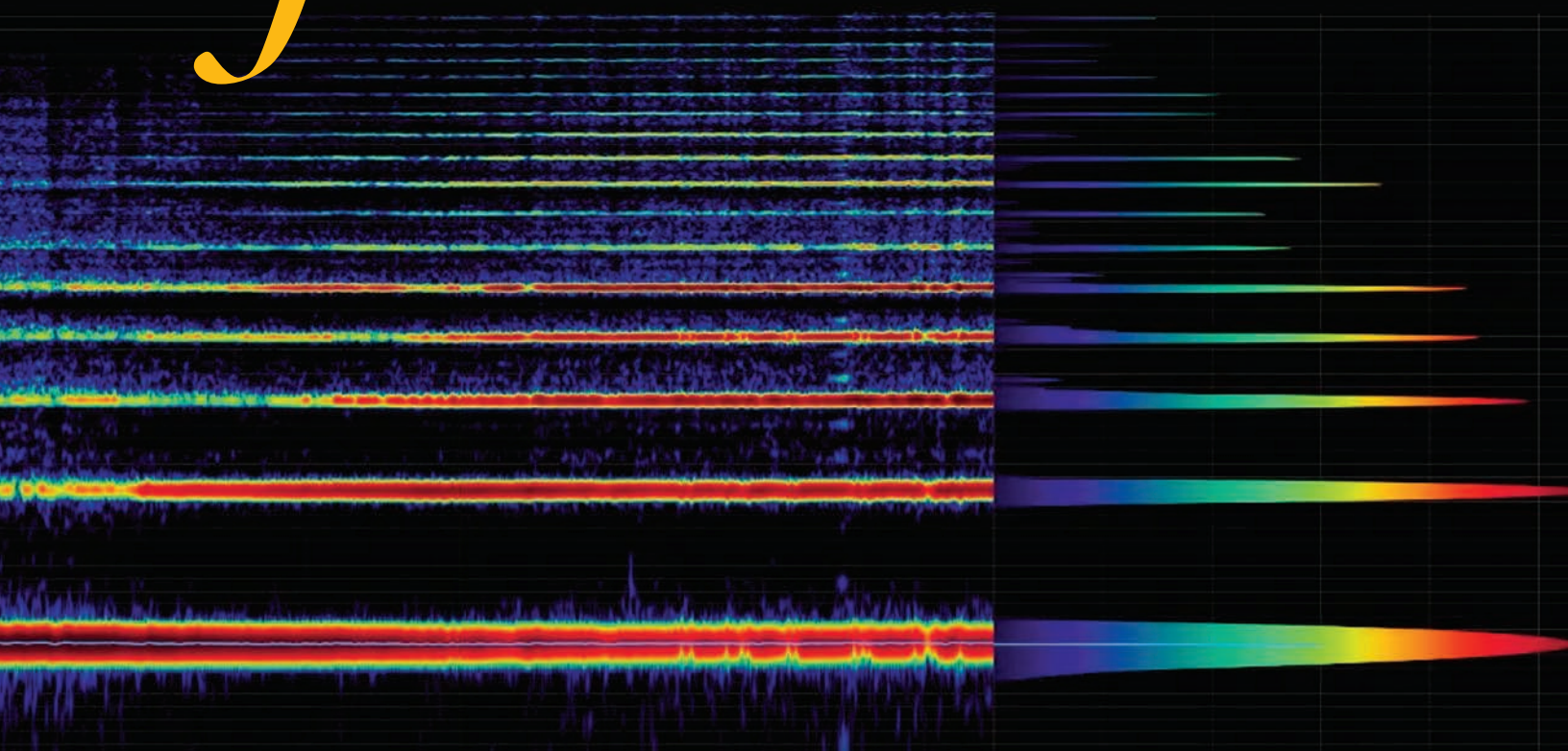


VOLUME 44, NO. 3 SPRING 2019

THE *f* LUTIST

QUARTERLY



Flute Phonics

Using Vowel Shapes to Color Tone

THE OFFICIAL MAGAZINE OF
 THE
NATIONAL
FLUTE
ASSOCIATION

Celso Woltzenlogel: Flute Ambassador of Brazil
Using Flute Excerpts to Reinforce Music Theory
2019 NFA Flute Convention

MURAMATSU

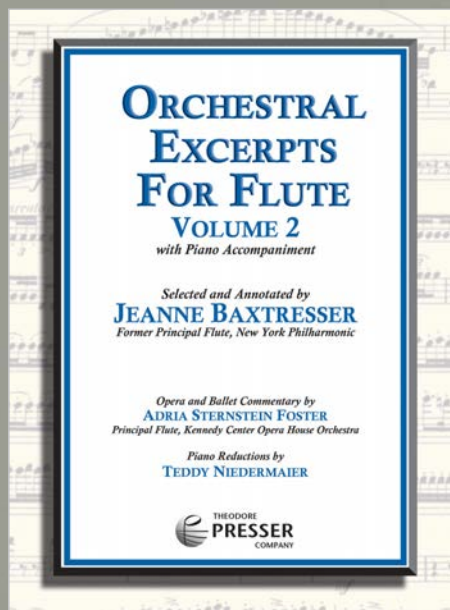
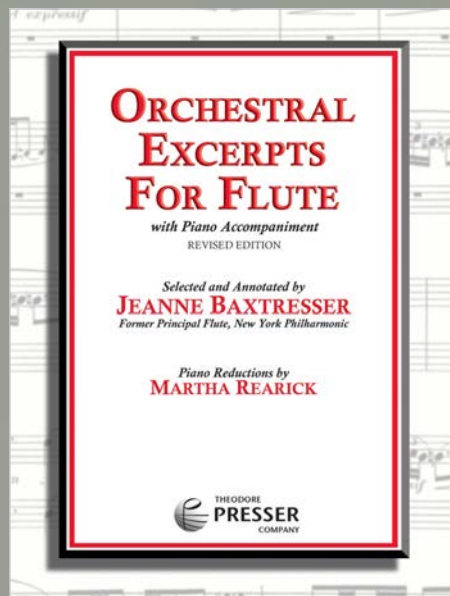
FLUTES



Sculpt music from the air

www.muramatsu-america.com

TAKE YOUR ORCHESTRA AUDITION TO THE NEXT LEVEL



The highly anticipated "Orchestral Excerpts for Flute, Volume 2" by Jeanne Baxtresser (former Principal Flute, NY Philharmonic) has arrived! Much like Volume 1, it's a **MUST-HAVE** for those preparing for auditions, with repertoire from Bartók to John Williams.

Purchase Volumes 1 & 2 at your favorite flute retailer
or presser.com



THEODORE
PRESSER
COMPANY



*Purchase with confidence,
Practice with passion,
Perform with joy,
&
Pursue the dream.*

NAGAHARA

Nagahara Flute #1000
Sir James Galway Model
Platinum tube, 9k mechanism,
14k toneholes, ribs & posts.

DEPARTMENTS

- 13 From the President
- 15 From the Editor
- 16 High Notes
- 36 Across the Miles
- 40 From the 2019 Convention Program Chair
- 44 From the Local Arrangements Chair
- 50 NFA News
- 51 From the Career and Artistic Development Committee
- 52 Notes from Around the World
- 55 From the New Music Advisory Committee
- 56 Passing Tones
- 60 Honor Roll of Donors to the NFA
- 62 New Products
- 64 Reviews
- 80 NFA Office, Coordinators, Committee Chairs
- 84 Index of Advertisers



24



30



46

FEATURES

20 Flute Phonics: Using Vowel Shapes to Color Tone by Matt Eakle

A celebrated jazz and improvisational flutist describes how he shapes tone colors to create a full cast of “characters” in his musical performances.

24 Celso Woltzenlogel: Flute Ambassador of Brazil by Cecilia Piehl Price

Heralded for his expressive tone, pedagogical talents, and warm, friendly nature, the multifaceted flutist also launched the Associação Brasileira de Flautistas, or ABRAF, and its subsequent cornucopia of Brazilian flute festivals. This year marks the 25th anniversary of ABRAF’s founding.

30 Using Flute Excerpts to Reinforce Music Theory by Courtenay L. Harter

The author proposes ways to apply classroom concepts to the flute lesson and to performance.

46 The Critical Ear vs. The Discerning Ear: Performing Confidently

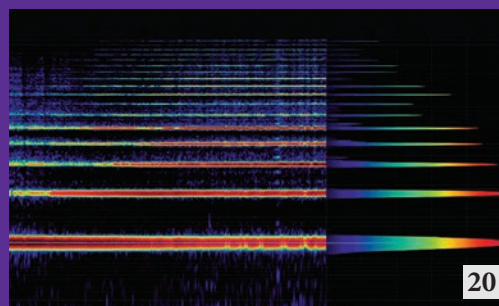
by Catherine Winters Boyack

The 2018 winner of the NFA’s Young Artist Competition describes how hyper self-criticism wreaked havoc on both self-esteem and performance—and reminds fellow flutists to focus instead on gratitude and the abundance of our shared musical community.

48 Dream Big by Davina Miaw

Through her experiences preparing for and attending the Annual NFA Convention, the 2018 Frances Blaisdell Scholarship winner rediscovered the lost joys of her childhood—and the possibilities that open up if you dare to dream.

Cover image: Photo by Matt Blanco and Kris Izdebski, PhD.



20

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

© 2019 NATIONAL FLUTE ASSOCIATION, INC.



presents

BURKART ACADEMY

October 24-27, 2019

Stony Brook University Campus, Hilton Garden Inn, NY



Carol Wincenc

Faculty at The Juilliard School,
Stony Brook University



Jim Walker

Faculty at The Colburn School,
University of Southern California



Cathy Ransom Karoly

Associate Principal Flutist,
Los Angeles Philharmonic

Tuition Includes

- Performance in three masterclasses, one with each world-renowned teacher
- Daily seminars covering foolproof audition techniques, audition preparation, academic and career guidance
- Mock auditions with instant feedback from Faculty Artists
- Individual portfolio and college application review
- Repair assessments/service by Burkart technicians
- Daily lunches with attendees and Faculty Artists

Tuition Fees

Application Fee: \$50

\$1,350.00 with application before May 15

\$1,500.00 with application after May 15

Auditor Fee - \$75.00 per day (lunch included)

Lodging

Lodging not included in tuition. Participants are encouraged to book their stay at the Stony Brook Hilton Garden Inn at a discounted group rate.

**For more information and to download your application
visit Burkart.com/BurkartAcademy**

SCHOLARSHIPS AVAILABLE



MAKE YOUR PASSION YOUR PROFESSION.

Seeking experienced professionals for careers in Army Music. Competitive salary plus medical, dental, 30 days paid vacation, and other military benefits. Select instruments may be eligible for \$65,000 Student Loan Repayment or enlistment bonus.

For more info submit a request at:
goarmy.com/ox32.



THE NATIONAL FLUTE ASSOCIATION

OFFICERS

Founder

Honorary Life President
Mark Thomas
mark@markthomasflutist.com

President of the Board

Joanna Bassett (2018–2020)
Assistant Dean of Students
The Hochstein School
BassettNFA@gmail.com

Vice President of the Board

Penny Zent (2018–2020)
Station Manager KAMU-FM Retired
Texas A&M University
Principal Flutist
Brazos Valley Symphony
p-zent@tamu.edu

Secretary

Naomi Seidman (2018–2019)
Assistant Professor of Flute
Penn State University
nks11@psu.edu

Treasurer

Maury Wilkinson (2017–2021)
Accountant
Freelance Flutist
mwilkinson@pobox.com

Assistant Secretary

Nicole Molumby (2018–2019)
Flute Professor
Boise State University
nicolemolumby@boisestate.edu

BOARD OF DIRECTORS

Eva Amsler (2017–2020)

Professor of Flute
Florida State University
eamsler@fsu.edu

Cristina Ballatori (2016–2019)

Flute Professor
University of Wisconsin–Whitewater
cristinaballatori@gmail.com

Jason Blank (2018–2021)

Owner, Bernhard Hammig
gotflute@me.com

Lisa Bost-Sandberg (2018–2021)

Instructor of Flute
University of North Dakota
lisa@lisabost.com

Mary Kay Fink (2016–2019)

Piccolo
Cleveland Orchestra
Flute Professor
Cleveland Institute of Music
Mkfink@att.net

Jennifer Grim (2017–2019)

Flute Professor
University of Nevada, Las Vegas
Zephyros Winds
jennifer.grim@unlv.edu

Sarah Hollandsworth (2017–2020)

Director of Sales and Marketing
JL Smith & Co./Flute World
shollandsworth@jlsmithco.com

Stephanie Jutt (2017–2020)

Professor Emerita
University of Wisconsin–Madison School of Music
stephaniejutt@gmail.com

Caen Thomason-Redus (2018–2021)

Senior Director of Community and Learning
Detroit Symphony Orchestra
caentr@gmail.com

TOMASI FLUTES

10 SERIES GR HEADJOINT

The warmth of Grenadilla. The lift of Solid Silver. Brought together into one exquisite headjoint. Handcrafted in Vienna by Master Craftsman Werner Tomasi.



tomasi

Visit www.tomasifloete.eu or
your favorite music retailer.



NOW OPEN



FluteWorld

San Francisco

all things flute: west coast style

1500 Grant Avenue
San Francisco
415.523.9220

Detroit, MI

| fluteworld.com

| Charlotte, NC



"ChopSaver is a life saver and, in my opinion, the best lip salve there is on the market." —SIR JAMES GALWAY

Get 15% off with code:
FLUTEQ



ChopSaver.com

EDITORIAL ADVISORY BOARD

Francesca Arnone
Flute Faculty, Patel Conservatory at the Straz Center for the Arts
Tampa, Florida

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

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

Wendell Dobbs
Professor of Flute, Marshall University
Huntington, West Virginia

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

Leonard Garrison
Professor of Flute and Associate Director
University of Idaho Lionel Hampton School of Music
Moscow, Idaho

Julie Hobbs
Assistant Professor of Flute, University of Kentucky
Lexington, Kentucky

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

Ruth Lekander, MOT, OTR/L, CHT
Certified Hand Therapist, Flutist
Burnsville, Minnesota

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

Patricia Spencer
Flutist, Da Capo Chamber Players
Professor of Flute
Bard College and Hofstra University
New York, New York

Michael Stoune
Professor Emeritus
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, 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



unzip then open

Simply Modern.
Exclusively Brannen.

BAM Case with
Fluterscooter Leather Case Cover



Contact us to try what goes inside!
brannenflutes.com



CREDO FLUTE

July 22 - 27, 2019

Elmhurst College, Elmhurst, IL

Credo Flute offers the serious musician a training ground to develop artistry through the study of solo and orchestral repertoire, strategies for success in auditions, and vision towards a fulfilling professional career.

Faculty



Bonita Boyd
Eastman School
of Music



Director
Jennie Brown
Elmhurst and Wheaton
Colleges



Walfrid Kujala
Emeritus:
Northwestern University,
Chicago Symphony Orchestra



Mimi Tachouet
Roosevelt University
Lyric Opera of Chicago



Luke Fitzpatrick
Fort Wayne
Philharmonic



Robert Hasty
Northwestern
University

www.CredoMusic.org/Flute

Develop the Gift. Acknowledge the Source. Respond with Service.

From the President



LIFELONG LEARNING

One of my favorite things about being president has been reading the tributes that arrive with donations from members. This year, we suggested that you donate in honor of your flute teacher. I love seeing the names I know (college teachers) and those I don't (perhaps a 4th-grade flute teacher?). Some dedications were for beloved family members, one for the local college flute ensemble! I treasure the many ways NFA members support each other and honor their roots. Thanks to each of you who have donated to this year's President's Appeal campaign.

As I write this, the executive committee of the board is preparing for our mid-winter meetings in Chicago. Aside from the conventions, this is the one time of year that we meet face to face to discuss the reports and recommendations from the 25 committee chairs, 19 competition coordinators, and 26 other volunteer appointees, as well as to strategize for long-range planning.

We often hear members ask how to become involved in the NFA. As an organization, we work year-round and actively look for ways we can partner with our members. There are many ways to connect with other flutists during the year.

The Career and Artistic Development Committee, chaired by Shelley Martinson, offers monthly online Career Checks. If you are looking for feedback on your resume, suggestions about your next recording, or insights about a music

festival you are thinking of starting, these professional flutists can be a wonderful, free resource for you.

Browse our Flute Events and Flute Clubs and Choirs listings on the NFA website to see if there is an event or a group near you. Regional flute clubs are the grassroots organizations that thrive on new volunteer energy, and you will surely find others who share your interests. When seeking new members for leadership positions in the NFA, we often find that flutists who have been active at the local level bring valuable experience with them.

For the NFA version of this, take a look at the NFA committees list on our website and at the back of every issue of *The Flutist Quarterly*. If you see a group that calls to you, contact the committee chair to see how you might become involved. If there are too many good ones to choose from, contact Committees Liaison Tabatha Easley at tapeters@vcu.edu, and she can help steer you.

We would love to have you join the NFA Convention Volunteer crew, delightfully delegated by Townes Osborn Miller and Margaret Haik. It's a great way to meet people, and you'll know that you are providing a much-needed service. Stay tuned for more information.

Looking for inspiration? Check out the NFA Commissioned Works playlist on Spotify: <http://bit.ly/NFAFlute>. Thanks to the New Music Advisory Committee, now chaired by Sarah Brady, the amount of music the NFA has commissioned over the

years is astounding. I'd like to give special thanks to our former chair, Lisa Bost-Sandberg, for the thoughtful and creative voice she has brought to all of the music commissioning projects during her tenure.

One of our most active and inspiring committees is the Cultural Outreach Committee, chaired by Mariana Stratta Gariazzo, and I encourage you to find out more about what they are up to. Here is just a sampling.

- Cultural Opportunity Scholarships: an ongoing scholarship program funding flute lessons for six high school students in Chicago, Los Angeles, Minneapolis, New York, and Washington, D.C.
- The Outreach Mentoring Program (with the above Career and Artistic Development Committee): two students from under-represented communities at a college near the convention site are mentored by a guest artist in the spring and attend the convention in August. The goal of this program is especially relevant today: "to aspire to foster a climate of mutual respect and empathy among all members by nurturing an atmosphere that promotes equal opportunity and prohibits discriminatory practices and treatment."

What a wonderful message for the NFA to teach—and to learn.

—Joanna Bassett



This is...

Crusader

Galway ~ Gemeinhardt

Headjoint: Crusader (C1)

Head Tube: Sterling silver standard wall (.016)

Lip plate and riser: Proprietary blend of platinum
and Gemeinhardt's sterling silver plus

“Pulling together to make
great intensive beauty”

SIR JAMES GALWAY

Gemeinhardt®

Musical Instruments, LLC

Music...Passion...Life

800.348.7461 gemeinhardt.com





Anne Welsbacher

HEADS AND HEARTS

In college, I was humbled by the difficulty I had with my elementary music theory classwork. Although I was not a music major, I could sight-sing and liked to harmonize. I had a good ear and played instruments, both solo and in ensembles. Why, then, did I find even the rudimentary levels of music theory so baffling?

The answer might be hiding somewhere in the contents of this issue of your magazine. Its feature articles illustrate the two key virtues of humanity, qualities we all share to some degree or other: the head and the heart.

And most interesting to me is how these articles support a longstanding theory of mine—that our hearts and our heads are not polar opposites, as it might seem, but two parts of the same whole. Each supports and shapes the other. Their proportions and the particular ways they mix together—those are what determine how each one of us lives her creative life.

