available to provide directions to convention events and answer general inquiries. Located next to the NFA registration booth.

9:00–10:30 a.m.
Atlas Ballroom
SL

Electrified Flute

Enjoy music that stretches the boundaries of the flute repertoire with performances by Claudia Anderson, Shanna Gutierrez, Sarah Jane Hargis, Melissa Keeling, the Shemon Flute and Saxophone Duo, Erin Helgeson Torres, and WoodWired.



Tereasa Payne



Peter Sheridan



Cristina Ballatore of Duo Sacromonte

9:00–10:00 a.m.
California Room
FC

Flute Choir Showcase No. 3

Featuring the Dixie State University Flute Choir premiering a work by Rob Mathe-son and the Los Angeles Flute Guild in its NFA convention debut, with special guests Sarah Jackson (piccolo soloist) and Clyde Mitchell (guest conductor).

9:00–11:30 a.m.
Garden Salon Two
SL

Arts Venture Competition

Finalists in the Arts Venture Competition present their entrepreneurial projects to a panel of judges.

9:00–12:30 p.m.
Regency Ballroom
OT

Young Artist Competition Semifinal Round

Jeremy Benson, coordinator. Ariana Stark, assistant coordinator.

9:00–10:30 a.m.
Royal Palm 4-5-6
SC

Traverso Concert No. 1

A survey of music for baroque flute, with Mili Chang, Erin Kendall Murphy, Sarah Paysnick, and Harmonie Universelle with Catherine Bull.

9:15–10:45 a.m.
Golden Ballroom
SC

Music for the Little Flute

Hear a wide range of literature for the “little flute,” including premieres, played by piccoloists Christine Erlander Beard, Cynthia Ellis, Anke Lauwers, Ellen Redman, and Peter Verhoyen.

9:15–10:15 a.m.
Sunrise
SC

Music and Art

Join the AarK Duo (Tabatha Easley, flute), Patti Adams, and Athenia Chamber Ensemble (Alison Brown Sincoff, flute) in performances exploring the link between music and the visual arts.

9:45–10:10 a.m.
Terrace Salon One
ES

Exhibitor Showcase: Muramatsu America Hear the Muramatsu Sing

Trudy Kane plays her beautiful transcription of the Faure Sonata in A Major on her gold Muramatsu flute. Gifts for the audience. Trudy Kane, Associate Professor of Flute at the Frost School of Music, University of Miami, Metropolitan Opera Principal Flutist 1976–2008.

10:30–10:55 a.m.
Terrace Salon One
ES

Exhibitor Showcase: Blocki Flute Method LLC

10:30 a.m.- 12:00 p.m.
California Room
LC

Low Flutes Concert and Reading Session

A 40-minute concert for low flutes, featuring Sonidos Profundos, followed by a reading session presented by the Low Flutes Committee exploring the repertoire for low flutes, featuring Chris Potter (conductor), Sue Ann Kahn, Ali Ryerson, and Peter Sheridan.

11:15–11:40 a.m.
Terrace Salon One
ES

Exhibitor Showcase: Flutistry Boston

10:45–11:45 a.m.
Royal Palm 1-2
OT

Meet the Composer: Katherine Hoover
An informal chat with the recipient of this year's Lifetime Achievement Award, moderated by Zara Lawler. We will probe the creative process, life story, and current work of this pioneering flutist-composer. Cameo appearances by Alexa Still and Marco Granados.

10:45–11:45 a.m.
Sunrise
SC

Potpourri No. 3

The Calliope Duo (with Elizabeth McNutt), Flute Fusion (Holly Clemans and Deborah Rebeck Ash), Patricia Nagle, Kristen Stoner, and Cobus du Toit perform interesting new repertoire for two flutes, flute and piano, and flute solo.

11:00 a.m.–12:00 p.m.
Atlas Ballroom
SL

PROJECT Trio Teachers Workshop

An interactive class geared toward teachers at any level (K–12). Greg Pattillo and his colleagues Eric Stephenson, cello, and Peter Seymour, bass, present concepts on improvisation, rhythm, extended techniques, and much more that can be instantly integrated into your classroom. Come with your instrument, no matter what style of music you like to play!



Jonathon Dotson of Duo Sacromonte



Wichita Flute Quartet

11:15 a.m.–12:45 p.m.
Golden Ballroom
SL

International Contributions

Canadian/Swiss flutist Michel Bellavance plays music from Spain, Polish/Greek flutist Iwona Glinka plays music from around the world, and American flutist Stephanie Jutt plays music by Latin American composers.

11:30 a.m.–1:00 p.m.
Tiki Pavilion

Flute Lovers' Lunch with Göran Marcusson

In preparation for his Gala performance on Saturday evening, Marcusson will give a lunchtime pre-concert talk on Mozart's masterpiece for flute, the Concerto in G Major. Ticket purchase required.

12:00–12:25 p.m.
Terrace Salon One
ES

Exhibitor Showcase: Geoffrey Ellis Flutes World Flute Head Joints

Ron Korb gives an overview of the work of flute artisan Geoffrey Ellis and his new line of World Flute Head Joints for silver flutes. Ron Korb, Internationally Concertizing Flutist

12:45–1:10 p.m.
Terrace Salon One
ES

Exhibitor Showcase:

Wm. S. Haynes Flute Co.

The Amadeus Revolution

Featuring the NEW Wm. S. Haynes Co. Amadeus flutes and a BIG ANNOUNCEMENT in our first ever live-streamed event! Benjamin Smolen, Principal Flutist of the Pacific Symphony Orchestra, Wm. S. Haynes Co. Artist

12:00–12:45 p.m.
Garden Salon Two
LE

The Magic of Moyse

Cate Hummel presents a discussion and demonstration of practical musical tenets from the teaching of Marcel Moyse. Moyse's musical tenets are profound and remarkably simple. Learn how to apply these principles to your playing and teaching.

12:00–1:15 p.m.
Golden Pacific
Ballroom Foyer
FC

Flute Choir Lunchtime Lobby Concert No. 2

Featuring the Camelia City Flute Choir and the UNLV Flute Ensemble.