Our cover story, “Flute Phonics: Using Vowel Shapes to Color Tone,” by Matt Eakle, is a piquant example. In its first few words, the author introduces a concept decidedly of the heart: If you want to create meaningful work, you must surrender to an aesthetic sensibility. Then this flutist—who has made his living in that most creative corner of the already-creative field of music: jazz and improv—proceeds

down a path of exacting acoustical theory using mathematical concepts and amplitude graphs. Luckily for us, he seasons the heavy-duty head work with a healthy dose of humor (especially in his related video, which you can find online at *FQ Plus*). Eakle’s article reflects what all musicians know or soon learn: Beneath the seemingly effortless output of a genuinely creative life lies serious brainiac power.

I also exercised my head editing Courtenay L. Harter’s “Using Flute Excerpts to Reinforce Music Theory.” But while I would not have been able to explain to you how the expected resolution of a dominant chord is avoided through an enharmonic respelling and chromatic voice leading to create a minor harmony in Beethoven’s “Leonore” Overture no. 3, I certainly appreciate the underlying thesis of Harter’s article. By asking students to use their heads in applying theory principles to repertoire work, teachers have the chance to enrich the musical creativity of their charges’ hearts.

Brimming with heart is Cecilia Piehl Price’s “Celso Wolzenlogel: Flute Ambassador of Brazil,” which profiles the multifaceted flutist who launched the now-25-year-old *Associação Brasileira de Flautistas*, one of three major flute festivals that blossomed in South America in the final decade of the 20th century. The

warmth of Wolzenlogel’s heart spills off the pages of the article, but the armature supporting his success is decades of hard-headed work and study.

Two 2018 competition winners write here about their own heartfelt experiences. Frances Blaisdell Scholarship-recipient Davina Miaw discusses how her goals for straight “A”s in school overshadowed the imagination and joy that had driven her desire to attend that university in the first place—and what she did to get back the courage to “dream big.” Young Artist Competition-winner Catherine Winters Boyack describes how she learned to temper the hyper-critical voice in her head with healthy doses of heart lessons, including learning how to be grateful for the community of flutists that she inhabits.

Speaking of our flute community: The 2019 NFA Flute Convention in Salt Lake City beckons, and this year’s program chair, Rebecca Johnson, introduces its highlights plus everything you need to know to get and stay there for four glorious days (or a few extra if you like). If you haven’t already, mark your calendar right now for August 1–4.

Until then, here’s hoping you find the perfect alchemy between head and heart in your own flute adventures.

—Anne Welsbacher

High Notes

News of the accomplishments of NFA members and the flute world



Amy Likar

Amy Likar presented recitals, workshops, and masterclasses in the Southeast January 24–February 2 at Coastal Carolina University, the University of North Carolina at Charlotte, the University of South Carolina, and Columbus State University.

She premiered “Move. Pause—>” by Coastal Carolina Professor Donald Sloan. She also performed Concerto for Piccolo and Piano by Martin Rokeach and “Requiem Milonga” by Valerie Coleman.

Additionally, she presented masterclasses and workshops and presented a combined workshop for the music, dance, and theater departments at the University of North Carolina at Charlotte.

Likar, Alexander Technique teacher and Body Mapping instructor, is a San Francisco Bay Area-based performing and teaching artist. Equally at home in an orchestra, as a chamber musician, or as a soloist, she also teaches all ages. As a member of the Oakland Symphony, she is committed to the symphony’s mission of classical music for all and mentors for its Music for Excellence Program. She is adjunct flute faculty at St. Mary’s College of California.

Likar has been a soloist and guest teaching artist at colleges and universities throughout the United States and Europe and is a frequent performer and presenter at conferences and conventions throughout the world. She is the editor and narrator for the DVD, *Move Well, Avoid Injury* and the author of the recently released *Breathing Book for Flute*. She is a Powell Performing Artist. Visit amylikar.com.



Peter H. Bloom

In 2018, Peter H. Bloom performed in the Midwest, the Southeast, New York, and New England with Ensemble Aubade (a trio with longtime colleagues Francis Grimes, viola, and Mary Jane Rupert, piano and harp). Highlights included concerts for the Robert H. Wood Great Artist Series (New York), the Saint Louis Art Museum, the Mississippi Chamber Music Guild, the Chamber Music Society of Central Kentucky, the Lewis

University Arts and Ideas Series near Chicago, the Auburn Alabama Chamber Music Society, the Master Arts Series in Knoxville, the Cedarhurst Chamber Music Series (Illinois), Cathedral Church of the Advent in Birmingham, and the Nixon

Centre for Performing Arts outside of Atlanta. The concerts featured “Oxygen Footprint” (2016), written for Ensemble Aubade by Karl Henning and the rarely heard “Seven Postcards to Old Friends” (1966) for flute, viola, and piano by Robert Russell Bennett, plus masterworks by Rameau, C.P.E. Bach, von Weber, Debussy, Ravel, and Bax.

Also during 2018, Bloom marked his 33rd season with Ensemble Chaconne. The period-instrument group (with Bloom on renaissance and baroque flutes) concertized in Georgia, South Carolina, North Carolina, Tennessee, Pennsylvania, Connecticut, New Hampshire, Vermont, and Massachusetts.

In August, Bloom gave a lecture-recital at the Museum of Fine Arts (Boston), showcasing flutes by leading makers of 19th-century France: a simple-system flute from 1833 by Clair Godfroy aîné, a ring-keyed flute (1856) by Godfroy’s son Vincent Hypolite Godfroy, and a fully modern flute (1874) by Louis Esprit Lot (Vincent’s brother-in-law). Bloom has given numerous performances on instruments from the museum’s collection in a collaboration that began in 1985.

In other concerts, Bloom championed new works by established and emerging composers. In April, he performed at King’s Chapel (Boston) with the Karl Henning Ensemble, featuring four premieres written for the occasion: “Birds on the Harmonic Plain” by Pamela Marshall (C flute, alto flute, piccolo, clarinet, and French horn); “Bárðarbunga dreymir undir ísnum” (or “Bárðarbunga dreams beneath the ice”) for alto flute and clarinet in A by Avrohom Leichtling; “Down Along the Canal to Minerva Road,” opus 149, by Karl Henning (C flute, bass flute, clarinet, and French horn), and *Three Miniatures* (C flute, alto flute, and clarinet) by Mark Gresham. In June, Bloom was artist-in-residence at the Snow Pond Composers Workshop. The week-long session spotlighted premieres of seven works by emerging composers from across the United States and included a lecture by Bloom entitled “Effective Writing for Flutes and the Contemporary Flutist” using examples from recent compositions written for him by Elizabeth Vercoe, Richard Nelson, and Edward Jacobs. The lecture was later published by Noteworthy Sheet Music.

Bloom continues to perform with diverse jazz ensembles in New England, including his duo with pianist John Funkhouser, his trio with guitarist Mark Leighton and bassist Dave Zox, the Modernistics (jazz standards with tap dancers), and the Aardvark Jazz Orchestra, led by founder and music director Mark Harvey. Aardvark celebrated its 46th season in 2018–2019 and released its 15th CD, *Democratic Vistas* (Leo Records), in November 2018. Bloom has performed with the band for 42 years.

Bloom and pianist/harpist Mary Jane Rupert, who concertize as the duo “2,” are featured on a CD from Navona Records, *Butterfly Effects and Other Works* by Elizabeth Vercoe, released in November 2018. Visit americasmusicworks.com

SOUND YOUR BEST.

EVERYTHING ALL-IN-ONE PLACE

Automate the way you run
your music teaching business.

GET STARTED TODAY!

30-DAY FREE TRIAL

www.mymusicstaff.com



Learn Flute Making & Repair

with Jonathon A. Landell, Master Flute Maker

2019 Course Schedule

Padding Techniques	4/1-5	6/3-7	7/1-5	8/12-16
Overhaul Techniques	4/8-12	6/10-14	7/8-12	8/19-23
Build Your Own Head!	4/15-19	6/17-21	7/15-19	8/26-30

Upon Completion...

Build Your Own Flute! **9/2-10/11**
See the web site for last minute information.



Download All the Details at www.landellflutes.com/courses/

Class size is limited!



"LIKE US" at

www.facebook.com/Vermont.Guild





Lighten up.

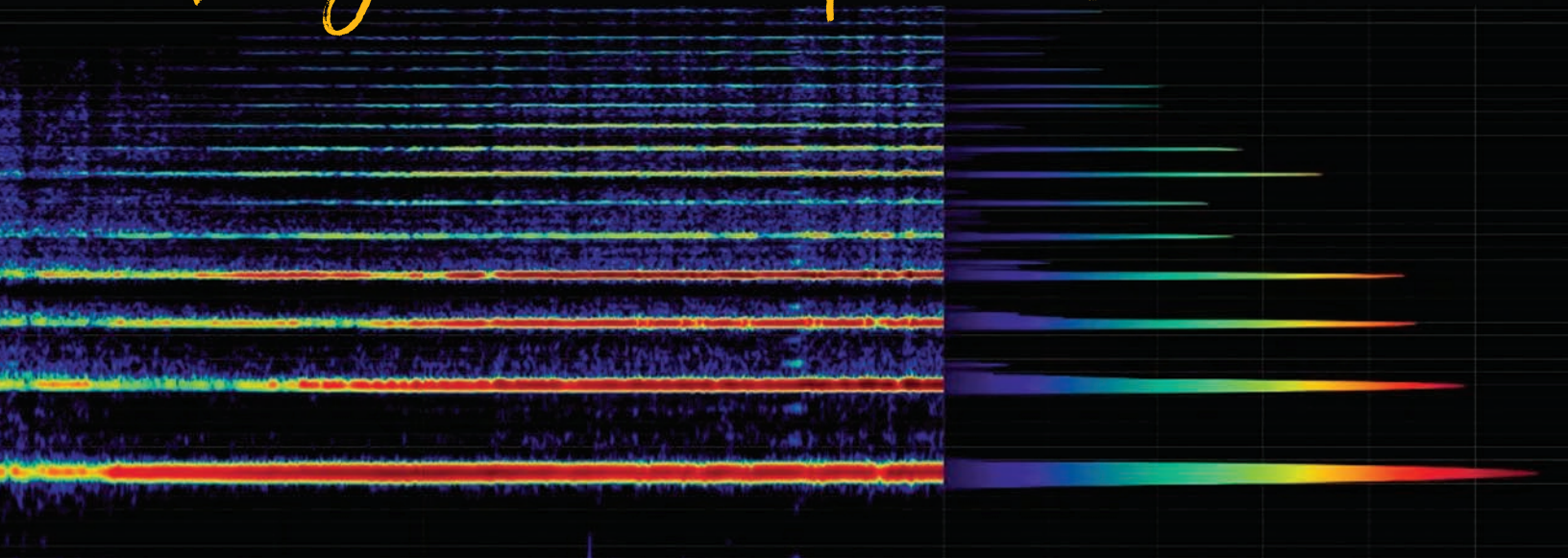
Custom Lightweight Mechanism



wmshaynes.com

Flute Phonics

Using Vowel Shapes to Color Tone



A celebrated jazz and improvisational flutist describes how he shapes tone colors to create a full cast of “characters” in his musical performances.

Creating meaningful work requires surrender to an aesthetic sensibility; creating a compelling musical performance is to surrender to this aesthetic truth. The voice of this truth is tone.

Before the melodic and harmonic meaning of the first notes in a piece are given context, and before the rhythmic groove has us tapping our feet or headed to the dance floor, we experience an emotional reaction to the sound. This is the power of tone.

I tap into tone using tools that I call flute phonics.

by Matt Eakle



Tones of Many Colors

Your tone is your voice. Just as an actor assumes the voice of a character, a musician chooses an appropriate voice—tone—for the music. Speaking in more than one voice prepares the performer for the portrayal of a wider variety of roles.

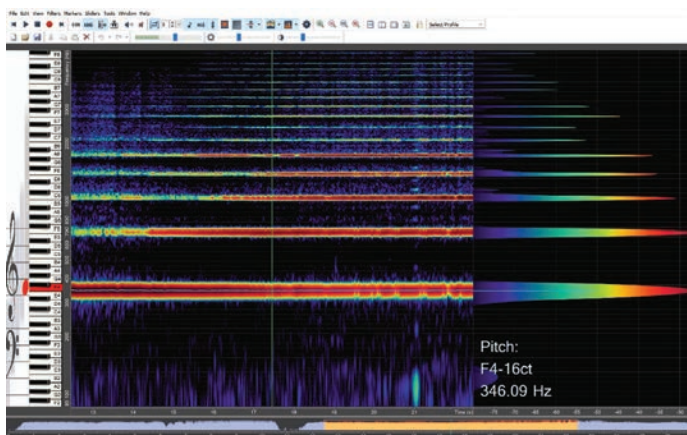
David Subke, my flute mentor, introduced me to the concept that the flute is capable of producing a broad array of tone colors, each conveying a different musical meaning. He described a continuum of tone across a spectrum, with “eyeglass fogging” at one extreme and “edgy” at the other.

I associate the foggy tone with soft, delicate clouds, mossy rocks, and quiet streams. An edgy tone evokes rugged rock, raging rivers, knife blades, and fine crystal.

But it is how the two extremes of tone evoke emotions that make them powerful musical performance tools. The eyeglass fogging tone conveys serenity, melancholy, tenderness, or introspection; the edgy tone better portrays exhilaration, anger, conflict, and celebration. Irony can be expressed by delivering an angry message with a sweet tone, or vice versa.

If we listen to a note as it changes from foggy to edgy while watching an oscilloscope display that represents the amplitude of the harmonics, we can see a clear difference. The foggy tone is weighted towards the fundamental, whereas with the other end, the edgier the tone is, the bigger the amplitude of the successive harmonics will be.

PHOTO BY MATT BLANCO AND KRIS IZDEBSKI, PH.D.



This graph shows increasing amplitude of the harmonics. (Also: Watch and listen at *FQ Plus*.)

Edgy Vowel Shapes

In flute phonics, I use a progression of vowel shapes to create the entire range of flute sounds, from the edgiest to the foggiest. (Aperture and air speed also affect tone; more about them below.) In addition to the flute phonics exercises described here, I have created a corresponding video, which is posted at *FQ Plus*.

For the edgiest tone, I shape the inside of my mouth and throat to form the vowel sound EE. I squinch up my face and imitate a terrible 2-year-old throwing a tantrum yelling, “Meany, meany, meany, meany!” The sound should come through the nose almost as much as the mouth.

In speech, the front teeth are usually exposed, as in the “say cheese!” smile. When playing the flute, we maintain a flute embouchure with our lips while shaping the interior of our mouths to the vowel shapes. I like saying “meany” for the EE because the M keeps my lips in a flute embouchure while the N encourages resonance in my nose.

To make the EE, close the jaw until the front teeth are about an eighth of an inch apart. The tip of the tongue touches the inside of the bottom lip and creates an arch producing a very small air pocket behind the upper front teeth. The top of the arched tongue touches the roof of the mouth leaving a tiny opening through which air is forced, adding a slight hissing noise to the vowel sound.

With your flute up to your lips and ready to play, say the vowel sound using your voice. Then—without taking a breath, and maintaining the same mouth shape—disengage your vocal cords and blow a note on the flute. Does the flute tone evoke the sound of the spoken vowel? That’s the goal.

Softening the Tone

Beginning with the EE sound, the first step away from the edge is the short I (as in “bit”). As the tongue drops slightly, the hissing lowers in pitch as the size of the chamber behind the front teeth slightly increases, and the air slows down in speed and increases in quantity. (On the next page, images illustrate the formations.)

From the short I, go to the short E (as in “bet”). The tongue drops a little more, so there’s less hissing and a slightly larger air pocket behind the top front teeth.

From the short E, move to the short A (as in “hat”). The tongue drops still more, making the air pocket behind the front teeth substantial.

Continuing from the short A, the sound changes to the short U (as in “hut”). From there, it morphs into AH (as in “mama”).



Eakle and Mike Barnett, among others in the David Grisman Sextet, perform in San Francisco.

At this point, the mouth cavity is fairly cavernous, providing room for the lower harmonics to resonate. Notice that the corners of the lips—which had been pulled back to form the EE—are relaxing, and the jaw has opened considerably, making the mouth cavity larger.

From AH, it goes to O (as in “no”). Notice that now the corners of the lips are coming together, which they will continue to do.

The two extremes of tone are “eyeglass fogging” at one end and “edgy” at the other. But it is how these extremes evoke emotions that makes them into powerful musical performance tools.

Next comes OO (as in “look”). Open your throat as if to yawn while shaping the mouth cavity to form the OO vowel shape. For maximum resonance, keep your tongue flat on the bottom of the mouth.

Finally, open your throat even more and make a big fat American U (as in Lucy). Now, the interior air volume of the mouth is at maximum and the lips are almost pursed. Imagine filling your mouth and throat with as much water as possible to squirt your big brother or sister. (Well, maybe not *that* much!) You might find yourself actually yawning. Good! Yawning means you’re doing things right!

Now reverse direction, stretching out the transition from each vowel shape, one to the next until you come to the EE that’s coming through your nose.

Air speed and the shape of the lip aperture also have a dramatic effect on tone. Practice long tones using all the vowel shapes with a flat, ribbon-shaped air stream and notice how the sound changes as you move toward a round, cylindrical-shaped air stream.

Also try faster and slower air speeds, covering more or less of the embouchure hole, and changing the direction of the air stream up and down. Tim Day and Robin McKee, the husband-and-wife virtuosi flutists in the San Francisco Symphony, are proponents of “slow air”—using the least air possible to make the most sound.



Every tone color portrays musical meaning.

Speaking, Singing, Playing

In normal speech, we don't come close to either end of the spectrum that I have described. The flute—unlike the voice—is on the opposite side of the lips from the resonating chamber of the mouth, so one has to exaggerate the vowel shapes for a noticeable result.

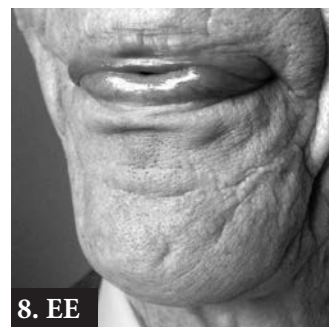
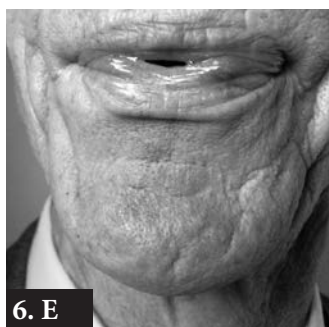
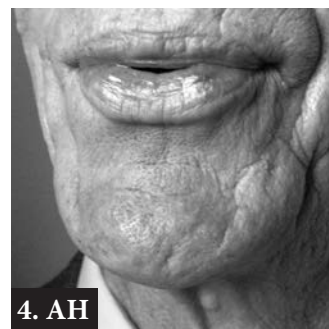
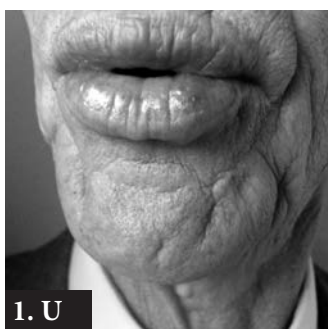
That's why I recommend mimicking voices. There's a cartoon character corresponding to each band of the entire tonal spectrum of the voice. (See 06:02–06:29 in the video. For additional examples of the vowel shapes, see 10:42–12:06.)

Using vowel shapes regulates the size of the mouth's resonating chamber to emphasize specific harmonics. Start by singing the vowel at the pitch you're going to play. Feel how you shape your mouth for that vowel; notice in particular your tongue.