12:00–1:30 p.m.
Royal Palm 4-5-6
SL

Traverso Concert No. 2

Hear performances by Baroque flutists Nihan Atalay (2012 Baroque Artist

12:30–2:00 p.m.
Atlas Ballroom
LC

12:30–2:00 p.m.
Sunrise
SC

1:00–2:00 p.m.
Regency Ballroom
LC

1:15–2:45 p.m.
Garden Salon Two
MC

1:30–1:55 p.m.
Terrace Salon One
ES

Competition winner), Leela Breithaupt, Traverso Colore, Deanna Hamm, Barbi Riskin, Sabatino Scirri, and the U.S. Army Historical Ensembles.

Chamber Music No. 1

Enjoy chamber music offerings from the Areté Woodwind Doubling Quartet, Bradley Garner and Floutes, Elizabeth Janzen, and the Pennsylvania Quintet.

Premieres!

Hear premiere performances of brand-new works, played by Mary Karen Clardy and Mariana Gariazzo, Flutterfly, Mehrdad Gholami, the Madera Winds (Alexandra Aguirre, flute), Shelley Martinson, and Gabe Southard.

Stolen Treasures

Enjoy these transcriptions and paraphrases, performed by Sarah Busman, Sarah Frisof, Timothy Hagen, Seth Allyn Morris, Pas de Two (Julia Tunstall, flute), and Benjamin Smolen.

Masterclass Skills 101: Giving a Masterclass for the College Interview

Tadeu Coelho, Amy Porter, and Jim Walker will provide feedback to "mock job" candidates Mary Matthews, Angela Heck Mueller, and Elizabeth Robinson. Each candidate will give a 15–20 minute mini-masterclass and be critiqued on communication skills and effectiveness. Audience questions will follow. Presented by the Pedagogy Committee.

Exhibitor Showcase: Sankyo Flutes Walter Auer—Mozart in the Viennese Classic Style

Vienna Philharmonic Principal Flutist Walter Auer demonstrates and discusses authentic Mozart performance practice on his 24k gold Sankyo. Be seduced by the sound of Sankyo. Walter Auer, Sankyo Artist



Sarah Jane Hargis



Jim Walker



Zara Lawler

1:30–2:30 p.m.
California Room
FC

Flute Choir Reading Session
Come and play through exciting new music and additions to the flute choir literature! Peter Senchuk, conductor.

1:30–2:30 p.m.
Golden Ballroom
SL

The Flute Sonatas of Samuel Zyman
Philip Dikeman performs Zyman's Sonata No. 1; Marisa Canales performs the world premiere of Zyman's Sonata No. 2.

2:00–3:30 p.m.
Royal Palm 4–5–6
SL

Remembrance and Healing Concert
A performance of music dedicated to the memories of those we have lost, our loved ones, family, mentors, and teachers who inspired us to dedicate our lives and hearts to music. Coordinated by George Pope.

2:15–2:40 p.m.
Terrace Salon One
ES

Exhibitor Showcase: Trevor James Flutes Don't Take Yourself Too Seriously...I Don't!
No flute playing in this showcase, just fun and mind magic from a failed English flutist and ex-international athlete to help your performance. Jean-Paul Wright, Director of Trevor James Flutes

2:30–4:00 p.m.
Atlas Ballroom
OT

Tribute Concert: Honoring Katherine Hoover
Celebrate the music of composer Katherine Hoover, this year's Lifetime Achievement Award recipient. Works spanning her entire career will be performed (including, of course, her now-classic *Kokopeli*) by some of her favorite flutists, all champions of her music.

2:30–4:00 p.m.
Regency Ballroom
MC

High School Masterclass with Tadeu Coelho
The NFA Pedagogy Committee presents its annual masterclass for high school students, with Tadeu Coelho. The performers were applicants to this year's High School Soloist Competition. Works by Dutilleux, Ibert, and Mozart.

2:30–4:00 p.m.
Sunrise
SC

Flute Duos No. 1
The Aella Flute Duo (Denise Rotavera-Krain and Kelly Mollnow Wilson), Erinn

3:00–3:25 p.m.
Terrace Salon One
ES

Frechette and Kristin Bacchiocchi-Stewart, the Etesian Duo (Alan Berquist and Arturo Rodriguez), Katherine Isbell Emeneth and Angela Jones-Reus, and Natasha Loomis and Sergio Pallottelli perform new works for flute duo.

Exhibitor Showcase: LefreQue FreQue out! A LefreQue Sound Bridge Demonstration

Meet lefreQue inventor Hans Kuijt and watch a performance demonstration featuring superstars Nicole Esposito and Angela Jones-Reus. Experience the thrill of lefreQue! Hans Kuijt, Artist.

3:00–4:00 p.m.
Dover

Appointees Meeting
Open to Committee Chairs and Competition Coordinators only.

3:00–4:00 p.m.
California Room
FC

Flute Choir Showcase No. 4
Featuring the Fujiyama Flute Orchestra, with Shigenori Kudo, guest soloist, and the Orquesta Nacional de Flautas de Mexico celebrating cultural richness and international friendship through music.

3:00–4:00 p.m.
Golden Ballroom
SL

Mazzanti and Still
Italian piccoloist Nicola Mazzanti performs new works and chestnuts for piccolo; Alexa Still plays two delightful chamber works for flute.

3:15–4:00 p.m.
Garden Salon Two
LE

Interpretation Insights
Advance your interpretation skills with ideas and exercises to develop increased dynamic and style contrasts, vibrato and tone color variety, enhanced phrasing flexibility, and strategies to achieve the best performance possible! Presented by Amy Hamilton.

3:15–4:00 p.m.
Royal Palm 1–2
SC

Chamber Music No. 2
Share the joy of chamber music with Jeremy Benson and Diane Boyd Schultz, the PEN Trio with Francesca Arnone, and the Sonora Duo (Michelle Stanley, flute).



Gergely Ittész



Elizabeth Janzen



Ransom Wilson

4:00–5:00 p.m.
Grand Exhibit Hall

Visit the Exhibit Hall

5:00–6:00 p.m.
California Room
SC

Flute Duos No. 2

DuoHybrids (Elizabeth Buck and Magda Schwerzmann) and Jennifer Brimson Cooper and Amy Hamilton share music from Switzerland and Canada. Nestor Torres plays music from Latin America.

5:00–6:00 p.m.
Garden Salon Two
WS

Balance, Breathing, and Tone

Kimberly Clark and Claire Johnson share the secret of creating a rich, vibrant tone. In this highly interactive class, Clark will discuss balance and breathing (based on Alexander Technique principles) and Johnson will discuss how this information can be used when teaching. Attendees will participate in movement-based activities to help their sense of balance and free breathing.

5:00–6:00 p.m.
Golden Ballroom
SC

Fried & Weiss and Bossler

Irmela Bossler, professor of flute at the Leipzig Conservatory, performs works by Bossler, Karg-Elert, and Isang Yun; Paul Fried and Alan Weiss perform duos with piano by Doppler and Kuhlau.

5:00–6:00 p.m.
Regency Ballroom
OT

Damjan Krajačić Balkan-Latin Jazz Quartet

Original music by Damjan Krajačić that blends Balkan folk music influences with Latin jazz, molding it into a refined and mature style of concert music that is characterized by almost Classical sensibilities, sophisticated sonorities, and vast emotional spaces.

5:00–5:45 p.m.
Royal Palm 1-2
SC

Potpourri No. 4

Duo Daru (Keren Schweitzer-Lippmann, flute), Trio Flautissimo, and Lisa Garner Santa play classical and jazz-inspired works plus a piece by 2016 Lifetime Achievement Award recipient Katherine Hoover.

5:00–6:00 p.m.
Sunrise
SC

Chamber Music No. 3

CSU-Long Beach faculty, Karen Garrison and colleagues, Passeri (Alison Baker, flute), and a Wichita State University quartet perform works by Karl Goepfert and William Grant Still and a recently discovered work by Sandra Taylor. Ransom Wilson, Taylor's former student, performs Debussy's *Syrinx*.

6:00–7:00 p.m.
Terrace Salon One

Exhibitors' Concert

Hear highlights from our exhibiting companies.

7:00–7:45 p.m.
Golden Pacific
Ballroom Foyer
FC

Pre-Gala Flute Choir Lobby Concert No. 2

Featuring the FluteSonic Chamber Orchestra with David Shostac, guest soloist, conducted by Gordon Halligan.

8:00–10:00 p.m.
Atlas Ballroom
SL

Gala Concert: Flutists in Recital

Performances by renowned flutists Robert Aitken, Denis Bouriakov, Bonita Boyd, and Gergely Ittész.

10:30 p.m.–12:00 a.m.
Golden Ballroom
OT

Late Night Cabaret: The Jamie Baum and Short Stories Quintet

New York City composer/flutist Jamie Baum and her jazz quartet present "Short Stories," showcasing a series of original short compositions created to explore a particular mood or concept in a jazz setting.

Saturday, August 13

All Day
Sunset
Meeting House
Building

Instrument Security Room

Complimentary secure instrument storage will be available Wednesday 3:00 p.m. through Sunday 11:00 p.m.

7:30 a.m.–6:00 p.m.
NFA Registration Desk
Atlas Ballroom Foyer

Exhibitor and Attendee Registration Open

7:30 a.m.–6:00 p.m.
Atlas Ballroom Foyer

Information Desk Open

Attendants will be available to provide directions to convention events and answer general inquiries. Located next to the NFA registration booth.



Duo Sequenza: Debra Silver and Paul Bowman



Kate Prestia-Schaub

8:00–9:00 a.m.
Golden Ballroom

Teachers' Breakfast with Bonita Boyd
Educator and performer Bonita Boyd will present "Developing the Whole Artist: A Comprehensive Discussion." She will share her thoughts on how teachers can develop all facets of young musicians' skills so that they can maximize their potential as effective artists. Open to all convention attendees. Ticket purchase required.

8:00–8:30 a.m.
Regency Ballroom
WS

A Percussionist's Guide to Practicing with a Metronome
Bored with just having your metronome click the downbeats? Come learn how to use your metronome in exciting new ways and dramatically improve your rhythmic skills. Featuring Marine Band piccoloist Courtney Morton and Army Field Band percussionist Derek Stults. Bring your flute!

8:00–8:45 a.m.
Royal Palm 1–2
WS

Flute Circuit Training
Flute circuit training is a practice/warm-up routine devised by Kristin Bacchiocchi-Stewart. Participants will learn how to handle getting nervous, control performance anxiety, practice in an efficient manner, and fit in a physical workout at the same time. Bring your flute!

8:00–8:45 a.m.
Sunrise
WS

The Flute that Sings: Vocal Studies for Tone, Timbre, and Interpretation
Learn to sing with your flute by first learning to sing with your voice! Whether you intend to sing professionally or just want to try something new, regular vocal practice helps to develop intonation and tone and timbre flexibility and can even aid in memorization. For flutists of all levels. Bring your flute!

8:00–8:45 a.m.
Tiki Pavilion
LR

Unveiling Martin's Ballades
Valerie Johnson explores the seldom-performed chamber works for flute by Frank Martin (1890–1974). Knowledge of these works helps to better understand, perform, and teach the two Ballades, which will be performed. With Suyeon Kim, piano.

8:30–9:30 a.m.
Atlas Ballroom
SC

8:30–9:15 a.m.
Garden Salon Two
PA

9:00–9:25 a.m.
Terrace Salon One
ES

9:00–10:00 a.m.
California Room
FC

9:00–10:30 a.m.
Golden Ballroom
OT

Chamber Music No. 4

The Amphion Flute Quartet (Diane Barton-Browne, Benjamin Borson, Lawrence Duckles, and Brenda Sakofsky), Sharon Sparrow and Jeffery Zook, and Shauna Thompson play a new take on the Telemann Fantasies, explore the fun literature for flute and clarinet, and present a world premiere.