Then, while keeping your mouth shape the same, quit vibrating your vocal cords and play notes on the flute.

Repeat the process using the following vowel shapes:

1. U (“Lucy”) emphasizes the fundamental pitch. This requires opening the inside of your mouth on the low notes to the degree that it feels like you could hold a basketball in there. Yawning is good! Think big goofy cartoon animal voices.
2. OO (“look”) brings out the first harmonic, the octave. The mouth cavity is one-half the size of U.
3. O (“no”) emphasizes the second harmonic, a fifth above the octave. The mouth cavity is one-third its original size and two-thirds the size of OO.
4. AH (“mama”) emphasizes the third harmonic, a fourth above the second harmonic and two octaves above the fundamental. The mouth cavity is now one-fourth its original size and three-fourths the size of O.
5. A (“hat”) brings out the fourth harmonic, a major third above the third harmonic. The mouth cavity is one-fifth its original size and four-fifths the size of AH.
6. E (“bet”) is the vowel shape of the fifth harmonic, a minor third above the fourth harmonic. The mouth cavity is one-sixth its original size and five-sixths the size of A.
7. I (“bit”) emphasizes the sixth harmonic, a little less than a minor third above the fifth harmonic. The mouth cavity is one-seventh its original size and six-sevenths the size of E.
8. EE (“eeny-meany”) emphasizes the seventh harmonic, a major second or so above the sixth harmonic and three octaves above the fundamental. The mouth cavity is one-eighth its original size and seven-eighths the size of I. For higher harmonics, keep making the mouth smaller. Think itty bitty cartoon animal voices.



HAND PHOTO BY GEORGE MARSH; UP PHOTOS COURTESY MATT EAKLE.



Paul Horn's flute, here being played by John Lennon as Horn watches, is now with Matt Eakle.



Eakle poses with 2010 NFA Convention attendees in Anaheim.

Practicing Flute Phonics

The higher you go, the closer the successive harmonics get to each other and the smaller the corresponding difference in mouth size gets. With practice, you can hear each harmonic “speak” as you go from vowel shape to vowel shape up the harmonic series.

You may find the harmonics don't correspond to the vowel shapes exactly the way I describe, but it's probably pretty close. Mouths are shaped differently, and we pronounce our vowels differently, so experiment and discover what works best for you. The goal is to consciously control your tone by shaping the resonating chamber of your mouth to get the sound you want.

Vowel shapes should change for different notes and registers on the flute. Intervals pop out easily when the mouth cavity changes in size corresponding to the resonance of the notes. When jumping big intervals from low to high, I often use the big mouth U, O, or AH for the low note and move to a short A, E, I, or long EE for the high note. I reverse the vowel shapes when jumping down from high to low, being sensitive to what vowel shape makes the note reverberate.

When practicing flute phonics, start off in the low register, where the effects are most dramatic. Coloration is more subtle in the high register. To hear the harmonics better, try wearing hearing protectors or ear plugs while playing long tones and going through the progression of vowel shapes. You'll hear the harmonics resonating inside your head.

When improvising, I sometimes want my sound to morph from the bamboo flute sounds of U with a huge mouth cavity, incorporating the sound of “wasted” air in the tone, to an EE tone, so thick with harmonics they clash with each other and create interference tones—in a single phrase! Some of my tonal ideas derive from listening to and imitating traditional Japanese shakuhachi flute, where air noise, vocalizations, split tones, note bending, and other tonal effects are used as ornamentation. Sometimes I imitate the feedback sounds of electric guitars or the airy tone of Lester Young playing tenor saxophone.

Your Musical Performance

Practicing tonal extremes develops control of the inflections that convey the emotional content of the music. As casting director

for your performance, visualize the character who best delivers the emotional meaning of the music, then search for the flute tone that gives voice to that character. Be a mystic, a hero, a jilted lover, the voice of the river and the sky.

Let your flute give voice to your imagination! Be adventurous! Take chances! Take command!

Matt Eakle has played with the David Grisman Quintet since 1989 and is featured on 14 CDs with the DGQ, Jerry Garcia, Enrique Coria, and his own jazz trio. He has performed in rock and jazz bands and symphonic, ballet, and opera orchestras. Grammy-nominated recordings are Simple Pleasures with banjoist Alison Brown, So What with Garcia, and Dawg 90 with DGQ; he also has recorded on Chris Isaak's Notice the Ring and Bonnie Raitt's Home. Eakle recreates Japanese, Arabic, Native American, and East Indian flute sounds with a silver flute using note bending, growls, singing, percussive sounds, and circular breathing and has recorded with Zakir Hussain (Indian tabla), Shirley Muramoto (Japanese koto), Vince Delgado (Arabic percussionist) and Afqat Ali Khan (Pakistani singer). Eakle produced the Headwaters Project music compilation in support of efforts to preserve the Headwaters Forest in northern California. He was musical director of the documentary film Who Bombed Judi Bari? about an assassination attempt on an environmental and labor activist, and he played in the documentary The Wild Parrots of Telegraph Hill. Visit matteakle.com.

Find it at FQ Plus

Visit *FQ Plus* for Eakle's video demonstrating the concepts described here and to see an animated graph of harmonics amplitudes. Also find a special interview with Eakle by Ali Ryerson. (Video production courtesy Lessonface.com.) These features can be found in the Publications section at nfaonline.org.

Celso Woltzenlogel: Flute Ambassador of Brazil



by Cecilia Piehl Price



Heralded for his expressive tone, pedagogical talents, and warm, friendly nature, the multifaceted flutist also launched the *Associação Brasileira de Flautistas*, or ABRAF, and its subsequent cornucopia of Brazilian flute festivals. This year marks the 25th anniversary of ABRAF's founding.

“You need to learn the fourth flute part. This is a fun piece—we will play it to close the recital,” Lars Nilsson told me during a 1991 summer camp in Argentina.

Looking at the sheet music, I read a name that contained letters we rarely use in Spanish.

“Celso who?” I asked, uncertain of how to pronounce his complicated last name.

“It doesn’t matter. For us he is just Celso.”

And that is how I first heard about the remarkable Brazilian icon, Celso Woltzenlogel. But if you say “Celso” and “Brazil” in

the same sentence, Latin flutists know who he is. That “fun piece” that closed the event—*Tico-Tico No Fubá*—became the work we still use to close most flute festivals—and I still can play the fourth flute part from memory.

Early Life

Celso Woltzenlogel was born in 1940, in Piracicaba, near São Paulo, Brazil. Curious about music, he played a toy flute until his mother suggested, “Why don’t you try with Daddy’s flute?” As a result, Celso’s father, an amateur flutist, became his first teacher.

By the time he turned 18, Celso had won a competition organized by composer Camargo Guarnieri in the Ministry of Education and Culture. He moved to Rio de Janeiro to study with flutist Moacyr Liserra at the *Escola de Música da Universidade Federal do Rio de Janeiro*, graduating in 1964 with the highest honors.

Immediately after graduation, Celso was given a fellowship from the French government to study in Paris. During the next three years he took flute lessons from Alain Marion and Jean-Pierre Rampal, with whom he became lifelong friends. He also studied music analysis from pedagogue Nadia Boulanger.

To take advantage of this opportunity in France, Celso moved from the Brazilian student residence, where the main language was Portuguese, to the German one, where everyone spoke French. This move not only made him bilingual, but also led him to meet Alicia Cassarini, the woman who would become his wife.

"She had just returned from a trip to Egypt and needed a projector to see her slides," said Celso. "Someone told her I had one, and so we met. A few months later, she answered the door when I went to her residence looking for another student. We ended up going to a dance where we had to bring a date from a country different than ours. We danced and fell in love, and five months later we got married."

Cassarini, an Argentinean woman, was studying for a French graduate degree at *La Sorbonne*. Together they had two daughters and, later, three grandsons.

If Celso and Alicia had stayed in France, their story might have ended here. But after three years in Paris, they decided to return to Brazil.

Fertile Homeland

Upon Celso's return to Rio from Paris, his artistry and his signature beautiful tone were quickly recognized, and opportunities came his way. He resumed his position as principal flutist at the *Orquestra Sinfônica Nacional*, where he continued to work for 28 years.

In only a few months, he became the flute force of Rio, and soon his musical reputation extended throughout Brazil. Celso was a founding member of six ensembles: Duo Instrumentalis, Ars Barroca, Jazz Clássico do Rio de Janeiro, Quinteto de Sopros Villa-Lobos, Sexteto do Rio, and Flautistas do Rio. Some of them still exist.

After the death of his former teacher, Celso became the flute professor at the *Escola de Música da Universidade Federal do Rio de Janeiro*, a post he held for 25 years. During part of that time, he also taught at the *Escola de Música Villa-Lobos*.

A passionate teacher, Celso mentored generations of flutists who occupy top orchestral posts in Brazil and abroad. Some of them are also teachers, composers, or creators of prestigious ensembles.

"Celso was the rigorous professor who taught me how to fly, the teacher who opened doors to an international career," said former student and close friend Ayres Potthoff, a professor at the *Instituto Porto Alegre* in Brazil. "But first and foremost, he was the friend who, in my hardest moments, was by my side, giving me his support and encouragement."

When Celso retired, former students won auditions for his symphony and college positions. Many of them became collaborators or partners in Celso's future projects.

Around 1982, to address the absence of Brazilian or Latin music in flute ensemble repertoire, Celso asked his friend Alberto Arantes to write flute choir arrangements based on Brazilian



Celso at 3. He began his career with a toy instrument before graduating to "Daddy's flute."



Celso (left) with Alain Marion (center) and Jean-Pierre Rampal.



Celso with his wife, Alicia (left), and daughters Constanza (second from left) and Karina.



Three of the many ensembles Celso founded—and that are still performing—are Quinteto de Sopros Villa-Lobos (top, with Celso second from left), Sexteto do Rio (center, with Celso second from left), and Flautistas do Rio (bottom, with Celso second from right).



“Celso was the rigorous professor who taught me how to fly, the teacher who opened doors to an international career...But first and foremost, he was the friend who, in my hardest moments, was by my side, giving me his support and encouragement.”

—Ayres Potthoff

music. He published them in the three-volume *Música Brasileira para Conjuntos de Flauta* (Brazilian Music for Flute Ensembles).

Celso's *Método Ilustrado de Flauta* (Illustrated Method for Flute), with a preface by Jean-Pierre Rampal, was published in 1983 and is headed to its sixth edition. His *Flauta Fácil I-II* (Easy Flute I-II), two method books including CDs of examples, were published in 2008 and 2017 respectively. The series was expanded to include method books for other instruments: saxophone, trombone, piano, violin, and clarinet. Additionally, Celso edited and published five flute compositions by renowned Brazilian composers. *Irmãos Vitale*—Editores Brasil has published all of Celso's editions.

Celso's status as a classically trained flutist with a South American background informs both his work and the recognition he enjoys. He has recorded with Brazilian popular music celebrities including Francis Hime, Chico Buarque, Edu Lobo, Gal Costa, Egberto Gismonti, Djavan, Clara Nunes, Roberto Carlos, Tom Jobim, Maria Bethânia, and Milton Nascimento.

“I rejoiced hearing him on the radio when the flute had a prominent role in the arrangements of Francis Hime,” said friend and colleague Antonio Carlos Carrasqueira, flute professor at *Universidade de São Paulo* in Brazil. “Celso's tone, so clean, in perfect pitch, and with very expressive phrasing, could easily be recognized. I knew it was he.”

For a decade, Celso worked in the orchestra of TV GLOBO, the second-largest television network in the world, where he played for most soap operas and movie sound tracks. Some days, Celso had morning symphony rehearsals, taught classes at the university during the afternoon, and then headed to the TV GLOBO for late-night recordings. Back at home, he left notes on the counter saying, “Don't wake me up.”

Celebrating 25 Years

In 1988, Celso attended the *III Festival Internacional de Flautistas* in Peru—the longest-standing Latin-American flute festival, created by César Vivanco in 1986. Celso and other attendees became lifelong friends over the subsequent years. Eventually calling themselves La Flauta Nostra, these colleagues enjoyed, encouraged, and grew from knowing each other, summer after summer.

This group of pioneers began a movement that transformed the flute landscape of the continent and led to the founding of other associations and long-standing festivals throughout South America, where such events had previously been virtually non-existent.



Inspired by Peru's original international flute festival, Celso debuted the Brazil festival in 1995.



Celso's flute charmed a child during a 1964 concert held in a public square, part of an 18-city tour.



Whether atop a water buffalo at a seaside festival or concertizing in a more formal setting, Celso continues to teach, perform, inspire—and laugh.

In summer 2018, the 46th Annual NFA Convention in Orlando featured the original Flauta Nostra friends in a tribute to celebrate their three decades of work that paved the way for future generations.

Inspired by the consequences of the Peruvian experience, in 1991 Ecuadorian flutist Luciano Carrera created the *Festival Internacional de Flautistas en la Mitad del Mundo* (which continues today), and Lars Nilsson started the flute summer camp *Nueva Vermland* in Argentina, which was held for for 26 years.

Also in the early 1990s, Celso set out to add a third major South American festival in Brazil. Because of its vast territory—roughly the same size as the United States—he decided to begin by creating an institution to unite its flutists. In 1994, with the collaboration of former students and friends, notably Potthoff and Laura Rónai, Celso founded the *Associação Brasileira de Flautistas*, or ABRAF. The following year, Celso launched the *Primeiro Festival Internacional de Flautistas* in Rio de Janeiro.

“We didn’t have anything like it until he envisioned and created it,” said Brazilian flutist Tota Portela. “Celso’s actions and ideas changed the flute landscape of Brazil.”

This year ABRAF celebrates its 25th anniversary, boasting a membership of more than 1,500 flutists and the uninterrupted production of 15 biannual international flute festivals. Artists from throughout the world are invited to share a week with Brazil’s entire flute community, teaching, presenting, performing, and premiering.

The experiences and opportunities this festival created had profound impact on myriad young Brazilian students and professionals. Among other benefits, it opened doors for them to continue study abroad. Today, these early attendees share their knowledge and artistry in concerts and with their pupils, keeping the inspiration they gained from ABRAF alive and expanding.

Brazil’s Musical Ambassador

Celso’s life is multifaceted. A symphony player and college professor, he has authored flute method books and edited compositions. He has premiered works and recorded nine CDs. He was president of ABRAF for 13 years and continues to be an active member.

In addition, Celso was the world marketing coordinator for Sankyo flutes between 1997 and 2003. Leading the Fundação Nacional de Arte’s initiative for 14 years, he traveled through-

out Brazil, providing instruments to bands and teaching their members.

Other flute-related travels to perform and teach have taken him to more than 150 international destinations. Along the way, he has become fluent in four languages.

Celso’s legacy is increasingly being recognized by the Brazilian musical world at large. The *Academia Brasileira de Música*, an honorary institution founded in 1945 by composer Heitor Villa-Lobos, seeks to add new “immortals” from Brazil who stand out on professional ethics and cultural merit, and whose work promotes the music of Brazil. Its members, limited to 40 people, include composers, performers, historians, and pedagogues. In 2013, the Academia voted Celso to its select membership.

“Celso Woltzenlogel is a flute pioneer not only of Brazil but also of Latin America,” said Tadeu Coelho, flute professor at the University of North Carolina School of the Arts and a friend. “Beyond starting the association and contributing so much to the development of Brazilian flutists and flute pedagogy in the country, Celso has created an amazing international network of flutist’s friends who have taken notice of the flute talent Brazil produces. Through Celso’s sweet soul and his flute playing, Brazil is a much nicer place.”

Nearly 30 years ago, I was handed a piece of music and was promised I would have fun playing it. That promise has been kept in countless ways since then. I have profited from knowing Celso through his teachings, performances, and publications, and have seen how his lifetime of dedication musically introduced Brazil to the world—and the world to Brazil.

But his personal traits are equally valuable—his innate humanity, endearing personality, and humor. When next I see him, he will tell me his latest joke, and we will laugh. Perhaps I will have a joke ready to share with him. This is the Celso I know and love.

Cecilia Piehl Price specializes in researching South American figures and performance practices in the flute repertoire. She has performed in symphony orchestras, concertos, and recitals in Brazil, Chile, Colombia, Argentina, Uruguay, Ecuador, and the United States, and at festivals in the Americas. She received her BM at UNCuyo (Argentina) with Lars Nilsson and her MM and DMA at the University of Alabama with Sheryl Cohen. She lives in Atlanta.

Mimi Stillman

Y a m a h a F l u t e s

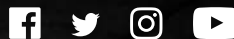



"My Yamaha flutes enable me to realize
my most exciting artistic visions."

Mimi Stillman



@YamahaMusicUSA





USING Flute Excerpts TO REINFORCE Music Theory

The author proposes ways to apply classroom concepts to the flute lesson and to performance.

The music theory classroom may appear to be a sterile environment to the flutist concentrating on performance. Did you ever wonder why you were studying a piano sonata that you would never perform? Perhaps you remember some delight at seeing a flute excerpt from your practice show up in the classroom. Recently, many music theory textbooks have tried to expand exposure to a diverse and inclusive composer list as well as a variety of genres; however, due to space restrictions, the examples still tend to focus on the piano repertoire or small orchestrations. This article illustrates a method to bridge the gap that exists between the flutist and the analysis of music through the use of orchestral excerpts.

On discussing the orchestral audition, Chicago Symphony Orchestra flutist Emma Gerstein states that “one should strive to play in tune, in time, with a nice sound, etc. But I think what really sets someone apart is also showing musical style, phrasing, and making that unique and personal to you.”¹

This personalization of the performance is grounded in the musical elements. Think about a chamber music rehearsal; the setting offers many opportunities to discuss how to approach the performance of a composition through the use of a musical vocabulary that speaks to individual decisions. As Chicago Symphony Orchestra violist Frank Babbitt notes in a published interview, “With a knowledge of music analysis, harmonic and structural, it is possible to understand [a composer’s] musical language on a deeper level. As a teacher, it is not enough to point out that there exists tension or drama in the music without ex-

ploring how the composer creates and releases that tension. I believe that a performer’s interpretative choices should be grounded in this knowledge. It opens up a universe of possibilities!”²

The engagement of the analytical and creative mind has many advantages for students. Everyone can benefit from continued use of fundamental music vocabulary to converse with other musicians. As a noted Eastman pedagogue has written, “The performance studio and rehearsal hall rather than the theory classroom are probably the best places for pulling everything together.”³

In my work as a music theory pedagogue, I have found that bringing in examples geared toward specific students produces wonderful results in my classroom. For the flute student, the use

by Courtenay L. Harter



of a familiar orchestral excerpt allows the application of specific vocabulary to music already in her ears and fingers. As a whole, excerpts tend to be familiar, over-practiced sets of examples that go beyond the notes on the page to connect music theory concepts and performance opportunities, creating a give-and-take relationship.⁴ As a practicing musician (I'm an oboist), bringing in a piece I know personally from performing provides a level of excitement; by following my example, students then apply music theory concepts to their own repertoire.

The pedagogical model presented here focuses on common-practice elements to reinforce the music theory concepts most often encountered in a classroom. The analysis of these topics can yield a more informed performance, rather than simply relying on what is on the page of an excerpt book or what one listens to in a recording. Reinforcing theoretical concepts with performance repertoire creates a spiral-learning process, connecting the unfamiliar to the familiar. This practice is inherent to the classroom, where such repeated exposures to musical examples can occur. The incorporation of the vocabulary into the practical situation of a lesson or performance encourages students to use musical terminology correctly and with ease, to engage in more than their own parts, and to produce more thoughtful iterations of the music.