Paths to Musical Communities: Accessible Music Education for Underserved Students

Hosted by the NFA Cultural Outreach Committee, this panel will explore ways of building communities through various forms of advocacy, including ideas on how to create a music program from the ground up. Panelists include Jan Angus, Cristina Ballatori, Annette Fritzsche (Community Program Manager, San Diego Youth Symphony), and Cathy Collinge Herrera. Eileen Grycky and Paula Gudmundson, moderators.

Exhibitor Showcase: Miyazawa Tadeu Coelho—A Virtuoso Performance on His 18k Gold Miyazawa

Experience the flawless mastery of Tadeu Coelho. Performing alongside pianist David Guilliland, Coelho's technical genius and lyrical sensitivity are sure to inspire all. Tadeu Coelho, Miyazawa Artist

Flute Choir Showcase No. 5

Featuring the Golden Flute Choir and the Los Angeles Flute Orchestra in a program that spans from Baroque to jazz and Eastern traditional tunes, with special guests Ali Ryerson and Peter Sheridan.

Tribute Concert: Honoring James Pellerite

This recital honors Lifetime Achievement Award recipient James Pellerite, with a recital and reminiscences by his former students. Hosted by Regina Helcher Yost.



Göran Marcusson



Ana María Hernández-Candelas



Claudia Anderson

9:00–9:45 a.m.
Regency Ballroom
LR

Americans in Paris:
The Paris Conservatory Experience
Linda Chesis and Dionne Jackson reminisce about their experiences (both nightmarish and exalted) as two of the very few Americans to have ever received the coveted First Prize from the Paris Conservatory. Their presentation will include performances (and backstories) of *concours* pieces throughout the ages. Works by Casella, Fauré, Roussel, and Dutilleux.

9:15–10:15 a.m.
Sunrise
SL

Music of Maria Newman
Hal Ott and the Malibu Coast Chamber Orchestra Soloists present a concert of chamber music by award-winning composer Maria Newman, including a screening of the silent film *Tender Hearts* (1909) with Newman's 2012 score.

9:30 a.m.–12:00 p.m.
Royal Palm 4–5–6
OT

Orchestral Audition Competition and Masterclass with Denis Bouriakov
A mock orchestral audition is followed by a masterclass with Denis Bouriakov, newly appointed principal flutist with the Los Angeles Philharmonic.

9:45–10:10 a.m.
Terrace Salon One
ES

Exhibitor Showcase: Altus Flutes
The Altus Story
Joe Butkevicius tells the captivating Altus story highlighting the collaboration of Shuichi Tanaka and William Bennett and the Louis Lot influence of the first Altus flute. Joe Butkevicius, Altus Flute Specialist.

9:45–10:30 a.m.
Garden Salon Two
OT

A Journey through World Flute Genres
World Flute on Film: an ongoing screening of multiple film clips, hosted by members of the World Music and Jazz committees, featuring a range of flute genres from many different cultures. Come broaden your horizons! Hosted by Peter Westbrook and Jessica Valiente.

10:00–11:00 a.m.
Atlas Ballroom
OT

Flutology in Concert
Jazz flutists Holly Hofmann, Ali Ryerson, and Bob Sheppard present the jazz sextet Flutology. The band features dynamic arrangements of jazz standards with a three-flute front line with piano, bass, and drums. Compositions of Monk, Gillespie, and many more.

10:15–11:45 a.m.
Regency Ballroom
SL

Music from Around the World No. 2
Flutists perform music from across the globe: Carlos Aguilar, Marco Granados, Teresa Orozco, and Elena Yarritu from Argentina; Duo Barrenechea from Brazil; Linn Annett Ernø from Norway; Ana María Hernández-Candelas from Puerto Rico; Anne-Marie Houy from Canada and New Zealand; and Ivana Zahirovic-Négrerie from Croatia.

10:30–10:55 a.m.
Terrace Salon One
ES

Exhibitor Showcase: Nagahara Flutes
NNI Inc.
Mazzanti & Visintini Duo: Concerto for Two Minis
Experience the Italian piccolo virtuosi duo Mazzanti & Visintini performing Alessandro Cavicchi's new piece "As Night Progresses" for two Nagahara Minis and piano. Nicola Mazzanti and Alessandro Visintini, renowned Italian piccolo soloists and master teachers.

10:30–11:30 a.m.
California Room
FC

Flute Choir Showcase No. 6
Featuring the International Flute Orchestra and friends in a tribute to Shaul Ben-Meir and the China Flute Orchestra in a concert of transcriptions of symphonic repertoire for flutes.

11:00–11:45 a.m.
Garden Salon Two
MC

The How-to-Practice Masterclass
Step right up and get real-time practicing analysis and coaching with Timothy Hagen, NFA Pedagogy Committee member and author, who will help you develop effective, efficient practice strategies. Volunteer practicers will be chosen, so bring your flutes!



Alexa Still



George Pope



Kris Palmer of Black Cedar

11:00 a.m.–12:00 p.m. **Carl Hall Memorial Concert**
Golden Ballroom
SL
Join us in celebrating the life of piccoloist Carl Hall, with performances and remembrances by friends and colleagues. Hosted by Regina Helcher Yost.

11:00 a.m.–12:30 p.m. **Music for Flute and Harp**
Sunrise
SC
A flute-harp duo (Elizabeth Robinson, flute), the Cochlea Duo (Chelsea Czuchra, flute), the Delta Duo (Whitney Farris O'Neal, flute), the Hyperion Duo (Gina Luciani, flute), and Mary Jo White and harpist Christina Brier perform literature for this lovely chamber music combination.

11:15–11:40 a.m. **Exhibitor Showcase:**
Terrace Salon One
ES
Sherry's Flute Repair & Sales
Flutin' Up at 5280
Nationally recognized Ivy Street Ensemble returns to the NFA with *Serenades: Then and Now* by Kenji Bunch, featuring flute, piccolo, alto flute, violin, and viola. Sherry Lee, Dealer of fine flutes, Cathy Peterson.

11:30 a.m.–1:00 p.m. **Flute and Friends No. 1**
Atlas Ballroom
SC
The Continental Drift Trio (Peter Sheridan and Judy Diez d'Aux, bass flutes), the Manhattan Contemporary Chamber Ensemble (Christine Moulton, flute), Pam Vliek Martchev, the Melago-Laubenthal Duo (Kathy Melago, flute), the Telos Trio (Rita George Simmons, flute), and the Zinkali Trio (L. Elise Carter, flute) bring a colorful mix of chamber ensembles.

12:00–12:25 p.m. **Exhibitor Showcase: Ogura Flute Works**
Terrace Salon One
ES
The Beauty of KOTATO Flute
This is a program featuring new chamber music for low flutes, with performer Peter Sheridan and colleagues. Peter Sheridan, Promoting Player of Kotato Flute

12:00–1:00 p.m. **Open Adult Masterclass 30+ with**
California Room
MC
Bradley Garner
An open masterclass for adult amateurs

12:00–12:30 p.m.
Golden Pacific
Ballroom Foyer
FC

12:15–1:00 p.m.
Garden Salon Two
OT

12:15–1:45 p.m.
Regency Ballroom
SL

12:30–2:00 p.m.
Golden Ballroom
SC

12:30–1:30 p.m.
Royal Palm 4–5–6
SC

with Bradley Garner, solo artist and professor of flute at the University of Cincinnati and the Juilliard School Pre-College Program. First come, first served!

Flute Choir Lunchtime Lobby Concert No. 3

Featuring the TAMUK Flute Ensemble in a performance inspired by rock music.

Meet the Composer: Maria Newman and Samuel Zyman

Meet Los Angeles composer Maria Newman and Mexican composer Samuel Zyman, who will discuss their works performed at this year's convention and their future plans. Learn how to work directly with composers, commission works, and negotiate a fee. Get answers to what interests these composers in writing for the flute and what their ideas are for successful repertoire. Moderated by Hal Ott.

Flutists in Recital No. 1

Marco Granados plays Taktakishvili; Mina Ghobrial plays Tomasi, Halaka, Ghobrial, and an Egyptian version of Telemann; and Karl Kraber plays Edward Burlingame Hill.

Multiple Flutes No. 2

Join the Alt(r)e Frequenze Piccolo Quartet, the Aotea Flute Quartet, the Austin Flute Project, and Stranded Silver in a program of premieres, arrangements, and interesting repertoire.

Potpourri No. 5

The Analogue Duo (Erin Kendall Murphy, flute) plays Villa-Lobos; Matthew Angelo, Nicole Chamberlain, and Mary Matthews perform works by Chamberlain; and the Ensemble Triolet (Wendy Stern, flute) plays modern works for chamber ensemble with harpsichord, including the premiere of a new work by Cynthia Folio.



Rebecca Johnson



Elizabeth McNutt



Patricia Nagle

12:45–1:10 p.m.
Terrace Salon One
ES

Exhibitor Showcase:

Burkart Flutes & Piccolos

Creating the Burkart Sound...Live!!!

Lillian will describe the Burkart sound and put final touches on a flute headjoint as Wincenc tests. The headjoint is raffled away to one lucky attendee! Lillian Burkart and Carol Wincenc, President of Burkart Flutes and Piccolos and Internationally Concertizing Flutist

1:00–2:30 p.m.
Sunrise
OT

Piccolo Artist Competition Final Round

For this Final Round recital, each of the three finalists designs a program demonstrating artistic maturity and technical and tonal qualities.

1:30–1:55 p.m.
Terrace Salon One
ES

Exhibitor Showcase: Gemeinhardt

Musical Instruments, LLC

1:30–3:00 p.m.
Atlas Ballroom
LC

Chamber Music No. 5

The East Winds Quintet (Robin Kani, flute) plays music by Sametz; Far Cry Flutes (Jamie Baum, Elsa Nilsson, and Mayu Saeki) play a piece and an improvisation written by its members; In Radiance (Maria Gabriela Alvarado, April Cheung, Stacey Chou, Joanne Wheeler, and Jennifer Willis) perform three works, including a premiere of a work by Sayed; the Kokopelli Ensemble (Emily McKay, flute) perform two pieces for woodwind quintet with narration; and the Trans-Nebraska Players (Franziska Brech, flute) performs music by Newman.

1:30–2:30 p.m.
California Room
LR

James J. Pellerite, Native American Flute

A lecture/recital by 2016 Lifetime Achievement Award recipient James Pellerite, including compositions by Don Freund, Randall Snyder, and Kazuo Tokito. Pellerite also discusses the adaptability of orchestral excerpts to the study of contemporary instrumental techniques and methodology for the Native flute.

1:30–2:30 p.m.
Garden Salon Two
LE

1:45–2:45 p.m.
Royal Palm 1–2
SL

2:15–2:40 p.m.
Terrace Salon One
ES

2:30–4:00 p.m.
Regency Ballroom
SC

3:00–3:25 p.m.
Terrace Salon One
ES

Gala Concert Pre-Concert Talk

Members of the Research Committee present a talk giving the background, themes, and insider stories behind the works heard in this evening's gala concerto concert. Come and deepen your understanding and your enjoyment of tonight's program.

Flutists in Recital No. 2

Rita D'Arcangelo plays solo works by Pereira and Leonardo De Lorenzo, Christine Gustafson plays music of Kreuzer, and Carole Reuge performs a sonata by Schnyder.

Exhibitor Showcase:

Theodore Presser Company

Orchestral Audition Success! "6 Weeks to Finals"

Join Sharon Sparrow as she walks you through this essential weekly guide that will lead you to the finals of orchestral auditions! Sharon Sparrow, Assistant Principal Flute, Detroit Symphony, and author of "6 Weeks to Finals."