Preparation and Application

Pedagogical writer Michael Rogers has emphasized that music theory “can be taught with a focus on present-day music-making without shying away from its pluralistic complexity.”⁵ For those who teach students in AP music theory classes, college-bound students, or current college students, the topics presented here provide a way to move beyond prerequisite courses and to reinforce theory topics with relevant musical excerpts.

Today, many flutists also provide some level of music theory instruction in the classroom. Using examples that they have worked on in a performance situation provides a good model for all students. Elizabeth West Marvin notes, in a published article, “The ideal [music] theory classroom would thus be intensely musical, absolutely relevant to what students learn in other parts of the core and in their applied study, and it would challenge students to even higher levels of artistry (regardless of the level at which they begin).”⁶ The enthusiasm a teacher has for an excerpt engages students at a different level; beyond the musical vocabulary being discussed, decisions of performance elements can coalesce a term in a new way for the students.

For those who are hesitant, music theory is not as scary as you may remember from your undergraduate days, and you are probably using much more of this terminology every day without realizing it. Did you burn your textbook before graduation? Not to worry: there are many recent publications and new editions from which to choose. If you have a studio of high-school students, the College Board, the company that publishes the Advanced Placement Music Theory Exam, has study guides and other resources available.⁷ Are you at or near a college campus? Find out which text is currently in use so that you are reinforcing the same terminology.⁸

Every teacher has her own idiosyncratic way of explaining concepts, so whatever you are comfortable using is best. Your description may create that connection the student was missing in the theory classroom; students will find ways to transition between the two environments.

For example, Figure 1 shows the variety of symbols and descriptions for the dissonant second inversion triads. While theory texts do not agree, they do show similar situations for their foundations. Again, use whatever terminology works best for you. For every excerpt encountered in the lesson, students should be able to address many basic concepts, even at the start of their studies. See “Questions to Introduce Students to Theory Concepts” on the next page to begin these conversations.⁹

C: I⁶ V → Roman numerals based on pitches
 C: V⁶ ———— 3 → Roman numeral with voice leading
 C: cad⁶ V → functional symbol

C: I IV⁶ I → Roman numerals based on pitches
 C: I N⁶ I → functional symbol (neighbor six-four)
 C: I ped⁶ I → functional symbol (pedal six-four)

C: I V⁶ I⁶ → Roman numerals based on pitches
 C: I P⁶ I⁶ → functional symbol (passing six-four)

Figure 1: Dissonant Second Inversion Triads: Variety of Labels

Though much can be deciphered from the melodic line itself, the overall context and other details are found in the accompaniment. If a piano reduction is not available for a specific excerpt, creating one allows students to deal with preliminary score reading issues, especially clefs and transpositions.

A simple approach to score reduction can be illustrated with measures 25–34 from Rossini’s Overture to *The Barber of Seville*. (See Figure 2 on the next page.)¹⁰ Either using staff paper or a notation program, transcribe the piccolo part on the top staff. Look through the example for the bass parts (cellos, basses, bassoons, etc.) to find the lowest pitches; these should be placed below the piccolo part on a second staff. Now the student can begin to discuss harmonic implications with more certainty than with just a melody line.

Next, fill in the harmonies by reading every accompanying part. The results, while possibly producing atypical voice leading, can easily be used for a complete harmonic analysis. (See Figures 3 and 4 on the next page.)

As your resource to begin these conversations with students, “How to Approach Flute Excerpts,” at the end of this article, provides a sample teaching lesson using Beethoven’s



Figure 2: Rossini: Overture to *The Barber of Seville*, mm. 25–34, piccolo part and bass line



Figure 3: Rossini: Overture to *The Barber of Seville*, mm. 25–34, piccolo part with rough harmonic reduction



Figure 4: Rossini: Overture to *The Barber of Seville*, mm. 25–34, piccolo part with better voice leading accompaniment

Leonore Overture. Online at FQ Plus is a topic list and a selection of examples as found in Baxtresser/Rearick's 1995 publication, *Orchestral Excerpts for Flute with Piano Accompaniment*, with a focus on common-practice terminology that will continue throughout a student's college career.¹¹ A variety of topics, beginner through advanced, are outlined to reinforce the theoretical concepts most often encountered in a student's collegiate musical study. By incorporating these concepts early in practical situations, the flute student is encouraged to use musical terminology correctly and with ease.

Expected Results

"Putting some basic theory into context immediately in an ensemble is putting our best foot forward," says fiddle player Mark O'Connor. He continues in his method book to say that music theory "without a way or means to apply it, and therefore musically hear and feel it in a group class, ensemble or orchestra, is academic and can be boring and considered 'not relevant' by young students." Jennifer Snodgrass uses O'Connor's quote to define "the essence of true musicianship: to be able to understand the why and the how, us-

Questions to Introduce Students to Theory Concepts

Familiarize students with music theory ideas right from the beginning. Use the questions here in a lesson or classroom to get started.

SCALES AND MODES

- What tonic pitch is implied by the excerpt?
- What scale types are used? How are they created? Where do they occur in the excerpt? Discuss the minor mode forms: natural, harmonic, and melodic. (Add other modes and scales as a bridge to more modern repertoire.)
- Are the same scale forms used in the melodic line and the accompaniment? Where and why are there differences?

CHORD IDENTIFICATION

- What quality are the chords?
- What is the root and bass note (inversion)?
- Apply a Roman numeral analysis (for common-practice excerpts only).

CADENCES

- Where are the cadences in the excerpt? (Remember, not every breathing point is a cadence.)
- Do the accompaniment and the melody reach the cadence at the same time? How does this affect the performance of the excerpt?

NON-CHORD TONES/MELODIC ANALYSIS

Notes are either part of the harmony (consonant) or not part of the harmony (dissonant). The melodic analysis of any single-lined excerpt implies a harmonic progression. For example, if an excerpt is in C major, the use of the pitch F (scale-degree 4) could represent either a prolongation element for tonic or a predominant harmony (e.g., part of a pedal six-four chord), the pitch G (scale-degree 5) could represent either tonic or dominant function, and any chromatic pitch implies either a non-chord tone or a secondary harmony leading to the next consonance/diatonic harmony. Using this example:

- If the notes are part of the harmony, which part are they (root, third, fifth, seventh)?
- If the notes are not part of the harmony, identify the type of non-chord tone. (*Note: Consider the applicability of this question based on the student's stage in theory study.*) How does this dissonance affect the performance of the excerpt?

Find it at FQ Plus

Visit *FQ Plus* for a useful appendix highlighting features of excerpts provided in the classic *Orchestral Excerpts for Flute with Piano Accompaniment* by Jeanne Baxtresser and Martha Rearick. Visit nfaonline.org/Publications.

ing both our eyes and ears, all while producing and owning this understanding within our performance.”¹²

Analysis is a useful tool to create a superior overall performance. Getting students to talk about music using more technical vocabulary is the desired level of engagement. By connecting applied study with music coursework, students will become more astute, deepen their desire for more knowledge, and enhance their performance. This methodology can be applied to any études or larger composition that students prepare for their lessons as well.

Taking the time to do more directed study of the repertoire away from the actual playing of the instrument not only reinforces theoretical concepts but employs a strategy that will make practice time more useful and efficient. The students will grasp a new piece of music more quickly and at a comprehensive level beyond the technical aspects needed for playing the flute.

Don't forget to have fun talking about these great musical works! By sharing your knowledge and enthusiasm, students will develop their own excitement through the learning process.

Courtenay Harter is an associate professor of music at Rhodes College in Memphis, where she teaches music theory and is a coordinator for the music and psychology interdisciplinary major. Harter also teaches oboe/English horn at Rhodes and in Memphis, is a core member of the Jackson (Tennessee) Symphony Orchestra, and freelances in the Mid-South region.

ENDNOTES

¹ “Interview with Recent Chicago Symphony Second Flute Winner,” *Audition Cafe*, <https://auditioncafe.com/article/interview-with-recent-chicago-symphony-second-flute-winner/>, June 26, 2017.

² Frank Babbitt, interview by Jennifer Sterling Snodgrass in *Contemporary Musicianship: Analysis and the Artist* (New York: Oxford University Press, 2016), 127.

³ Michael Rogers, *Teaching Approaches in Music Theory*, 2nd ed. (Carbondale: Southern Illinois University Press, 1984), 24.

⁴ *Ibid.*, 12.

⁵ Robert Davidson and Mandy Lupton, “‘It makes you think anything is possible’: Representing diversity in music theory pedagogy,” *British Journal of Music Education* (July 2016): 175–189.

⁶ Elizabeth West Marvin, “The Core Curricula in Music Theory: Developments and Pedagogical Trends,” *Journal of Music Theory Pedagogy*, Volume 26 (2016): 255.

⁷ David Lockart, ed., *2007 AP® Teacher's Guide in Music Theory* (New York: The College Board, 2007). (This publication is available at <https://apcentral.collegeboard.org/pdf/ap07-musictheory-teachersguide-2.pdf?course=ap-music-theory>.)

⁸ Michael Rogers's text, listed above, has a “Selected Bibliography for Music Theory Pedagogy” that lists many categories of theoretical concepts, some with annotations. Suggestions and other teaching supplements can be found on these websites: The College Board, “Classroom Resources” (<https://apcentral.collegeboard.org/courses/ap-music-theory/classroom-resources?course=ap-music-theory>); Timothy Cutler's “Internet Music Theory Database” (<http://musictheoryexamples.com>); *The Journal of Music Theory Pedagogy Resources* (<https://music.appstate.edu/about/jmtp/resources>).

⁹ If your student is planning on more advanced musical study, fluency in bass clef is a prerequisite.

¹⁰ Gioacchino Rossini, *Five Great Overtures in Full Score* (Mineola: Dover Publications, Inc., 1999). In general, the Rossini overtures are a good place for students to begin their score studies; in most places, their textures are easy to decipher and therefore to create reductions.

¹¹ As Baxtresser and Rearick created a piano reduction, some of the details from a full score are omitted or voiced differently for ease of performance. Consult a published score for these details: besides hard copies in the library, the website “IMSLP/Petrucci Music Library: Free Public Domain Sheet Music” is a great resource for score study (<http://www.imslp.org>).

¹² Jennifer Sterling Snodgrass, Mark O'Connor interview in *Contemporary Musicianship: Analysis and the Artist* (New York: Oxford University Press, 2016), 46.

How to Approach Flute Excerpts

With the availability of the Baxtresser and Rearick publication *Orchestral Excerpts for Flute*, students can easily access a number of score reductions to begin their analytic studies in conjunction with repertoire they are working on for auditions.¹ Below is a model of how to approach these excerpts, using Beethoven's *Leonore* Overture No. 3.² A theoretical topic is given, followed by sample questions to begin a conversation with the basic answer in square brackets.

ADAGIO, mm. 1–24

Dominant Prolongation

- What is the overall key of this overture? [C major]
- How does the opening note relate to this tonic? [G=the dominant]
- How does the downbeat of measure 5 relate to the overall tonic? [F-sharp is the leading tone of the dominant.]
- Look at the complete Adagio portion in the score. Where do you find a tonic chord? What is going on? [There are no C major triads in the introduction; this section equates to a long anacrusis on the dominant, or dominant prolongation.]

Dominant Seventh Chord Resolutions

- Find all instances of dominant seventh chords. Do they resolve correctly? [In the typical dominant seventh harmony, no matter what the inversion, the third of the chord functions as a leading tone and should resolve up by a half-step while the seventh of the chord should resolve down by a step. The other two pitches should move smoothly to other notes in the resolution harmony.]
- In measure 34, describe how the A fits with the harmony. [While this note could be an accented passing tone, if you consider an octave displacement from the previous measure, you might analyze this note as a ninth over the dominant harmony that then moves smoothly down to the seventh of the chord by a step.]

Deceptive Resolutions and Mode Mixture

- What is the chord quality in measure 8? [G dominant seventh]
- What harmony should be the correct resolution for this chord? [C major or minor]
- Does this resolution occur? [No; therefore, a deceptive resolution occurs. See also mm. 12–14 and mm. 29–30 for the deceptive resolutions.]
- What is the chord quality in measure 9? [A-flat major]
- How does this chord relate to the overall tonic? Are there any other instances of this resolution? [A-flat is the lowered sixth scale degree, found in C minor; therefore, mode mixture is in use. See also mm. 26–28.]

Cadential Six-Four

- Describe the functions of the harmonies in measures 12–13. [tonic, predominant, cadential six-four, dominant, tonic]

Secondary Functions

- What chord quality is found in measures 5–6? [F-sharp dominant seventh]

How to Approach Flute Excerpts

Continued

- What should be the correct resolution for this chord? [B major or B minor]
- Does this resolution occur? [Yes, to B minor]
- Describe the relationship of the harmonies in measures 26–27? Where else can this relationship be found? [E-flat dominant seventh resolving to A-flat major, a dominant to tonic relationship. In C major, A-flat is the lowered sixth scale degree, borrowed from C minor. See also mm. 29–30.]
- Analyze the harmonies in measure 30, beats 2 and 3. Describe the resolution to beat 3. [Beat 2 = F-sharp fully diminished seventh chord. Beat 3 = G dominant seventh chord. In C major. The resolution is not expected; typically the implied leading tone, F-sharp, should resolve up by a half-step. Here, the leading tone resolves down to the seventh of the dominant seventh chord.]

Chromatic Voice Leading

- Describe the sequence of changing pitches in measures 20–26. [By changing one pitch in each harmony, the resulting harmony arrives in m. 26 on an E-flat dominant seventh chord.]

Third Relationships

- After deciphering the harmonies in measures 5–7, how is the resolution chord in measure 7 related to the overall tonic? Is this harmony found elsewhere in the Adagio section? [B is the leading tone in C major, the overall tonic, but typically is a diminished harmony, not minor, and there are no F-sharps in C major. The B major harmony is a chromatic third relationship to G. See also mm. 20–21.]

ALLEGRO, mm. 278–360

Tonic Prolongation

- What is the overall function of the harmonies in measures 328–342 and 342–346? [In G major, prolongation of tonic harmony through the use of the dominant chords; then prolongation of tonic harmony through the use of the subdominant.]

Predominant Function

- What is the function of the chords on beat 2 of measures 346, 348, and 350? [predominant function; they lead to the dominant.]

Dominant Resolutions

- The harmony in measures 338–341 finally resolves in measure 342. Describe where and when the seventh of this harmony actually resolves. [C is the seventh of the dominant seventh chord and occurs in numerous places in the flute part during these four measures. As the seventh of the chord, it should resolve down by a step to the third of the tonic harmony; this finally occurs in measure 342 after suspending the C over the bar line.]
- Identify the harmony on beat 2 of measures 347 and 349. Describe their resolutions. [Both harmonies are dominant seventh chords in third inversion; the seventh in the bass resolves down by a step to the third of the tonic harmony, resulting in a first inversion tonic triad.]

- Describe the anticipated resolution in measures 351–352 as well as Beethoven's actual resolution. [The dominant triad should resolve to tonic; Beethoven deceives us by resolving the leading tone, F-sharp, down to F-natural in a B diminished harmony, the leading tone in C major.]

Cadential Six-Four

- Describe the progression in measures 286–293 and measures 300–315. [Both examples have harmonic changes every two measures; mm. 286–293 are in B-flat major while mm. 300–315 are in G-flat major: tonic, predominant, cadential six-four, dominant.]
- Describe the harmony on the downbeat of measures 347, 349, and 351 and their resolutions. [These are all second-inversion harmonies with the pitches G–B–D; they all function as a cadential six-four leading to the dominant harmony. The cadential six-four in measures 347 and 349 are more difficult to decipher because they resolve to a third inversion dominant seventh chord. In this way, Beethoven repeats the progression three times without a strong bass movement of dominant to tonic to extend the phrase.]

Form

- Describe Beethoven's use of fragmentation, sequence, repetition, and diminution. [mm. 332–333 is sequenced down in mm. 334–335; diminution of this melodic figure occurs in mm. 336–337; some of these gestures are the same notes found in m. 332 and m. 334; mm. 336–338 (tonic to dominant motion) is sequenced in m. 340–342 (dominant to tonic motion).]
- Describe the formal functions in measures 328–342 and 343–352. [There is a two-measure anacrusis figure followed by a 13-measure phrase. The basic harmonic structure of these 13 measures is tonic-dominant-tonic, ending with an imperfect authentic cadence. The 10-measure phrase ends with a deceptive cadence: expectation is set up to resolve to tonic after two repetitions of the dominant seventh chord in third inversion resolves to tonic in first inversion.]

Key Relationships and Modulations

- Describe the keys Beethoven uses in measures 278–330. [Beginning in B-flat major, the shift to G-flat major in measure 300 can be described either as a chromatic third relationship or the use of a common-tone modulation (B-flat being the common tone). To modulate from G-flat major to G major, the expected resolution of the dominant chord in mm. 314–315 is avoided through an enharmonic respelling (G-flat becomes F-sharp) and chromatic voice leading to create a minor harmony. The C-sharp now resolves up to D in m. 318, the dominant of G.]

Endnotes

¹ Jeanne Baxtresser and Martha Rearick, *Orchestral Excerpts for Flute with Piano Accompaniment*, ed. Daniel Dorff. (King of Prussia: Theodore Presser Company, 1995).

² Baxtresser & Rearick, pp. 11–16.

Carolyn Nussbaum

MUSIC COMPANY

Dozens of makers.
Hundreds of instruments.
Twenty thousand music titles.
All the accessories you could want.

Your one-stop flute shop.



Across the Miles by Kathy Farmer

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

Tucson Flute Club members were saddened at the passing of their club's founder, Phil Swanson, in December 2018 and were privileged to perform at his memorial. (*Editor's note: See obituary in this issue.*) Several people significant to Swanson participated in the group, including former ensemble director Kei Sundt; Christine Smith, former flute professor at University of Oklahoma; Kay Wilson, one of Swanson's University of Arizona students in the early 1970s; Gwen Powell, former NFA president; and Joe Corral and Judy Conrad, who played with Swanson in the Flagstaff Festival of the Arts Orchestra. Many current Tucson Flute Club members performing were also former students, including four original club members. In March, the Southern Arizona Flute Orchestra (Tucson Flute Club's performing group) presented a post-service concert in the Christ Church United Methodist Concert Series. Among newer selections performed were "Night Winds" by Jay Vosk, "Plains and Petticoats" by Nancy Wood, "Renaissance for a New Millennium" and "Tango Time" by Ricky Lombardo, and "Songs of the Ocean" by Ryohei Hirose. The annual Members' Recital will be held at Saint Philip's Episcopal Church on April 14 and will include works by the large group interspersed with smaller ensembles. Following the concert will be a reception and silent auction, a fundraiser for the club's 50th Anniversary Celebration in 2020. On Memorial Day Weekend, the group plans to present a concert at the Community Center in Summerhaven on Mount Lemmon, about an hour's drive from Tucson and 5,500 feet higher. Visit tucsonfluteclub.org.



Flutissimo! Flute Choir

Flutissimo! Flute Choir is playing a spring series of concerts titled "Asian Persuasion" of Asian-inspired pieces. The program includes "Whispering Bamboo" by Peter Kütte; "Sakura, Sakura" arranged by Ricky Lombardo; "Four Japanese Folk Songs" by Robert L. Cathey; "Chinese New Year Celebration" by David W. Solomons; "Temple of Heaven" by Phyllis A. Louke; "Variations on a Chinese Folk Song" by Jerry N. Smith (unpublished); and 3 *Japanese Sketches* by John S. Hilliard. Flutissimo! had several Christmas performances, the most meaningful of them for travelers and hospital workers at the Amtrak station in downtown Fort Worth and the Texas Health Harris Methodist Hospital in Hurst.