Chamber Music No. 6

The Delta Chamber Players (Shelley Collins, flute) plays a duo by Szalowski; the East Winds Quintet (Robin Kani, flute) plays a work by Salerni; Nicole Esposito and Angela Jones-Reus play a work by Amaya; James Miller and Felipe Tristan play a work by Ruberg; Tereasa Payne and Kathryn Scarbrough give a premiere performance of a new work by Scarbrough; and Joanna Cowan White plays three works for flute, clarinet, and voice.

Exhibitor Showcase:

Yamaha Corporation of America

Fun with Flute Choir from Piccolo to Bass

Tracy Harris performs and invites you to join her on stage for an interactive flute choir experience. Q&A throughout. Tracy Harris, Professor of Flute at the College of the Sequoias, best-selling author, and Yamaha Performing Artist.



Paula Gudmundson



Anne-Marie Houy



Nika Rejto

3:00–4:00 p.m.
California Room
FC

Flute Choir Showcase No. 7
Featuring the Desert Echoes Flute Chamber Choir and Desert Echoes Flute Project celebrating its 10th anniversary in a concert filled with new works for flute choirs.

5:00–6:00 p.m.
California Room
MC

The Marcel Moyse Society's Essay Contest Masterclass with Robert Aitken

The Marcel Moyse Society presents master teacher, flutist, and former Moyse pupil Robert Aitken in a masterclass with flutists performing selections from Moyse's book, *Tone Development Through Interpretation*, revised edition by Sonja Giles. Performers have been selected based on written essays.

3:00–4:00 p.m.
Golden Ballroom
SL

Los Angeles Philharmonic Flute Section in Recital

Come celebrate the new flute section of the Los Angeles Philharmonic, with new principal flutist Denis Bouriakov plus Elise Henry, Sarah Jackson (piccolo), and Catherine Ransom Karoly performing works by Burton, Dorff, Ferroud, Rubtsov, and Waxman.

5:00–6:00 p.m.
Garden Salon Two
OT

Flute Quartets

This showcase features four dynamic flute quartets: Anita's Flutes, Skyline Flutes, the TCU Flute Quartet, and the UTA Flute Quartet. Works by Bernstein, Chirol, Debussy, Fukushima, Mancini, Michael, Meyn, Rozman, and Thielemans will be performed.

3:00–4:00 p.m.
Royal Palm 4–5–6
MC

Open Masterclass on Baroque Flute with Kathie Stewart

Principal flutist with Apollo's Fire and on the faculty of the Cleveland Institute of Music and Case Western Reserve University, Kathie Stewart gives an open masterclass on baroque flute. With Ian Pritchard, harpsichord. Bring your baroque flute and music to play!

5:00–6:00 p.m.
Golden Ballroom
MC

A Musical Handshake with Jake Heggie

In collaboration with celebrated composer/pianist Jake Heggie, Carol Wincenc presents an in-depth workshop on three of his solo and chamber works performed by renowned graduates of her Stony Brook University flute studio. Performances by Ray Furuta and Rosa Jang.

3:00–4:00 p.m.
Sunrise
LR

Philippe Gaubert: The Man and His Music

Marc André Fournel lectures on the life and compositions of French flutist, teacher, and composer Philippe Gaubert with selections from his works for flute and piano.

5:00–6:00 p.m.
Royal Palm 4–5–6
SL

Kathie Stewart in Recital

Baroque flutist Kathie Stewart performs works by Bach, Leclair, and Telemann. With Ian Pritchard, harpsichord.

3:15–4:00 p.m.
Garden Salon Two
OT

Meet the Composer: Benshoof and McGowan

Learn about the news first-hand from the composers! Ken Benshoof, whose new piccolo concerto premieres in tonight's gala concert, and Ned McGowan, composer of the NFA commission, will talk about their new works in addition to their body of works. Interviews led and hosted by Zachariah Galatis.

5:00–6:00 p.m.
Sunrise
FC

Sophie Dufetrelle's Pedagogical Repertoire

Sophie Dufetrelle's works and pedagogical approach are highlighted through a hands-on workshop with the University of Oregon flute studio, directed by Molly Alicia Barth. Dufetrelle's exciting repertoire contains a wide spectrum of techniques for every level, for flute choir and soloists. Bring your flute!

4:00–5:00 p.m.
Grand Exhibit Hall

Visit the Exhibit Hall

5:00–5:45 p.m.
Atlas Ballroom
Foyer

Gala Awards Reception

All members are welcome. A cash bar will be available.

5:45–7:45 p.m.	NFA Gala Awards Dinner Join the NFA in honoring Katherine Hoover and James Pellerite and celebrating their contributions to the flute community! Attendance at the NFA Gala Awards Dinner entitles you to reserved premium seating at the Gala Concerto Concert immediately following the dinner. A percentage of your ticket purchase is a tax-deductible gift to the NFA's General Endowment Fund.	8:00–8:30 a.m. California Room WS	Mastering the Slur: A Birthday Tribute to Robert Willoughby Join Adrienne Greenbaum as she honors her mentor, Robert Willoughby, with a discussion of all aspects of “the slur” with illustrations from Andersen etudes and the Burton Sonatina. Bring your flutes!
7:00–7:45 p.m. Golden Pacific Ballroom Foyer FC	Pre-Gala Flute Choir Lobby Concert No. 3 Featuring Flutefinity, the resident student flute ensemble at the University of Arizona Fox School of Music.	8:00–8:45 a.m. Garden Salon Two LE	Tuning for Flutists Peter Middleton gives this presentation accompanied by audio examples including recent research on how musicians hear pitch; how to improve tuning with piano and in ensembles; environmental factors that influence tuning; what about the note “A”?; and a brief overview of historical tunings.
8:00–10:00 p.m. Atlas Ballroom CN	Gala Concerto Concert With Göran Marcusson performing Mozart's Concerto in G; two NFA premieres: Ken Benshoof's Concerto in Three Movements (NFA commission) played by piccoloist Jennifer Gunn and Martin Amlin's <i>In Memoriam C.D.H.</i> , written in memory of Atlanta Symphony piccoloist Carl Hall, played by Linda Toote; Trudy Kane performing Ellen Taaffe Zwillich's Concerto Elegia; Adrienne Greenbaum performing a short klezmer medley; and Walter Auer performing Reinecke's Concerto. Ransom Wilson and Clyde Mitchell, conductors. Stay for a post-concert meet-and-greet.	8:00–8:45 a.m. Royal Palm 1-2 WS	Office Hours: Best Practices for Effective Research Are you working on your master's or doctoral degree research, or even a term paper? Then join the NFA Research Committee for an informal Q&A session on flute research. Come with coffee and questions and be ready to enjoy some lively conversation!
10:30 p.m.- 12:00 a.m. Golden Ballroom SL	Late Night Cabaret: Jim Walker and José Valentino Ruiz Jim Walker and José Valentino Ruiz present an evening of Latin jazz, including 15 new and exciting compositions representing various styles and genres from the amazing world of Latin music.	8:00–8:45 a.m. Royal Palm 4-5-6 WS	Flying Fingers, Get Yours! The Pedagogy Committee presents Bradley Garner, Trudy Kane, and Catherine Ransom Karoly, who will share their recipes for success in building great technique. Bring your flutes and come ready to learn from the masters!
		8:00–8:30 a.m. Sunrise WS	Buzzing and Breathing Your Way to the Best Flute Tone Achieving your best tone can be effortless with focus on breathing and buzzing. Bring your flute and explore how both can be introduced into your warm-up. Everyone attending will receive a small 3-liter breathing bag. Presented by Paula Gudmundson.

Sunday, August 14

All Day Sunset Meeting House Building	Instrument Security Room Complimentary secure instrument storage will be available Wednesday 3:00 p.m. through Sunday 11:00 p.m.	8:30–9:30 a.m. Pacific Salon Three	Commercial Members Appreciation Breakfast Open to Commercial Members only.
7:30 a.m.–3:00 p.m. Atlas Ballroom Foyer	Registration Open	8:30–9:30 a.m. Golden Ballroom SC	Flutists in Recital No. 3 Teresa Beaman plays new arrangements of old American folksongs by Paschal, Brian Luce performs works by Ibert and Dutilleux, Ned McGowan plays one of his own compositions, and Pam Youngblood premieres a new work by Peter Senchuk.
7:30 a.m.–3:00 p.m. Atlas Ballroom Foyer	Information Desk Open Attendants will be available to provide directions to convention events and answer general inquiries. Located next to the NFA registration booth.		

9:00–9:45 a.m. Atlas Ballroom WS	PROJECT Trio Improvisation Workshop Greg Pattillo Youth Flute Day. Join Greg Pattillo and the PROJECT Trio (Eric Stephenson, cello, and Peter Seymour, bass) in this workshop, open to students of all ages and at any level. Whether you are a first-time improviser or have been jamming for years, the class will be fun and informative. There will be an emphasis on composition, improvisation, extended techniques, and building ensembles with any instrumentation. Open to all convention participants.	10:00–11:00 a.m. California Room FC	Professional Flute Choir Concert Clyde Mitchell conducts the winners of the Professional Flute Choir Competition in this concert with special guest soloists.
9:00–10:00 a.m. Regency Ballroom SL	Newly Published Music Competition Winners Concert Winners of the Convention Performers Competition play prize-winning pieces from the Newly Published Music Competition.	10:00–11:30 a.m. Golden Ballroom SC	Flutists in Recital No. 4 GuoLiang Han plays new music from China, Ilonka Kolthof performs new music for piccolo and piano, Wendy Mehne performs music by Wilson, François Minaux plays music by Carr, and the Rejto/Stone Duo (Nika Rejto, flute) plays music by Stone.
9:00–9:45 a.m. Sunrise WS	Piccolo for Kids Youth Flute Day. From flute to piccolo in seven steps! Piccolo specialist Peter Verhoyen gives tips and tricks on how to cope with the differences between flute and piccolo in sound, articulation, and breathing. He welcomes all piccolo players aged 8 to 18, as well as young flute players who want to start playing piccolo. Bring your flute and/or piccolo to this workshop! Open to all convention attendees.	10:15–11:00 a.m. Regency Ballroom SC	Flute and Friends No. 2 The Assimakopoulos-Grahek Duo (Nina Assimakopoulos and Matej Grahek), Erika Boysen, the Cooper Duo (Jennifer Brimson Cooper, flute), and the Muse Duo (Kristen Stoner and Marcela DeFaria Casaubon) perform an interesting program of new works.
9:15–10:15 a.m. Garden Salon Two OT	Graduate Research Competition Winner 2016 competition winner Alice Jones presents her research, “Mental Discipline and Musical Meaning.”	10:30–10:55 a.m. Terrace Salon One ES	Exhibitor Showcase: Music Minus Pain From Pain to Promise: Liberate Your True Potential from the Grip of Pain Experience proven practice strategies to prevent and recover from playing-related injury. Lea Pearson, Founder and Owner.
9:15–10:45 a.m. Royal Palm 4–5–6 SC	Music for Flute and Guitar No. 2 The Cline/Cuestas Duo, Duo Bellezza, DuoR2, Duo Sequenza, Duo Vela, and the Galestro-Smith Duo explore the repertoire for flute and guitar.	10:45–11:30 a.m. Garden Salon Two PA	Flute Panel: Life as an Amateur Player Bring all your questions about performing, finding teachers, how to build skills, and anything about the flute that interests you for an open and lively discussion with your peers and our panelists. Presented by the Amateur Resources Committee.
9:45–10:10 a.m. Terrace Salon One ES	Exhibitor Showcase: Boaz Berney—Historical Flutes The Bass Baroque Flute Join Boaz Berney and friends to hear Boismortier quintets with the biggest, baddest Baroque flute ever! Boaz Berney.	11:00–11:45 a.m. Royal Palm 1–2 SC	Flute and Friends No. 3 Christine Erlander Beard and Ayres Potthoff perform a mix of repertoire from South America and Japan, including a world premiere.
10:00–10:45 a.m. Atlas Ballroom WS	PROJECT Trio Improvisation Workshop Greg Pattillo Youth Flute Day. See 9:00 a.m.description.	11:00–11:45 a.m. Sunrise MC	Junior High Flute Quartet Masterclass Youth Flute Day. Kathy Blocki teaches a quartet masterclass, featuring Youth Flute Day participants, with repertoire specifically geared toward younger players. Enjoy her masterful coaching and discover repertoire gems for young flutists from the NFA Pedagogy Committee’s new online quartet guide. Open to all convention attendees.
10:00–10:45 a.m. Sunrise WS	Piccolo for Kids Youth Flute Day. See 9:00 a.m.description.	11:15 a.m.–1:00 p.m. Atlas Ballroom SC	Outside the Box: Jazz, Rock, Bluegrass, Alternative Sherry Finzer, Bryan Kennard, the Lori Bell Duo, Suzanne Teng, and That 70s Trio (Janelle Barrera, flute) share music from a variety of non-classical genres!