UpTown Flutes and Drew University hosted the 25th Annual Flute Choir Day March 31 with guest artist Alexandra Molnar-Suhajda, who worked with participants, performed with UpTown Flutes, and



UpTown Flutes

conducted the concert finale. Ensembles and choirs grouped by age and experience rehearsed with coaches and conductors throughout the day. The concert featured performances by each group followed by a finale in all groups played on stage with UpTown Flutes and other professionals, numbering more than 100 flutes. The theme was Kokopelli, in honor of Katherine Hoover, the late composer best known for her work by that name, who is deeply missed.



Emma Gerstein

The Chicago Flute Club, with Chicago Symphony Orchestra piccoloist Jennifer Gunn, performed the world premiere performance of Jim Stephenson's Sonata for Piccolo and Piano as part of the October 2018 "Elements of Performance." The event also featured interactive

sessions with Gunn on Baroque ornamentation, Meret Bitticks on articulation, and Shanna Gutierrez on contemporary techniques. Congratulations to the 2018 Annual Student Competition winners. The annual Member Showcase took place in the spirit of the holidays in December. On March 3, Kyle Dzapo presented a recital and masterclass sharing her expertise on Joachim Andersen. On April 6, the Chicago Flute Club will hold its biennial Kujala International Piccolo Competition. Emma Gerstein, second flutist of the Chicago Symphony Orchestra, will present a recital and masterclass in May. The Chicago Flute Club is looking ahead to its biennial festival in November. Any one interested in presenting a lecture or performance is encouraged to send a proposal to program@chicagofluteclub.org or visit chicagofluteclub.org.

On April 6, the Central Ohio Flute Association hosted its 36th annual flute festival at Ohio State University in Columbus. The festival featured competitions for four age divisions, a flute choir showcase concert, an exhibitor hall, presentations, and a solo recital by guest artist Aaron Goldman, National Symphony Orchestra principal flutist. Goldman performed C.P.E. Bach's "Hamburger" Sonata with pianist Dianne Frazer, *Canzona di Ringraziamento* for solo flute by Salvatore Sciarrino, *Sicilienne et Burlesque* by Alfredo Casella, and *Airs Valaques* by Franz

SPOTLIGHT

Atlanta Flute Club

In 1997, several Atlanta flutists met to discuss starting a flute club to support the 1999 NFA Convention in Atlanta and to promote flute playing and musicianship. These founding advisors were Anna Ayers Smith, Frankie Cavanagh, Melanie Fuller, Kathy Farmer, Carl Hall, Christina Smith, and Tony Watson under the leadership of Amy Porter. After several meetings among local flutists, the Atlanta Flute Club was officially formed in 1998, and the first Atlanta Flute Fair was held in March 1998.

Since that time, Atlanta Flute Club has sponsored many events, including All-State workshops, masterclasses, and flute recitals by top local and international guest artists. A Flute Choir Extravaganza featuring high school, college, and adult flute choirs has been held each November since 2008. Each choir plays a short program of varied repertoire for the enjoyment of the other choirs and a large enthusiastic audience. The Atlanta Flute Fair is held in February or March, and other concerts and workshops are scheduled throughout the year. Club members love hearing outstanding performances and having the chance to meet and learn from iconic artists.

The Atlanta Flute Club celebrated its 21st Atlanta Flute Fair in March. Over the years, the fair's guest artists have been invited from the best of American fluting and from around the world. They include Amy Porter, Alexa Still, Carl Hall, Angeleita Floyd, Patti Adams, John Barcellona, Tadeu Coelho, Jim Walker, Keith Underwood, Mimi Stillman, Marianne Gedigian, Paula Robison, Bradley Garner, Ian Clarke, Nicole Esposito, Gary Schocker, Jasmine Choi, Viviana Guzman, Connor Nelson, Sarah Jackson, and, in 2019, Goran Marcusson.

In addition to recitals and workshops by the guest artist, audiences are treated to the final round of the Atlanta Flute Club Young Artists Competition. Each of the three finalists plays a



Atlanta Flute Club

25-minute program for a panel of well-respected judges, and a winner is selected. In addition to a cash prize, the winner is invited to return to play a recital at the next year's flute fair. We have been thrilled to hear some of the very best young flutists in the country. The one-day event features a flute choir reading session, recitals by other competition winners, masterclasses, and workshops. Flute Fair is always a day of meeting friends, making music, and learning to be better musicians.

One of the happiest aspects of the Atlanta Flute Club is the deep friendships that have grown from working together. The time spent sharing ideas and making our dreams real has been a joy. After so many years, younger members are ensuring through their leadership that the Atlanta Flute Club will continue to serve the flute players of the Atlanta area.

—Kathy Farmer and Ann Crain

Doppler; he also led 2018 competition winners in a masterclass. Visit <http://org.osu.edu/cofa>.

The **Metropolitan Flute Orchestra**, in summer residence at the New England Conservatory in Boston, Massachusetts, presented a concert tour in Iceland in July 2018. Directed by Paige Dashner Long, the orchestra presented concerts in Reykjavik, Skalholt, and Akureyri. The ensemble performed music representing Iceland or inspired by nature. Prior to heading to Iceland, the Metropolitan Flute Orchestra presented a concert in New England Conservatory's Jordan Hall as part of the 17th Annual New England Conservatory Summer Metropolitan Flute Festival.

Quad City Flutes Unlimited presented its fall concert, "Flutes in the Forest," at St. Mary's Monastery in Rock Island October 28, 2018. The concert, directed by Laura Paarmann and Janet Stodd, featured music about nature and was performed in a sanctuary with full-length windows overlooking the woods. Featured in the program was the solo "L'oiseau du bois," performed by Stodd. The flute choir also performed a Christmas concert at Friendship Manor, Rock Island, on December 3. The spring concert is planned for May 7 at Two Rivers Methodist Church, Rock Island.

High AltiTooters Flute Ensemble, directed by Treese Kjeldsen, is a recreational ensemble of a dozen small-town flutists dedicated to performing at local community functions. Affiliated with Woodland Park Wind Symphony, the group is located approximately 30 minutes west of Colorado Springs and at an altitude of 9,000 foot.

The **Flute Choir of Atlanta** and the Atlanta Metro Youth Flute Choir played a joint holiday concert on December 2, 2018, at the Sewell Mill Library and Cultural Center. The combined choirs opened with Ryan Nowlin's "Christmas Fanfare" and "Christmas Time Is Here" arranged by Lisa Ochoco. The youth flute choir played "Ukrainian Bell Carol," arranged by Alexandra Molnar-Suhajda, "Have Yourself a Merry Little Christmas," arranged by Bill Malcolm, and "Sleigh Ride," arranged by Ochoco. The flute choir played "In the Bleak Mid-Winter" arranged by Ann Cameron Pearce, "We Need a Little Christmas" arranged by Ricky Lombardo, and "Festive Christmas" arranged by Adrian Wagner. The choirs combined to perform *Santa's Symphony* by Lombardo and Martin Melicharek's "We Wish You a Merry Christmas." Both groups hope to make this an annual event.

ACCIDENTS Happen.

Theft • Fire • Water Damage




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

From Breath To Music Naturally

Drelinger

Breath to Music™

See www.crystalrecords.com for complete listing of Crystal Flute & Piccolo CDs



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: Music by Barber, Cage, Dahl, Amlin, Antoniou, Fine, Nunlist, Tucker • **CD319:** Chamber Music for Flute by Jean Rivier. • **CD715:** Music composed for celebrated

flutist Georges Barrère, by Caplet, Woollett, Gaubert, Seitz, Lacroix, Lefort, and Damaré • **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. **WEBSTER TRIO, 3 CDs – CD717:** Music by Libby Larsen, Sirota, Brandt, Toensing, & Schoenfeld • **CD356:** Fauré Dolly Suite; Saint-Saëns, Tarantella; Debussy, Petite Piece, *Syrinx*; Bizet, Jeux d'enfants • **CD357:** Dvorak; Debussy, Petite Suite; Brahms, Hungarian Dances; Gottschalk, Four Pieces.



CD718: Some Measures for Living. George Pope, Flute. Music by Resanovic, Riley, Newman, Daley, Charnofsky, Zahab, & Makholm. Pope is Emeritus Professor of Flute at University of Akron. "Mellifluous aesthetics with an emphasis on beautiful melodies and colours." Gramophone.



CD757: John Bailey, flute; Blumer, Woodwind Music. Ten Waltzes; From the Animal Kingdom; From the Plant World (all for flute and piano); Serenade and Th. & Variations (for ww quintet). "[Bailey's] sound is robust. technique second to none." Amer. Rcd Guide



CD314: Love Letters. David Shostac, flute. Borne, Carmen; Kosins, Love Letters; plus Boehm, Dinicu, & Debussy. Shostac 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.

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

CD712: Thomas Robertello, flute. Borne, Carmen Fantaisie; Taffanel, Fantaisie; Griffes, Poem; plus Dzubay, Van Brink, & Zupko. Robertello: faculty of Indiana University; previously: Pittsburgh & National Symphonies, 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.

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 princ. Mexico City Phil.

CDs \$16.95 each. FREE U.S. Shipping; Canada \$7/order; other countries: \$14/order.

CRYSTAL® RECORDS order@crystalrecords.com
28818 NE Hancock Road, Camas, WA 98607 USA • phone 360-834-7022



Welcome to the 47th Annual National Flute Association Convention **Salt Lake City, Utah** **August 1–4, 2019**

by Rebecca Johnson, Program Chair

Crafting a program for the annual convention is never an easy task, but this year's is shaping up to be dynamic and exciting.

The big evening gala concerts anchor each day's programming, and this year, especially, attendees are in for a fantastic concert experience. The Utah Symphony's concert hall, Abravanel Hall, is connected to the Salt Palace Convention Center, and the three evening concerts on Thursday, Friday, and Saturday will be held in this beautiful venue.

Thursday's evening concert is designed as a party to finish the opening day's events. The lively Irish band Cherish the Ladies

will open the concert. Hungarian flutist Gergely Ittzés will perform his own composition, *A Most International Flute Festival*, in which he recreates the sound of the world's flutes on the modern instrument. New York City jazz flutist Christian Artmann and his quartet will close the concert with their own take on jazz and the flute.

Friday's concert features fantastic flutists whose playing you will either know or be excited to learn about. Performers

include the Cincinnati Symphony's Randy Bowman, the new University of Kansas flute professor Daniel Velasco, the Milwaukee Symphony's principal flutist Sonora Slocum, and Italian piccoloist Nicola Mazzanti. Hybrid arts ensemble The Fourth Wall with flutist Hilary Abigana will add dramatic content to the event.

Saturday's Concerto Gala concert is always a convention highlight, and this year is no exception. Metropolitan Opera Orchestra Principal Flutist Chelsea Knox will introduce a newly rediscovered and corrected edition of Eldin Burton's *Concerto for Flute and Orchestra*, and University of Illinois Professor Jonathan Keeble will perform Richard Prior's concerto. Luxembourg Philharmonic Orchestra principal flutist and recent Kobe Competition winner Hélène Boulègue will perform Theodor Verhey's concerto, and Atlanta Symphony principal flutist Christina Smith will play the concerto by André Jolivet.

Prior to Saturday's Gala Concerto Concert, we will honor the two Lifetime Achievement Award Honorees for 2019, Susan Milan and Emerson DeFord, at the awards banquet. Tickets are available, and all are encouraged to attend this meaningful event. Tribute events for both honorees will be important parts of the convention. Other ticketed meals include the Food for the Day's Journey breakfast, with Marianne Gedigian speaking, and the Flute Lover's Lunch, with Nancy Toff.

The convention programming will have premieres throughout. Official NFA commissions by Mary Kouyoumdjian and Alexandra Gardner will challenge participants in the High School Soloist and Young Artist Competition. Angela Reus-Jones and her trio will premiere a new work by Lowell Liebermann for flute, alto saxophone, and piano.

Masterclass performing spots earned through competitions will be taught by Holly Hofmann, Ittzés, Milan, George Pope, Smith, and Peter Verhoyen. Open masterclasses by Na'ama Lion (baroque) and Angeleita Floyd (adult amateur) will provide more opportunities to participate.

For those who are up for late-night entertainment, join us for a beverage and more from Cherish the Ladies, a flute and piano duo with Christian Artmann, the Luce-Caliendo Duo, and the Jazz Flute Big Band. (If you stay up *too* late, you can find a good cup of coffee in the morning from many nearby cafes.)

The convention will be full of participatory events, lectures, and panel discussions. Highlights include the opportunity to join Project Trio for a jam session, a session on how to improve your arranging skills, a composition speakeasy, and workshops on baroque ornamentation and the basics of improvisation.

Flute choir events are often convention highlights, and groups from throughout the country will be featured. For those who want to participate, join us starting on Wednesday, July 31, for rehearsals for the Great Salt Lake Flute Choir, conducted by John Bailey and open to all convention attendees.

I can't wait to welcome you all to this year's convention!

—Rebecca Johnson



Hélène Boulègue



Daniel Velasco



The Fourth Wall



Mindy Kaufman



John Thorne



Trudy Kane



Fairbanks Flutists



Linda Toote



Leonard Garrison



Desert Echoes Flute Project

**All convention activities will take place at the
Salt Palace Convention Center, 100 S W Temple,
Salt Lake City, Utah 84101 / 385-468-2222**

HOTELS

Staying at one of the convention hotels helps the NFA with convention expenses and helps keep future NFA convention fees as low as possible.

We appreciate your help controlling costs by booking your stay at the Hilton Salt Lake City Center or Marriott Salt Lake Downtown City Creek.

Please be sure to identify yourself as a convention attendee when making room reservations at the convention hotels. Group rates are available on a first-come, first-served basis until the room block is full or until July 16, 2019 (whichever comes first).

Hilton Salt Lake City Center

255 S W Temple
Salt Lake City, UT 84101
Phone: (801) 328-2000
[https://book.passkey.com/
go/natflute2019](https://book.passkey.com/go/natflute2019)

Single/Double: \$184

Triple: \$199

Quadruple: \$214

Marriott Salt Lake Downtown City Creek

75 S W Temple
Salt Lake City, UT 84101
Phone: (800) 228-9290
[https://aws.passkey.com/
e/49710985](https://aws.passkey.com/e/49710985)

Single/Double: \$184

Triple: \$194

TRAVEL

The NFA has negotiated cost-saving discounts with Delta Airlines, United Airlines, Avis, Budget, and Hertz to assist with your travel needs to the Salt Lake City International Airport (SLC).

For more information regarding air and ground transportation options, visit the Hotel & Travel page nfaonline.org/Annual-Convention/2019/Hotel-and-Travel.aspx

REGISTRATION

Advance Registration is available until July 16.
Advance Registration Badge Pickup and On-Site Registration will both be open as listed below.

Wednesday, July 31: 3–9 p.m.

Thursday–Saturday, August 1–3: 8 a.m.–6 p.m.

Sunday, August 4: 8 a.m.–3 p.m.

Complimentary secure instrument storage will be available from 3 p.m. Wednesday, July 31, until 11 p.m., Sunday, August 4.

The exhibit hall will be open August 1–3, 10 a.m.–5:30 p.m. and August 4, 10 a.m.–3 p.m.

QUESTIONS ?

Contact Convention Director Lora Tannehill
312-332-6682 or ltannehill@nfaonline.org.

**Visit nfaonline.org/annual-convention
for updates and details.**



Jonathan Keeble



Susan Milan



Phillipe Barnes



Sally Foreman Humphreys

From the Local Arrangements Chair

WELCOME TO THE GREATEST SNOW ON EARTH

The 47th Annual National Flute Association Convention will be held August 1–4 in Salt Lake City, Utah. We can't guarantee lots of snow in the heat of summer, but we are excited to welcome you to this beautiful city and encourage you to explore all that our scenic city and state have to offer. (For longtime convention attendees, note the convention's early date this year.)

Salt Lake City is surrounded by two mountain ranges—the Wasatch Mountains to the east and the Oquirrh Mountains to the west—and is situated at an altitude of 4,300 feet. So everywhere you look you'll have a great view!

The convention hotels—the Marriott City Creek and Hilton Salt Lake City Center—are located right across the street from the Salt Palace Convention Center, which makes it super easy to walk to all the scheduled events. From this central downtown location, you can explore many of the iconic sights of the city, including Temple Square, the Utah State Capitol, and a huge variety of coffee shops, restaurants, and clubs. Find me during the convention and I'm more than happy to recommend my favorite barista!

If you have extra energy after that latté, put on your hiking boots and, right from downtown, hike up to Memory Grove and City Creek Canyon. Easy access to the TRAX train system and bus system enables you to travel throughout the city to visit the Salt Lake City Public Library (great views from the top floor) and the museums on the campus of the University of Utah: the impressive Natural History Museum of Utah (make sure you see the wall of dinosaur heads), the Utah Museum of Fine Arts, and an arboretum that showcases our desert environment, Red Butte Gardens.

A flexible ConnectPass gives you access to 13 attractions in Salt Lake and the surrounding areas. This even includes a tram ride up the slopes at the Snowbird Resort in neighboring Little Cottonwood Canyon.

If you're looking for shopping opportunities, City Creek Center is right across the street from the Salt Palace and features many of your favorite stores and a food court. Harmon's, a large supermarket where you'll find groceries and snacks, is just east

of the mall. West of the Salt Palace you'll find another shopping area, the Gateway, which houses Discovery Gateway Children's Museum and Clark Planetarium.

A short 30-mile drive east of the city will take you to historic Park City, home of the Sundance Film Festival, fancy shops and restaurants, and great mountain biking and hiking trails. Outside of town, visit the Utah Olympic Park, one of the locations for the 2002 Winter Olympics and now a training facility for bobsled, skeleton, luge, and long jump athletes. It's quite a bit cooler in the mountains—7,000 feet above sea level and higher—so take a sweatshirt. The Utah Symphony makes its summer home in the neighboring ski resort, Deer Valley, and hosts the Deer Valley Music Festival in July and August.

I encourage you to check out two websites—visitsaltlake.com and visitutah.com—where you will find a dizzying array of photos and videos attesting to the beauty of Utah. If you haven't seen the red rock country, it is stupendous!

Extend your trip by heading to Utah's National Parks. We call them the Mighty Five: Arches, Bryce, Canyonlands, Capitol Reef, and Zion. Utah also boasts 12 national monuments and recreation areas, including Dinosaur National Monument and Flaming Gorge.

If you really want an ambitious road trip, add extra days to your itinerary to see Great Basin National Park on the border of Utah and Nevada or head northeast to Idaho and Wyoming and take in the Grand Tetons and Yellowstone National Parks. You might also want to explore the Great Salt Lake and Antelope Island, just to the north and west of Salt Lake City.

I hope this has whetted your appetite and imagination to plan a trip to our western paradise. The flutists of Utah can't wait to show you around!

Sally Foreman Humphreys is president of the Utah Flute Association and former chair of the NFA Convention Performers Competition. She is a member of the Ballet West Orchestra and Aspen Winds Woodwind Quintet and teaches at Westminster College in Salt Lake City.



THE NATIONAL FLUTE ASSOCIATION
47th ANNUAL CONVENTION | SALT LAKE CITY, UT
SALT PALACE CONVENTION CENTER | AUGUST 1-4, 2019

ADVANCE REGISTRATION (Must be received in NFA office before July 16, 2019)

STEP 1 – NAME/ADDRESS Complete a separate form for each registration. Registration will not be accepted without a full name. Print or type clearly.