12:00–1:00 p.m. California Room SL	Collegiate Flute Choir Concert Kristen Stoner conducts a flute choir of Collegiate Flute Choir Competition winners. The winning piece of the 2016 Flute Choir Composition Competition will also be performed.	2:00–3:45 p.m. Golden Ballroom SL	Flutists in Recital No. 5 Tadeu Coelho performs the Franck Sonata, Ellen Huntington plays the Jongen Sonata, and Duo Sixteen Ten (James Hall, flute) performs Debussy. In addition, Gergely Ittzés plays the new NFA commission by Ricardo Zohn-Muldoon, Jeffery Zook plays the NFA commission by Stephen Hough, and Laurel Zucker performs the NFA commission by Ned McGowan.
12:00–1:00 p.m. Garden Salon Two WS	Getting Started on Baroque Flute Enjoy your very first Baroque flute lesson in this fun and informative workshop. Nancy Schneeloch-Bingham and members of the Historical Flutes Committee will provide the flutes as well as the instruction.	2:00–3:30 p.m. Regency Ballroom MC	NFA Competition Masterclass with Carol Wincenc Internationally acclaimed flutist and master teacher Carol Wincenc works with winners of the Masterclass Performers Competition.
12:00–1:00 p.m. Golden Ballroom MC	Open Masterclass: The Orchestral Piccolo Audition, with Linda Toote Piccolo: Demon or Diva? Earn the respect and admiration of your colleagues! An open masterclass on piccolo excerpts, taught by Boston piccoloist Linda Toote.	2:00–3:00 p.m. Royal Palm 4–5–6 SL	2015 NFA Young Artist Competition Winner's Recital: Rama Kumaran Hear Rama Kumaran perform works by Boyle, Mower, Reich, and Strauss. Margaret McDonald, piano.
12:00–1:00 p.m. Royal Palm 4–5–6 SC	Multiple Flutes No. 3 Areon Flutes, Flute Fantasia, the Flute Quartet of the National Symphony of Ecuador, the University of Michigan Flute Ensemble, and flutists Shivhan Dohse, Katherine Isbill Emeneth, Nicole Esposito, and Angela Jones-Reus play a variety of works for multiple flutes.	2:30–3:30 p.m. Sunrise SL	Jazz Soloist Competition Winners in Recital Hear Jazz Soloist Competition winners perform with a back-up jazz trio.
12:15–1:00 p.m. Sunrise WS	Low Flutes Workshop plus High School Soloist Competition Winner Youth Flute Day. See, hear, and play a smorgasbord of low flutes! Low flute specialists will demonstrate and then invite students to play their instruments. It's a low flute "petting zoo," with everything from altos to the eight-foot double contrabass! Open to all convention attendees. Preceded by a special performance by the winner of this year's High School Soloist Competition performing Gaubert's Nocturne et Allegro scherzando, with Lillian Buss Pearson, piano.	3:15–4:00 p.m. California Room SL	Flute Choir Reading Session Youth Flute Day. This session presents music for younger players, amateurs, and those new to flute ensemble playing. Take part in three world premieres of music written just for this occasion! Led by Eileen Yarrison.
1:00–2:00 p.m. Grand Exhibit Hall	Visit the Exhibit Hall	3:15–4:00 p.m. Garden Salon Two LE	Secrets of an Audition Winner: Five Steps to Success Join and Beatriz Macias, principal flutist with the Luxemburg Chamber Orchestra, and Erica Peel, solo piccoloist with the San Diego Symphony, as they share their personal outlook on what it really takes to win an audition. The class will underline five simple but major steps in preparing for and taking successful auditions.
2:00–3:00 p.m. California Room FC	High School Flute Choir Concert Darrin Thaves conducts this flute choir composed of the winners of the High School Flute Choir Competition.	4:00–6:00 p.m. Atlas Ballroom SL	Gala Kaleidoscope Concert and Closing Ceremonies Our final concert features short performances by many artists, as a look back at the past four days: Robert Aitken, Denis Bouriakov, Bonita Boyd, Gergely Ittzés, Catherine Ransom Karoly, PROJECT Trio, Ransom Wilson, Carol Wincenc, Peter Verhoyen, the Professional Flute Choir, and two piccolo quartets! We close with announcements and the traditional performance of J.S. Bach's Air in D Major. See you next year in Minneapolis!
2:00–2:45 p.m. Garden Salon Two LE	Adding Business Skills to Your Repertoire You've mastered your repertoire list; now add business and accounting skills to your musician's tool kit. Topics covered will include basic accounting and tax filings requirements followed by a Q&A segment. Presented by Nichole Heid.		



BURKART...
GREAT CONTROL...
BEAUTIFUL SOUND...
PERFECT FOR ME
IN THE NY PHIL.

– MINDY KAUFMAN

Burkart
FLUTES & PICCOLOS

BURKART.COM