First Name _____	Last Name _____
Address _____	
City _____	State/Province _____ Zip/Postal Code _____ Country _____
Phone _____	E-Mail _____
Emergency Contact Name _____	Phone _____ Relationship _____

STEP 2 – MEMBERSHIP

	Regular	Electronic	
Active USA	\$90	\$75	\$ _____
Active Outside USA**	\$115	\$75	\$ _____
Student USA*	\$55	\$45	\$ _____
Student Outside USA* **	\$80	\$45	\$ _____

* Full-time students only. Institution name: _____

☐ I attest that I am a full-time student at the above named institution.

Life Member _____ \$2,500 \$ _____

** includes International mailing fee.

Teacher Directory Listing \$10 \$ _____

STEP 3 – REGISTRATION

Full Convention Registration (2-4 days)	Active/Commercial/Life \$275	Student \$145	\$ _____
---	------------------------------	---------------	----------

One Day Registration (Choose day)			
<input type="checkbox"/> Thursday <input type="checkbox"/> Friday <input type="checkbox"/> Saturday <input type="checkbox"/> Sunday	\$155	\$85	\$ _____

Non-Flutist Guest (must be accompanied by NFA member. Includes 1-4 days, all events) _____ \$80 per person \$ _____

Name: Guest 1 _____ Name: Guest 2 _____ Name: Guest 3 _____

☐ I attest that my guest(s) is not a flutist.

Name(s) must be provided for badges. Use a separate sheet if necessary. Guests under 8 admitted free when accompanied by an adult, but must have a badge.

STEP 4 – OTHER EVENTS

Dietary Restrictions ☐ Vegetarian ☐ Vegan ☐ Gluten-Free ☐ Other _____

NFA Gala Awards Dinner – Saturday August 3, 5:45 p.m.

Honoring 2019 Lifetime Achievement Award Recipients Emerson DeFord and Susan Milan

_____ \$125 (\$40 tax deductible) _____ \$1100 Table for 10 (\$325 tax deductible) \$ _____

Gala Dinner Attendee Name(s): _____

Flute Lovers' Lunch – Friday August 2, 11:30 a.m. – 1:00 p.m. _____ \$50 per person \$ _____
 Guest Speaker: Nancy Toff

Food for the Day's Journey – Saturday August 3, 8:00 – 9:00 a.m. _____ \$40 per person \$ _____
 Guest Speaker: Marianne Gedigian

STEP 5 – MAKE A DONATION

Contributions are tax-deductible to the extent provided by law. _____ \$5 _____ \$10 _____ \$25 _____ \$50 _____ Other \$ _____

STEP 6 – PARTICIPATE

Check below to receive more information about volunteering and/or participating in the 2019 opening flute orchestra or low flutes ensemble

☐ Volunteering at the 2019 Convention ☐ The Great Salt Lake Flute Choir ☐ Double Down Throw Down Low Flutes Ensemble

STEP 7 – PAYMENT

☐ MasterCard ☐ Visa ☐ Discover ☐ Check Enclosed Payable to: The National Flute Association, Inc. TOTAL \$ _____

Card Number _____ Expiration Date _____

Card Holder Name _____ Security Code _____

Signature _____

Your signature signifies acknowledgement and acceptance of the NFA cancellation and refund policy, as well as agreement to payment as stated above.

Submit completed form (including signature) and payment before July 16, 2019 to:
 National Flute Association
 Attn: Convention Registration
 70 East Lake Street, Suite 200
 Chicago, IL 60601
 Phone: (312) 332-6682 | Fax (312) 332-6684

Cancellations for any event must be received in writing (or email to vpampe@nfaonline.org) by 7/19/2019 to be eligible for a refund.
 NFA membership dues and international mailing fees are not refundable.

Cancellation and refund policy for convention attendees:
 There will be a cancellation fee of \$35.



The Critical Ear vs. The Discerning Ear:

Performing CONFIDENTLY

The 2018 winner of the NFA's Young Artist Competition describes how hyper self-criticism wreaked havoc on both self-esteem and performance—and reminds fellow flutists to focus instead on gratitude and the abundance of our shared musical community.

by Catherine Winters Boyack

It didn't matter who it was or how many times they told me I could succeed—I went into the live rounds of the NFA Young Artist Competition truly believing that I wouldn't advance any further. Having heard every inconsistency and mistake in my preparation, I believed myself to be inadequate for this competition. After advancing to the semifinal round, I couldn't help but feel like an imposter in this group of incredibly capable musicians.

Sure enough, that attitude revealed itself in my semifinal performance, and I didn't perform the way I was capable of playing. Instead of actively creating music, I was tense and worried about being enough. As the performance ended, I'm sure the internal criticism showed on my face. I walked out and was ready to sob.

Immediately, someone approached me and complimented me on what I had thought was my worst competition performance ever. I was stunned! My initial thoughts were, "How could they *think* such a thing? What were *they* listening to?"

It wasn't until I had some distance from the performance later that day that I realized that my reactions had become a

habit. After every performance for the past few years, I would immediately go over every detail that went wrong. While that criticism would always end in a resolve to be better, it was usually accompanied by telling myself that I was a failure. Over the years, my discerning musical ear had become a critical ear, developing the complex of inadequacy and fear.

Discerning Over Hypercritical

Obviously, as musicians, we want to train our ears to hear the details that make music special. However, it's entirely possible that we train them to the point of tearing ourselves down for every imperfect detail. So how does one develop a *discerning* ear, that delicate middle ground between hypercritical and ignorant? How can we be aware of flaws in our playing while maintaining a healthy relationship with ourselves?

How we prepare determines the stability of a performance. This is not only true for the physical habits that change the way we play our instruments but also for the kind of feedback we give ourselves every day in the practice room. The things that we say to ourselves in practicing create the mindset with which we will eventually perform.

I am no stranger to getting easily frustrated with myself. The past few years have included holding myself to a standard of

immediate perfection, which has led to my berating myself, especially after a failed audition or competition. This comes from viewing myself as a machine rather than a human with flaws—and never results in productive practice.

Any progress I have made in overcoming this self-criticism began with viewing myself as I do one of my own students. Would I say the same harmful things to her that I say to myself in practice? Of course not! Helping the student grow over time requires kind, nurturing direction and a great deal of patience.

Why should it be any different when speaking to ourselves? It becomes much easier to treat ourselves with respect when we realize that we are no different from our own students in this journey to be a better musician. All musicians are traveling the same road of improvement. When the player truly understands that growth is a long process of discovery and curiosity, the nature of the feedback changes. We can be slower to judge harshly and more eager to evaluate our playing with an open mind.

How to Judge

After my first international competition, I was excited to get comments from players that I had admired my entire life. One judge's opinion in particular was important to me, so I eagerly approached her following the announcement of the results. She, however, said that she would not give comments for at least 24 hours. She felt that immediate evaluation after potentially exciting or disappointing results could elicit emotions from the musician that distracted from the actual feedback.

A couple of days later, I emailed her for her comments, and I was grateful for the distance from the heat of the emotion as I read what she had to say. I felt much more prepared to react with a mind ready to receive guidance on how to improve.

This flutist's approach to judging has shaped how I react to each performance I give. The tendency to immediately judge each performance, audition, or competition result while emotionally charged creates the mindset that the latest performance determines our entire future as a musician. If we give a performance that doesn't meet our own standards, are we inherently bad? Are we destined for an unsuccessful future?

Never! The power of confidence lies in the growth mindset. When we refrain from instantly criticizing, we believe in the ability of everyone—including ourselves—to progress. Avoiding post-performance bashing can foster the attitude that progress is possible and can help us react to our performances with clearer discernment.

Comparison can rob us of our progress. Especially in this digital age, it is difficult not to compare our unfinished work with someone else's polished performance. It is tempting to feel inadequate and boring when seeing so many successes on and off the internet.

In a time of sickness and stagnancy a few years ago, I felt as though I had nothing to offer because of the lack of practice time or accolades that I thought were a regular part of everyone else's daily lives. I felt happy for the success of my peers and colleagues, but when focused on how I measured up to others in that moment, I deemed myself an incapable player.

I didn't make much progress in my confidence until my wonderful professor reminded me that there is no limit to the number of capable musicians in this world, and that

others' stellar musicianship does not negate my own. Since then, viewing myself as a competent flutist in a community of equally competent flutists has been a strength to me. Many people can achieve a high level of art. Anyone can learn. This mindset of abundance can make collaboration and learning a joy. We all have much to give and much to learn from everyone around us.

An Anchor of Gratitude

Finally, gratitude for the music can serve as an anchor in performance. When focused on the outcome of the audition or competition, my energy is diverted away from the creation of beautiful music. A loss of gratitude can result in harmful thoughts, selfish motives, criticism of others, and a deficit of fulfillment in our careers.

On the other side, however, a heart full of gratitude can enable a culture of sharing, an abundance of love, patience with others, and motivation to improve what we do. While I'll never be perfect in this endeavor, I have found much more peace with myself in practice, rehearsing, and performance when I approach the music from a place of humility and thankfulness. Collaboration becomes easier; practice gives a sense of fulfillment.

When stuck in a rut, it can be helpful to think about the ways that music has impacted our lives. Why did we choose it in the first place? What music tugged on our hearts and begged us to play? Realizing the sense of community, hope, and love that music can create aids us while performing. We can share this feeling with everybody who hears us play if we are truly concentrated on the meaning of the art.

After the final result of the 2018 NFA Young Artist Competition, I was stunned, excited, and overwhelmed. The win gave me confidence to go out and create the art I wanted, but because it came from an outcome beyond my control, the feeling was fleeting, and I soon returned to the critical ear in my practice room.

Earlier this week, while making a recording, I got frustrated and started to bring myself down with critical thoughts, saying that I didn't sound like someone who won the YAC. My mother, a professional pianist making the recording with me, looked at me and said, "Didn't you *just* learn something about doubts and second-guessing yourself in August?" I replied with a groaning yes, and she started laughing, saying, "Are you *sure* you learned something?"

In that moment, it dawned on me that the only way to cultivate confidence in my playing was through changing my mindset and attitude about myself. No award, performance, or praise can create a lasting sense of capability if I cannot turn off the critical ear and turn on the ear of discernment, curiosity, and gratitude.

We're all in this journey of improvement together. My hope is that we can all realize the joy and fulfillment that comes from embracing the process, and share it with each other through beautiful music.

Catherine Winters Boyack, winner of the 2018 NFA Young Artist Competition, is an active soloist and teacher and a Haynes Young Artist. She is a senior at Brigham Young University studying Flute Performance with April Clayton.

Dream BIG

by Davina Miaw



Through her experiences preparing for and attending the Annual NFA Convention, the winner of the 2018 Frances Blaisdell Scholarship rediscovered the lost joys of her childhood—and the possibilities that open up if you dare to dream.

Dream big! These words were spoken to me my sophomore year at James Madison University, and they have never left my mind. Dream big for what? For eight hours of sleep every night? For straight “A”s this semester? I did not realize it at the time, but my dreams had been overshadowed; I had lost the imagination and joy from my childhood and traded it in for my own self-doubt, skepticism, and comparison.

So when I was told about the NFA Frances Blaisdell Convention Scholarship, I really did not know if I was qualified enough to apply. One flutist chosen in the entire nation for this scholarship—how could I possibly be worthy of that honor? After much encouragement from my flute professor, Beth Chandler, I decided to apply.

To say the process was easy would be a lie. It stretched me musically, taking me out of my comfort zone to perform the *music* instead of simply playing the *notes*. I had to sit still in silences and recognize the beauty in doing that—and also to understand that tension and conflict in music is necessary for something lovelier to emerge.

It also required introspection. I had to write a statement about how the convention would benefit me musically and help me to further develop flute music in the community around me.

I remember the exact moment I heard the results. I had just gotten to the library and sat down to do my homework when I checked my phone. An e-mail had appeared containing the subject “Frances Blaisdell Scholarship 2018.”

I was a little confused about why I had received this email. Upon opening it, I was stunned to read that the judges had selected me as the recipient. I sat there with my mouth hanging open and then rushed over to the music building to tell Dr. Chandler.

There was so much joy in dreaming big! Because of the obstacles I had had to go through to apply for it, and the process of becoming more confident in my abilities as a result, receiving this scholarship was all the more sweet.

At the Convention

As a pre-service music teacher, I knew attending the Annual National Flute Association Convention in Orlando would be amazing for developing my teaching philosophy and acquiring more tools and activities for future use. My main goal was to learn as much as I could in order to share this experience with my future students and thus better teach them.

Some of my highlights from the convention were Jill Felber’s “Extreme Mini-Makeover: Flute Edition” and Marianne Gedian’s collaborative project, “Survival of the Flutist.”

Blaisdell left big footprints to follow in. She left a legacy, and this means that others remembered her not only for the music she made but for the person she was. It is an honor being part of her legacy through this scholarship.

Listening to Felber play up close, I heard again what a superb flutist sounds like—and the practice it takes to achieve such quality. What made this session so great was how dynamic and personable she was. She got into the crowd and had individual participation, rather than just teaching strategies from up front. I left her session with the tools to improve my own tone and musicality and the inspiration to be a more effective teacher and student.

The NFA was wonderful in providing, through NFA Youth Flute Day, free programming of the finest flutists in the world for local students. Among its offerings was a presentation around Gedigian's book, *Survival of the Flutist*, which was personally touching because I could relate to the honest struggles of wanting to be a great flutist while also being true to myself. The miniature musical skit was fun and refreshing!

But beyond the convention's glitz and glamour—its astounding flutists, gala performances, and hundreds of flutes in the exhibition hall—my biggest takeaway was the understanding I gained from the event that music is a universal experience. It's a collaboration between people, and people are the heart of music.

My time at the convention was not just listening to recitals; I also engaged with the performers and sharing the music they created. Seeing the fun they had when playing music reignited my passion. Music has the power to connect people despite varying backgrounds, and that is so cool!

Music is about getting to meet the people who inspire us with their music and who we inspire with ours—and learning how to use it to motivate us. I distinctly remember meeting Jasmine Choi after she had premiered Daniel Dorff's Concerto. At that moment, I realized that I did not need an autograph or a picture with her. Instead, I just wanted to spend those few seconds thanking her for sharing music with me, and that was enough.

Yes, I could go back to my future students and tell them that I met some of the most famous flutists in the world, like Jasmine Choi, Greg Pattillo, and Leone Buyse, to name just a few. But that's not the only thing I want my future students to hear from me about an experience like this. I heard amazing stories from the people who attended the convention. My favorites were from flutists who had stopped playing in high school to go on to other careers but then came back to the flute 30 years later because they loved music so much. They began practicing again and then came to the convention to learn more. Some even played in the flute choir ensembles.



Davina Miaw

Honestly, leaving the convention was probably one of the worst parts for me. I hate leaving friendships and a place that holds good memories for me. I will never forget the laughs I shared with my roommates over beatboxing and the stories of a flute choir rehearsal with Jim Walker and PROJECT Trio.

At the end of my time in Orlando, I had to take a step back and realize that I had to take the wonderful moments I was given at the convention and be thankful for what they were for me then and there. Much as music evolves over time and intersects through different time periods, people pass by, and we must appreciate the time we have with them.

What Now?

Frances Blaisdell was a trailblazer for female flutists; she was one of the first women to enter the male-dominated orchestral music world. From reading her interviews and hearing stories from those who knew her personally, I can tell she had grit and a lot of spunk.

Blaisdell left big footprints to follow in. She left a legacy, and this means that others remembered her not only for the music she made but for the person she was. It is an honor being part of her legacy through this scholarship.

After college, I plan to teach music overseas to provide music-making experiences for students who would not otherwise have the opportunity. I want to share that the people we meet, touch, and inspire through our music—that is what makes music beautiful.

My first NFA convention reminded me to dream big again. In the words of a wise man, Walt Disney, "All our dreams can come true, if we have the courage to pursue them." So I invite those reading to become children again with dreams so big they can never be stopped. I say music crosses boundaries, and this is just one way it does. Dream big, my friends, dream big.

Davina Miaw is junior music education major at James Madison University in Harrisonburg, Virginia.

NFA News

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



Welcome New Convention Director Lora Tannehill

The NFA is delighted to welcome Lora Tannehill, our new Convention Director. Tannehill has extensive convention management and programming experience as director of meetings for an international medical society. She also has managed conventions in the U.S. and Canada drawing more than 2,000 attendees per annual meeting.

Tannehill has been involved in leadership and speaker roles for the Professional Convention Management Association (PCMA) and the Association Forum of Chicagoland and is currently a member of both organizations. Recently, she served as Director of Scientific Meetings and Director of Education as she successfully led annual meetings for the American Society of Neuroradiology in Oak Brook, Illinois.

Tannehill is a graduate of DePaul University in Chicago with a bachelor of science in commerce. She has also attained her Certified Meeting Professional certification. Tannehill has received local and national industry awards recognizing her industry involvement and mentoring of younger professionals.

"I am thrilled to be the convention director of the National Flute Association," said Tannehill. "I look forward to working with the staff and Board of Directors of the NFA to continue to grow the NFA Annual Convention and foster friendship and collegiality within the organization."

Please join us in welcoming Lora Tannehill to our organization! She can be reached at 312-332-6682 or ltannehill@nfaonline.org.

NFA Elections

NFA elections are approaching. The following are candidates for the Board of Directors of the National Flute Association.

(Visit nfaonline.org for information about these candidates.)

Assistant Secretary:

(serves one year and then one year as Secretary; one is elected)

Katherine Emeneth

Charlene Romano

Board of Directors:

(three board members for a three-year term; three are ratified)

Carol Dale

Phyllis Louke

John McMurtery

The ABELL FLUTE C O M P A N Y

❖
*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



YOUR FLUTE WORKS / ANNE POLLACK

Serving Flutists &
Flute Artistry for Over 40 Years

Expert Repairs
Restorations
Overhauls
Voicing

Certified Straubinger™
Pad Technician

Dealer of Fine Pre-owned
Instruments / Head Joints
Instruction in Flute Repair
& Maintenance

YOURFLUTEWORKS.COM

212.459.4451 | anne@yourfluteworks.com



From the Career and Artistic Development Committee

C.R.E.A.T.E. 2018 COMPETITION WINNER

Welcome to our new department highlighting the activities of the NFA Career and Artistic Development Committee. In this debut article, meet the winner of the biennial C.R.E.A.T.E. competition for entrepreneurial flutists.

by Michelle Stanley

The C.R.E.A.T.E. competition committee and Career and Artistic Development team members are pleased to introduce Iva Ugrčić, winner of the 2018 competition. Ugrčić, DMA, is the founder and executive director of the LunART Festival in Madison, Wisconsin.

Ugrčić launched her project in September 2017 in collaboration with her friend and colleague, Laura Medisky, who served as the festival's assistant director. The first-ever LunART Festival was held in Madison in June 2018 with the mission to support, inspire, promote, and celebrate women in the arts through public performances, exhibitions, workshops, and interdisciplinary collaboration. The festival provided accessible, high-quality, engaging concerts and events with diverse programming through various arts fields.



Iva Ugrčić

In its first season, LunART showcased 95 artists/performers, presented works by more than 40 women, and reached more than 800 audience members. Its second season will take place June 6–9 and will incorporate all of the same elements from the first year. The 2019 Artist in Residence will be Valerie Coleman, and the festival will expand to include visual arts, jazz, dance, and comedy component.

“Although much of my career has been dedicated to performing music, understanding the importance of the business side of the arts has always been a part of my professional journey,” said Ugrčić. “Entrepreneurial skills are not only necessary for a successful career in the 21st century but gave me a broader spectrum of influence and power to shape—or even change—the cultural climate.”

Ugrčić said she had envisioned the festival for a long time. “As a young musician from the ex-Yugoslav Republic of Serbia, I experienced many troubling situations that nearly stopped me from pursuing music,” she said. “While poor political and economic situations were among the issues that ultimately led to my departure from Serbia, one of the most troubling problems I faced was gender inequality, an issue that would follow me through my masters studies in France and Germany.”

She moved to the U.S. in 2014 to pursue a DMA from the University of Wisconsin–Madison. Her dissertation, “Doina Rotaru—The Voice of Romania,” was intended “to introduce this extraordinary Romanian woman composer to the U.S., giving her music the recognition it so richly

deserves.” She said that positive responses to her dissertation “validated my belief that there are many women artists who have much to say but have not had the opportunity to share their voices with the world. This was the catalyst for the creation of the LunART Festival.”

Ugrčić noted the difficulty of creating a new festival, particularly one offering strong social commentary. “I have experienced push backs and disapprovals, but my belief and passion for this cause helped me move forward,” she said.

“Being part of the C.R.E.A.T.E. Competition was extremely valuable at many levels. Not only does it give you and your project exposure on the national scene, but it helps you gain precious connections with peers and colleagues that can only help you expand and evolve. It was inspirational hearing so many passionate and extremely competent young people speak about their fantastic ideas. Many precious friendships were made and collaborative projects born during the competition.”

Now is the time for our members to dream up the next great arts venture. The next C.R.E.A.T.E. competition will take place at the 2020 convention. Applications are due in February 2020. We look forward to seeing what our inventive and innovative membership has dreamed up.

C.R.E.A.T.E. competition coordinator, Michelle Stanley, DMA, is associate professor of music (flute) at Colorado State University and is the director of LEAP Institute for the Arts, an arts administration and leadership program at CSU.



Michelle Stanley

Notes from **Around the World**

by Christine Erlander Beard

Conventions, festivals, competitions, and other global flute activities

The **European Flute Council** announces the international event “Flute Ensembles Across Europe” to be held in Poznan, Poland, April 5–7. The event will include concerts for participants as well as those showcasing guest artists, workshops and lectures, special events focusing on low flutes, and vendors and exhibitions. Visit <http://flautists.eu/feae2019>.

The **International Anton Rubinstein Competition for Flute** will take place April 13–14 at the Mendelssohn-Remise in Berlin. Flutists of all nationalities and ages are invited to take part in the competition, which will take place in two rounds and from which a jury will decide the winners. The first round will be completed via video link on YouTube (submissions are due by March 9, 2019); the final round will take place onsite in Berlin. Visit rubinstein-akademie.de/en/cmp/6227/.

Held every four years, the **Iran Flute Society** announces its 5th Tehran Flute Competition, to be held April 13–20 at the University of Tehran College of Fine Arts. Participants must be no older than 30 years of age at the time of the competition. Visit iranflutesociety.org or contact Zain Movahed at movahed@ut.ac.ir.

Mark your calendars for the **14th Adams Flute Festival**, scheduled for April 12–14 at the Adams European Flute Centre in Ittervoort, The Netherlands. Visit facebook.com/FluteCentre.

The finals of the **Dutch International Flute Competition** will be held on April 12. Visit fluitconcours.nl/en/dutch-international-flute-competition-engels/informatie-students-engels.

The **IV Toronto Latin American Flute Festival** will take place May 6–11 in Toronto. Events include masterclasses, artist recitals, clinic sessions, private lessons, and a festival flute choir. Competitions for all levels of flutists include three categories of solo competitions for youth flutists, a professional chamber music competition with no age limit, and the Toronto Latin American Flute Festival International Concerto Competition for flutists up to age 31. Visit tlaff.ca or the Canadian Flute Society website as it is updated.

The **74th International Prague Spring Music Competition** announces the 44 flutists who have advanced into the semifinals after passing through the recorded round, which included 212 flutists from 49 countries. Open to the public, the subsequent rounds will take place in Prague May 7–14, and the finals will be accompanied by the Prague Philharmonia and the Chamber Orchestra of the Prague Symphony Orchestra in the Dvořák Hall at the Rudolfinum. Visit <https://festival.cz/en>.

The **XXXIV Festivales Internacional de Flautistas de Perú** will be held May 20–24 in Lima, Peru, and will feature guest artists

from Argentina, Brazil, Chile, Columbia, Japan, Puerto Rico, Switzerland, Taiwan, and the United States. Masterclasses, concerts, and competitions will be held in venues across Lima including the National School of Music, the Church of San Francisco of Assisi, and at the Barranco Auditorium of the Incas in the Ministry of Culture. Watch for Facebook announcements or write to the festival director, César Vivanco Sánchez via Facebook.

For the first time in its history, the **International Tchaikovsky Competition** has added a woodwind division to its competition. The 2019 edition of this renowned music competition will be held at sites in both Moscow and St. Petersburg June 17–29. With an application deadline of midnight Moscow time (GMT+3) on March 15, woodwind contestants will compete through a video preliminary round, after which semifinalists will continue on through three live rounds choosing repertoire from a preselected list. Visit <https://tchaikovskycompetition.com/en>.



Gabriel Goñi

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



Marina Piccinini

The eighth biennial **Australian Flute Festival** will take place at the Sydney Conservatorium of Music Sydney July 6–8, with a “professional learning day” preceding the conference on July 5. Invited guest artists include Denis Bourriakov, Wissam Boustany, Ian Clarke, Marina Piccinini, and Matthias Ziegler.

Additional performances and sessions will include flutists Joshua Batty, Jane Bolinowsky, Abigail Burrows, Cobus du Toit, Duo Vela (Mila and Daniel Nistico, flute and guitar respectively), Kim Falconer, Maddilyn Goodwin, Jessie Gu, Vernon Hill, Jude Huxtable, Graham Jesse, James Kortum, Ewa Kowalski, Henry Liang, Xavier Luck, Andrew Macleod, Tomomi Matsuo, Gareth McLearnon, Angus McPherson, Kathryn Moorhead, Patrick Nolan, Karen North, Tania Owens, Rosamund Plummer, Michal

Rosiak, Emily Smith, Joanna Sullivan, Virginia Taylor, Brijette Tubb, Peter Verhoyen, Keyna Wilkins, Mark Xiao, and Katie Zagorski. Flute ensembles to perform are Flutescents, Fluteworthy, and Viva Flutist. Visit <http://australianflutefestival.com>.

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



Nicola Mazzanti

The **International Piccolo Festival** announces the guest artist lineup for its sixth annual festival, to be held July 10–13 in the charming town of Grado, Italy. The roster will feature Patricia Morris, former piccoloist at the BBC Symphony Orchestra (U.K.); Rena Urso, professor at the Bob Cole Conservatory of Music (U.S.); Marta Rossi, piccoloist at the Roma Opera House (Italy); Gudrun Hinze, principal piccoloist in the Leipzig Gewandhaus and Bayreuth Festival orchestras and founding

member of Quintessenz (Germany), and host Nicola Mazzanti, piccoloist at the Maggio Musicale Fiorentino Orchestra (Italy). Visit internationalpiccolofestival.com or search Facebook.



William Bennett

Sponsored by the Flute Studio Singapore, the **10th Flute Festival Singapore** will take place July 17–21 at the Yong Siew Tow Conservatory of Music (National University of Singapore), featuring guest artist William Bennett. Visit facebook.com/events/245366809710271.

The **19th Japan Flute Convention** will be held August 23–25 in Fukuoka, Japan. Visit <http://japan-flutists.org/en>.

The **4th International Theobald Böhm Competition** for flute and alto flute will take place September 30–October 4 in Munich. Contestants up to age 32 of any nationality are eligible to compete on alto flute and/or the open G-sharp flute (Böhm's original system). Registration deadline is September 1; no email registration. First prize is 5,000 €, second prize is 3,000 €, third prize is 2,000 €, and there are numerous special prizes. The competition is organized by the Theobald Böhm Society

Update from Canada

by Amy Hamilton

Here is what's been happening in Canada this year!

Concerts and Festivals: In November 2018, Symphony Nova Scotia's Baroque Series featured principal flutist Patricia Creighton in a performance of J. S. Bach's *Orchestral Suite No. 2 in B Minor*. The Boxwood Festival in Lunenburg, Nova Scotia, has announced its 2019 season (July 21 through July 29), which will feature a wide array of world and historic flute specialists including Cathal McConnell (Irish flute, songs, ballads, and stories), Seamus Egan (Irish flute, whistle, banjo), Gregoire Jeay (baroque flute and recorder), Andra Bohnet (flute choir), Adrienne Greenbaum (klezmer flute), and director Chris Norman (traditional flutes, small pipes). This festival has expanded to Queenscliff, Australia, with sessions taking place in February for flutists who wish to enjoy summer in Australia.

In Ottawa last July, National Arts Centre Orchestra principal flutist Joanna G'froerer performed English composer John Rutter's *Antique Suite* (flute, harpsichord, and strings)—with the composer conducting—for the orchestra's Music and Beyond festival.

At British Columbia's University of Victoria, Paris Conservatoire-educated flutist Clara Novakova, who now performs with the Ensemble Orchestral de Paris, served as guest artist and professor for the 2018–2019 year and in March was featured in a recital and masterclasses at the university.

Unfortunately, the August Montreal Flute Festival is closing after its third year.

The Canadian Flute Association will not host a convention in 2019; more details are pending regarding the next convention in the summer of 2020.

New Music: In May, 2018, Robert Aitken premiered Roger Reynolds' "CALLING... still" for flute and string quartet on the final New Music Concerts program of the season in Toronto. The work was inspired by the now-extinct Hawaiian 'o'o bird. "The perils of climate change, and of the related loss of one after another evolutionary line of fellow creatures, are clear," noted Reynolds. "I happened upon a poignant tale of the last remaining pair of 'o'o birds that had retreated to the Alaka'i swamp on Kaua'i as their former environment degraded. Both the male and the female of this species sang. It seems that the male of the last pair lived for four years after his mate ceased responding." The work was commissioned jointly by New Music Concerts and the Lunenburg Academy of Music Performance with the assistance of private donors.

Nu:BC Collective's concert season features the premiere of Ana Sokolovic's arrangement of her piano trio "Portrait Parle (Portrait talks)" for flute, cello, and piano. This interesting work is based on the partial facial portraits compiled to identify perpetrators by the French police department circa 1900. The ensemble's members include Paolo Bortolussi, cellist Eric Wilson, and pianist Corey Hamm.

New Recordings: Toronto jazz and Latin flutist Bill McBirnie, in collaboration with pianist Bernie Senensky, has released *The Silent Wish*, featuring performances of 12 conventional songs in a variety of idioms and styles.

Toronto flutist Susan Hoepfner, with cellist Winona Zelenka and pianist Lydia Wong, has released *The Mysterious Boot*, featuring chamber works written between 1992 and 2017 by Canadian composer Alice Ping Yee Ho: the title work, "Asiatic impression," "Coeur a Coeur," "Seiren," and *Suite for Flute and Piano*.

Contact Amy Hamilton with Canadian flute news at ahamilton@wlu.ca.

in connection with the German Flute Society and the Hochschule für Musik und Theater München. Contact Ludwig Böhm at ludwig.boehm@t-online.de or visit theobald-boehm-archiv-und-wettbewerb.de/41395.html.

The **Brazil Flute Festival** is scheduled for October 31–November 3 in São Paulo, Brazil. For updates as they become available, visit <http://abraf.org>.

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

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

Send information about international flute events and high-resolution images, if available, to Christine Erlander Beard, Notes from Around the World editor, cbeard@unomaha.edu.



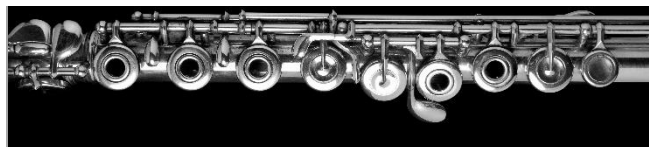
A BEAUTIFULLY-CRAFTED
HEADJOINT AND A PRECISELY
ENGINEERED KEY MECHANISM...



AN EXQUISITE PICCOLO
THAT YOU WILL LOVE.

PIPER
OOOO

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



Floot Fire

Ignite your passion. 

Flute Camps for Students
Grades 2-High School (per location)

Austin, TX

July 8-12

Bay Area/Walnut Creek, CA

June 24-28

Boston, MA

July 15-19

Dallas #1/Richardson, TX

June 17-22

Dallas #2/Coppell, TX

July 8-12

Houston #1/Memorial, TX

June 24-28

Houston #2/Woodlands, TX

July 15-19

San Antonio, TX

June 17-21

Claire Johnson
Flute Soloist Competition

Prelims: Dallas, TX

June 15



www.flootfire.com

Floot Fire, Inc. is a 501c3 nonprofit organization.

From the New Music Advisory Committee

ACCEPTANCE OF THE UNKNOWN: An Interpretation of *Cassandra's Dream Song*

Fear of the unknown becomes both process and performance in the author's courageous choices implementing this already imposing work.

by Jane Rigler

This short essay (which is excerpted from a more detailed one) describes my interpretation of one section of Brian Ferneyhough's complex and formidable "Cassandra's Dream Song" (1970) for solo flute.

In Cassandra's tragic myth, after Apollo placed a curse on her, no one believed her warnings of the impending destruction of Troy. Despite her knowledge that everyone, including herself, would be destroyed, she carried on supporting her society as best she could. It was only after the devastation, when the spell was broken, did those who remain finally believe her.

In Ferneyhough's score, there are two pages, sheet 1 and sheet 2. The performer must choose the order of the five lines from sheet 2 and interject them between the six lines on sheet 1. Some previous analyses of this work (see the resources listed at the end of this article) suggest that sheet 1 could represent the male characteristics of Apollo and the spell, while sheet 2 could signify elements of Cassandra and her agonizing predicament. However, the overall order of the piece that I choose allows for Cassandra to be present not only on sheet 2 but also revealed throughout sheet 1.

I here address sheet 2, line C.

Line C could be seen as a mini-fractal version of the entire piece. It contains four phrases, labeled 1–4, and the performer may choose any order of these phrases.

By practicing all the combinations, I hold the power of knowing multiple outcomes, thereby learning all the strengths and weakness of each.

In my chosen order between sheets 1 and 2, line C comes immediately before line 4 on sheet 1—which, in my interpretation, is related to death and the breaking of the spell. By being placed directly before line 4, line C becomes the predictions of the death of the spell.

I have my favorite orders of line C, but to give more power to Cassandra and the breaking of the spell and to be fully present with fate, I have to confront what I most fear: the unknown of improvisation. Usually, the performer predetermines her preferred order and sticks to it in performance. Instead, the predetermined choice I impose upon myself is that in the moment of the performance I will *improvise the order of line C in real time*. I am understanding Cassandra's self-empowerment by making free choices (within the limitations imposed by the otherwise strict score), and I accept all the consequences of my practiced-yet-spontaneous structure of line C.

In performance, my self-imposed constraints to improvise the order may not be comprehended (i.e., heard) by the audience, but for me, comprehension of my process is not the point. I can cheat, of course, by playing the order that is easiest for me, and no one will know the difference. Instead, I follow my moral compass and hold my-

self accountable, as Cassandra would. The point, in this case, is the struggle.

Why would I intentionally add another frightening challenge to this foreboding work when I want to play it as precisely and impressively as possible? Because in my understanding of the character of Cassandra, she wouldn't cheat to play it safe. In my dream, she plots all the outcomes and then willfully exposes her vulnerabilities because she knows and trusts in the power of her somatically corporeal wisdom. I must do the same.

In this work, as I perform it, Cassandra is not falling prey to the spell but molding it to her whims. Through the presence of accepting this moment-now, she merges her realities with the unknown, creating a new sense of self. Improvisation used in this way offers a freedom into knowing.

As a performer, it is my job to invite you into my dream of the unknown.

Resources I drew upon include Helen Bledsoe's "Tempo and Rhythm in Cassandra's Dream Song" (May 2014) at helenbledsoe.com; "Cassandra's Dream Song by Brian Ferneyhough: Conceptualizing a Myth," Ine Vanoeveren's dissertation (May 2015, University of California–San Diego); and Ellen Waterman's article, "Cassandra's Dream Song: A Literary Feminist Perspective," from *Perspectives of New Music* 32, no. 2 (1994).

©2019

Jane Rigler is a performer-composer and assistant professor of music at the University of Colorado–Colorado Springs in the visual and performing arts department. For more information about this work, Rigler can be reached at info@janerigler.com.



Jane Rigler



Passing Tones

In memoriam

Philip Swanson: 1939–2018

The NFA's cofounder and creator of beloved "Swansonisms" had a long and illustrious academic and performance career.

by Evan Pengra Sult

Philip (Phil) Swanson, cofounder of the National Flute Association and founder of the Tucson Flute Club, died November 30, 2018, at the age of 79.

Over a lengthy and varied career, Swanson acted as an orchestral flutist and piccoloist, a soloist and chamber musician, a private and masterclass teacher and a university professor and administrator. Over the years he influenced the lives of countless flutists, and it is no surprise that his friend and colleague (and NFA Distinguished Service Award recipient) Gwen Powell remembered him as "one of our honest-to-goodness heroes."

Philip John Swanson was born November 12, 1939, in Moline, Illinois, but spent nearly all of his childhood in Minnesota (Minneapolis, St. Peter, and Mankato). His father, Wilbur F. Swanson, was a well-known organist, with an MM degree in organ from the Eastman School of Music, who taught at Augustana College in Rock Island, Illinois, and Gustavus Adolphus College in St. Peter, Minnesota. His mother, Evelyn (Peterson) Swanson, was a homemaker. His sister, Kathy, was five years younger.

After an early professional start—as a high-schooler, he soloed with the Minneapolis Symphony (now the Minnesota Orchestra) under Antal Doráti—he attended the Eastman School of Music as a student of Joseph Mariano. There he earned his bachelor's (1962) and master's (1964) degrees and was also awarded a performance certificate, at the time a rare honor. During his time at Eastman, he was part of the historic 1961–62 Eastman Philharmonia tour of Europe, Asia, and the Soviet bloc known at the time as the U.S.S.R.

Following graduation, Swanson joined the San Antonio Symphony as the piccoloist (and later choirmaster). In 1966, he married Helena (Weber) Swanson, a high school English teacher.

That year he also began his long and distinguished academic career with a full-time appointment at Indiana University of Pennsylvania, where he taught until 1969. Also during this time, his family grew to include Christina, born in 1967, and Erik, born in 1969.



Philip Swanson, c. late 1980s.



Swanson and Howard Hanson, Eastman School of Music director, c. early 1960s.



With, from left, Warren Sutherland, Gordon Epperson, and James Anthony, c. early 1970s.

PHOTOS COURTESY CHRISTINA BEASLEY



Swanson with Don Jaeger, University of Redlands, c. mid 1980s.



Swanson with Tucson Flute Club cofounder Lillian Porter.

“His knowledge of both the science and intricacies of flute playing plus the proper interpretation of the music made him the best and most pleasant pedagogue I ever knew,” said Norma Jean Luckey, who was Swanson’s student at Indiana University of Pennsylvania and went on to study and teach flute and still performs. She noted that Swanson once loaned her his personal Haynes piccolo for a year so she could play it in the University Wind Ensemble. “I studied at another university for my master’s in music,” she said, “and was disappointed that the new teacher, although knowledgeable, wasn’t the inspirational leader that Phil Swanson had been to all of us.”

From 1969 to 1975, Swanson was flute professor at the University of Arizona, where he collaborated with Robert Muczynski on the first commercial recording of the latter’s Sonata, which has since become a staple of the flute repertoire. Subsequent university positions were administrative: director of admissions at Eastman (1975–78), associate dean at the College of Fine Arts at the University of Arizona in Tucson (1978–81), and director of the School of Music at the University of Redlands in California (1981–1990).

Throughout his academic years, Swanson also performed prodigiously—with the North Carolina Symphony, Santa Fe Opera, Tucson Symphony Orchestra, Arizona Chamber Orchestra, Arizona Opera Company Orchestra, Redlands Symphony Orchestra, and Flagstaff Symphony, among many others. He also played countless solo recitals throughout the United States and the United Kingdom.

Swanson served from 1990 to 2000 at Northern Arizona University in Flagstaff as professor of flute and woodwind chamber music and, in his final year, as dean of the School of Performing Arts. After his retirement, he and Helena moved back to Tucson, where he continued to teach privately and perform.

Tucson was a city for which Swanson had a particular affection; in 1970, while working at the university, he organized what became the Tucson Flute Club. Imogene Helm, longtime club member, remembers that after putting

out an initial call for local flutists to meet, he organized monthly Sunday-afternoon sessions for flutists to play together, usually preceded by a lecture-recital, workshop, or masterclass given by both local and nationally known guest artists. The TFC was delighted by his post-retirement return and often relied on his input in making important decisions. The club Swanson founded will celebrate its 50th anniversary in 2020.

Over the years, Philip Swanson influenced the lives of countless flutists, and it is no surprise that a friend and colleague remembered him as “one of our honest-to-goodness heroes.”

Two years after Swanson began the Tucson club, Mark Thomas began to organize what he hoped would become a nationwide organization for professional and amateur flutists alike. Thomas recalls, “Phil was one of two people who answered my call to help get the infant organization going.” That “infant organization” was the National Flute Association.

Alongside Thomas and Walfrid Kujala, Swanson helped to organize the inaugural flute convention in Anaheim in 1972. Less than a year later, the NFA was officially established with a charter, bylaws, and not-for-profit status. Thomas became the first president and Kujala the first secretary; Swanson served as the first treasurer (1972–75). Thomas and Kujala both described his help as “invaluable,” and Kujala fondly remembered the years of correspondence —“pre-email!”—that resulted from their collaboration. Swanson also served on the NFA board for many years. In



Swanson and his wife Helena on board the QE2 in retirement, 2002.



Swanson with Walfrid Kujala and Leonard Garrison in 2017.

2004, Swanson received the Distinguished Service Award, which Kujala called “richly deserved!”

Swanson also played a crucial role in creating the NFA’s library, which boasted 1,000 items by its second year and today holds more than 12,000. His contribution grew out of simple pragmatism: Phil and Helena drove to the first convention in California, only one state over from their home in Arizona. The trunk of Swanson’s car became a handy tool for transporting leftover sheet music, and, likewise, the University of Arizona became the library’s official venue because of Swanson’s affiliation with the school and its proximity to that first convention.

Swanson is warmly remembered as an outstanding teacher, being described in tributes from friends and students as “intuitive [and] caring” and “motivating, energetic, greatly admired, and popular.” Stories abound, particularly related to his help in finding the perfect headjoint for many of his students. Eminently quotable, he was honored by collections of favorite “Swansonisms” both during and after his life, among them, “God created the slur first,” “Piccolo parts are meant to be hard,” and “Might as well sell the flute and buy beer.”

Swanson’s musical mentoring started at home. His daughter Christina Beasley is a professional violist in the

Tucson area, playing principal viola with the Arizona Opera, and works at the University of Arizona as an academic advisor in the School of Film, Theatre & Television; she also earned a BM (in viola) from the Eastman School of Music and was celebrated at her graduation in 1989 as the first third-generation Eastman graduate. She lives with husband Eric Beasley and two stepchildren. His son Erik—who lives in Iowa City with his wife, Lin, and three children—has worked as a woodwind repair technician for many years, specializing in flute and piccolo repair, and works for Miyazawa/Flute Authority in Coralville, Iowa, following training and certification with David Straubinger.

In addition to his children, Swanson is survived by his grandchildren, Elena, Elisa and Liliana; his sister, Kathleen Haynes (Gordon) of Mankato, Minnesota; and his companion, Mary Rita Samlin of Oro Valley, Arizona. He was predeceased by his wife, Helena, who died in March 2009.

On December 15, 2018, Swanson’s friends and family held a memorial service at which members of the TFC, joined by former students and colleagues, performed flute choir music in his honor. The TFC also plans to establish memorial scholarships in his name. Nationwide, some NFA members gave their annual President’s Appeal donation in Swanson’s memory.

Judith Barnett: 1939–2018

Judith B. Barnett, 78, longtime member of the NFA, died in Wakefield, Rhode Island, July 3, 2018.

Barnett was born August 13, 1939, in New York, New York, to Nathan and Sally (Tanenbaum) Brodtkin. She was a librarian professor at the University of Rhode Island for more than 47 years and a reference librarian at the Philadelphia Free Library and the Newark Public Library. She graduated magna cum laude from Barnard College with a bachelor’s degree and from Drexel University with a master’s degree in library sci-

ence. She was a published author of books and articles on marine topics. She learned to play the flute later in life.

Barnett was married to Stanley Barnett, mother of Nathaniel Barnett (married to Alexandra Henshel), and the sister of the late Dorothy Israel. She had one granddaughter, two nieces, and a nephew. She is predeceased by both parents. Contributions in her memory may be made to Barnard College in New York or Congregation Beth David in Narragansett, Rhode Island.

Ken Sherman: 1937–2019

Ken Sherman, charter and founding board member of the National Flute Association, repeat flutist in the Jazz Flute Big Band (most recently in 2015), and prolific performing and recording flutist for more than 50 years, died peacefully in his sleep on January 31, 2019, following a year battling a heart condition. He had recently celebrated his 82nd birthday with family and friends.

Sherman was an early participant in the NFA's jazz flute community, joining its newly formed jazz committee, playing in the debut performance of the Jazz Flute Big Band and—when not performing in the band—judging its competition.

“Ken became one of the most steadfast supporters of my Jazz Flute Big Band, never failing to step forward and offer his help in any capacity,” said Ali Ryerson, who created the band and its competition and was an early chair of the jazz committee. “In addition to his talent and love of the music, he was a dear and loyal friend. This was a man with a heart of gold, and in my heart, Ken’s legacy will forever be intertwined with NFA and the Jazz Flute Big Band.

Sherman was born January 27, 1937, in Brooklyn, New York, to Jules Howard Sherman, a sales manager for Elbe File & Binder Company, and Irma Hirsch, who was a secretary for a stockbroker until she married, after which she worked in the home. Sherman began playing music at the age of 5, initially studying clarinet and sax at the Wurlitzer School in New York City and later with Sammy Musiker, the reed player in the original Steve Allen “Tonight Show” band. While still in high school, Sherman

played at Catskill Mountain resorts and, more recently, in a big band led by Llew Matthews behind Nancy Wilson at a concert in Palm Springs.

In addition to his jazz concert performances at the NFA convention—in 2007 with Holly Hoffman, Ryerson, and others; as a winning member of the 2011 NFA Jazz Flute Big Band Competition; and with the winning band in 2015—he also played classical, Renaissance, and Baroque music, often on period instruments.

Sherman was a past president of the Southern California Recorder Society; cofounder of the Malibu Early Music Weekend Workshop, which he directed for 15 years; and codirector of the Pacific Broken Consort in Los Angeles. His recordings—with his trio, quartet, and quintet—include *Summer Music*, *Directions*, and *Claude Bolling’s Suite for Flute and Jazz Piano Trio*.

Sherman retired in 2015 as president and CEO of Charles Leonard Western Inc. He helped build the company over 50 years to become the leader in the ring metal industry.

“After his wife, Sherry, shared the sad news of Ken’s passing with me, I reread many of the emails we had written one another through the years,” said Ryerson. “One was a note he had sent me after a performance together. As I read his sweet message to me—‘I think every time the Jazz Flute Big Band prepares and performs, we all come away feeling we got more than we gave’—his words touched me even more than before.”

Sherman is survived by his wife; daughters Tiffany, Alison, and Julianne; and his twin brother Fred. A memorial service was held February 9 in Torrance.

Chris Vadala: 1949–2019

Chris Vadala, scholar, teacher, and director of jazz studies at the University of Maryland School of Music, died January 17, 2019, after a battle with cancer. He was 70. Best known as a saxophonist, Vadala also played flute and was an expert on woodwind doubling. More about Vadala can be found at flutejournal.com/chris-vadala.

Correction

The first name of one of Jack Moore’s sons was misspelled in an article in the winter 2019 issue of this magazine. The correct spelling of his name is Scot Moore. We apologize for this error.

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

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 February 1, 2018, to February 1, 2019.

CONVENTION SPONSORS

Partner

(\$10,000–\$19,999)
Wm S. Haynes Co.
—Presenting Sponsor

Benefactor

(\$5,000–\$9,999)
Brannen Brothers
Flutemakers, Inc.

Advocate

(\$2,500–\$4,999)
Straubinger Flutes, Inc.

Patron

(\$1,000–\$2,499)
Flute Specialists, Inc.

Benefactor

(\$5,000–\$9,999)
Carol Dale
Angeleita S. Floyd

Advocate

(\$2,500–\$4,999)
Patti & Paul Smith

Patron

(\$1,000–\$2,499)
Anonymous*
Eleanor D. and Dan C. Armstrong*
Sue Blessing
Patrick & Shirley Campbell Foundation*
Zart Dombourian-Eby*
Alexandra Hawley
Joel Horn*
Katherine Borst Jones
Marjorie Koharski
Julie Martin Maisel*
George S. Pope
Christine E. Potter
Bruce Price*
John Willoughby

Contributor

(\$500–\$999)
Joanna Bassett
Laura Benning*
Judith Bentley
Kyle Dzapo*
Steven Finley
Elizabeth Jain Fletcher*
Cynthia J. Folio*
Leonard L. Garrison*
Kelly Jocius
Gail E. Looney*
Peter Middleton*
Matthew Pineda*
Nancy Schneeloch-Bingham
Laurie Sokoloff

Sydnee Stein*
Nancy E. Toff*
Martha Uhley
Nancy M. Vinson*
Maury Wilkinson
Penny Zent

Supporter

(\$250–\$499)
Eva Amsler
Rebecca Tryon Andres*
Joni Beetem*
Claudia H. Brill
Leone Buyse
Andrew D. Callimahos*
Tabatha Easley*
Mary Kay Fink
Noreen B. Friedman
Jennifer Grim*
Matthew Johnston
Marie Jureit-Beamish
Eva K. Kingma
Christopher Krueger
Sherry & Walfrid Kujala
Gay Landstrom*
Betty Bang Mather*
Kathryn A. Prinz*
Deborah L. Ragsdale
Steven Della Rocca
Sandra Saathoff
Sign of the Silver Birch Music*
Patricia Spencer
Mary T. Stolper*
Paul Taub
Linda Toote*
Joel Toste*
Alice Kogan Weinreb*

Donor

(\$100–\$249)
Cheryl Albright*
Francesca Arnone*
Deborah Rebeck Ash*
Frances Lapp Averitt*
Cristina Ballatori*
Karl Barton*
Lisa Bost-Sandberg*
Jacob Bruner
Lillian Burkart
Jimmy Carmenate
Susan Clark
Holly O. Clemons*
Nancy C. Clew
Jenny Smith Cline*
Shelley Collins*
Linda Crisafulli*
Richard L. Dalton*
Brooks de Wetter-Smith*
Karen B. Demsey
Judy Diez d'Aux
Kathryn Dorrough*
Colleen Dougherty
Darlene Dugan
Brian Dunbar
Claire Durand-Racamato
William J. Egnatoff*

Ellen Ramsey Flutes*
Cynthia Ellis
Emanuel Flutes LLC
Ann Fairbanks*
Penelope Fischer*
Carmen Freeman*
Hans Frieze
Mariana Stratta Gariazzo*
Marianne Gedigian*
Patricia George
Susan S. Goodfellow
Susan Greenberg
Penny Griffy*
Eileen Grycky
Christine Gustafson
Lindsay Hager
Courtenay Hardy*
Sue Ann Kahn*
John C. Kasza
Peter Katz*
Linda Kirkpatrick*
Karl F. (Fritz) Kraber
Joanne Lazzaro*
Dorothy Tutt Lee
Harold Leinbach
Marti Lewis
David Love*
Leslie Seid Margolis
Katherine H. McClure*
Richard A. McPherson
Thomas Mease*
Christopher B. Merritt
Catherine Miller
Townes Osborn Miller*
Mary Minsk
Donna Moore
Madelyn Niessner
Mary Beth Norris
Lisa Norton
Nancy Nourse*
Deborah Sinacore Parker*
Mary Planten-Krell & Albert Planten Vanafton*
Ronald Prechel
Irene Pruzan
Judith A. Ranheim*
Doris Underwood Reinhardt
Aprell Robinson*
Wendy H. Rolfe
Ginger (Virginia) Rombach-Adams
Geri Rotella Rotter*
Sue Rudholm
Lisa Garner Santa*
Charlotte P. Saslowsky*
Naomi Seidman
Helen Ann Shanley*
Angela Allen Sherzer
Mary DeLano Sholkovitz
Mark Shrode
Debra Silvert
Alexa Still*
Mimi Stillman
Cynthia C. Stokes*
Cynthia R. Tate
Rae P. Terpenning*
Judith & Mark Thomas

Leslie Timmons*
Phiroze Titina
Keith Underwood
Peggy Vagts
Julie K. Vasquez
Barbara Vernon*
Susan Waller*
Elizabeth Watson*
Anne Welsbacher*
Jean Ohlsson West
Anne Wharton
Mindy Wilcox
Carol Wincenc*
Alan Zaring*
Laurel Zucker
Eugenia Zukerman

Friend

(\$1–\$99)
Patti Adams
Alison Addie
Alexandra Aguirre
Adrienne Albert
Claudia Anderson
Francesca Anderson
Nancy Andrew
Anonymous
Marines Aviles
Federico Baez
Lindsay Baker*
Laurie Baker
Jessica Banks
Mike Barbour
Diane Barton-Brown*
Beth Behning
Vicki Bell
Jane Elizabeth (Liz) Bell
Jennifer Benddelstien
Patricia Bennett
Laurie Benson
Gail Blackburn
Kay K. Borkowski*
Wissam Boustany
Margaret P. Bowles
Sarah Brady
Janis Braun-Levine
Danielle R. Breisach
Morgan M. Bresett-Brown
Ruth L. Brooks*
Catherine Bull
Regan Burnham
Gerald V. Carey
Jeanine Cariri
Ben Carlee
Michelle Cheramy*
Rosa Chi
Marilyn J. Chohaney
Karen Q. Christensen
Deborah Coble
Sheryl Cohen
Carly Cohen
Laura Meyers Cooley*
Martha Cornell
Steven Couch
Michael Cox*
Linda Cykert*
Luella Daugherty

Susan M. Davis
William R. Davis, Jr.
Kendall Dinwiddie
Christopher R. Dranchek
Mia M. Dreese
Sophie Dufeutrelle
Karen DuPre
Romina Echalar
Mary H. Emberley
Arthur J. Ephross
Lisa Ann Fahlstrom
Jill Felber
Lynne Fowlkes
Julie Darling Frederick
Donna Lynn Gambino
Patricia Gambino*
Alvin Gibson
Debbie Gilbert
Aaron Goldman
Diane Gold-Toulson
Kimberlee R. Goodman
Maximilian Goolsbey
Lynne Green
Adrienne Greenbaum
Karrie Griffiths
Gail Griffore
Paula Gudmundson
Ann Gullion
Flavio Hamaoka
Patricia Harper*
Sally Ann Hart*
Delia Helpingstine
Kate Henry
Gunn Hill
Ellen Hinkle
Elizabeth Hodnett
Sarah Hollandsworth*
Judith von Hopf
Dawn Hoppe*
Jeffrey Hsu
Ching-ya Huang*
Al Hunter Jr.
Marianne Ivany
Rebecca R. Johnson
Rose V. Johnson*
Yeva Johnson
Adah Toland Jones
Suzanne Bunker Jordheim
Stephanie Jutt
Wendy Kaegy*
Gay Kahkonen
Ellen Kaner
Candy Kanter
Jonathan Keeble
Melissa Keeling
Katherine Kemler
Amalie C. Kempton
Hannah Kim
Wes Kimata
Allison Kobayashi
Darla Korrey
Wendy Webb Kumer
Beth Kupsco
Phillip La Gro*
Kris Lamb
Michelle LaPorte*
Lindsay Leach-Sparks

Barbara Leibundguth
James P. Leiter
Judith T. Levine
Rita Linard
Teresa Lind
Elie Litov
Caitlyn Lucy
Victoria Lupinek
Myra Malamut
Cynthia Man*
Mancke GmbH
Ann Jacqueline Martelle*
Simone Maurer
Carolyn R. May
Megan McCafferty
Carolyn McCarty
Julie McDonald
Karen McGill*
Olivia McKenna
Audrey McPherson
Corinne McVee
Dorli McWayne
Wendy Mehne
Kathy Melago
Linda Mintener
Janice Misurell-Mitchell
Ruth Ann Modic
Nicole Molumby
William K. Morris
Ellen C. Johnson Mosley
Christine Fish Moulton
Robin Myers
Patricia Nagle
Virginia Nanzetta
Philip S. Nash
Merryl D. Newler
Barbara J. Nicoletti
Mary Ann Normark*
Joyce Oakes
Julia Omarzu
Laura Paarmann*
Marcy Parykaza
Ann C. Pearce
Lydia Perry
Cathy Pesceovich Kreplin*
Mary Peterson*
Rolfe Pitts*
Amy Porter*
Gwen & Dick Powell*
Cynthia Powell
Peggy Preusch
Linda M. Prior*
Margaret Jane Radin*
Catherine Ramirez*
Eugenio Ranevsky
Raven Bear Flutes
Gwyn Roberts
Jan Robison
Rosene Rohrer
Gabriel Rosado
David Ross
Toby Rotman
Cynthia Rugolo
Brendan Victor Ryan
Melissa Salek
Sankyo Flutes
Lisa Schroeder
Diane Boyd Schultz
Steven Schultz
Paul A. Scott
Jialin Shan
Phil Smallwood
Jan Smith
Bryan Morgan Smith*
Lucille Snell
John Solum*

Dianne Spitalny*
Stacey Steele
Jody Stein
Wendy Stern
Antonina Styczen
Vicky Suarez
Terri Sundberg
Patrice-Celeste Sweriduk
Sue Swilley*
Robin Sykes
Natalie Syring
Margit Tagliaferri
Kevin Thomas
Caen Thomason-Redus
Barbara Thrasher
David Tickton
Gina Torbett*
Henri Tournier
Megan Trach*
Ariel Traver
Michael Treister
Katelynn Turney-Rudisill
Karin Ursin
David Valderrama
James Lee Vatter*
Rebecca J. Vega
Elizabeth Vergili
Susan Voges
Albert Vreeland
Nancy Wakkuri*
Thomas Wampler
Carolyn Ward
Patti Rogers Watters
Cornelia W. Watts
Kristin Webb
Kristin Weinoffer
Sarah Weisbrod
Arnie Wernick
Stephanie A. Wheeler
Joyce A. Wilson
Kelly A. Mollnow Wilson*
Frederic Work*
David Wright*
Trevor Wye
Landon Wynne*
Annette Zastrow
Yinzi Zhou

**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 February 25, 2019, the NFA Endowment stands at \$1,903,911.95. Thank you!

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:

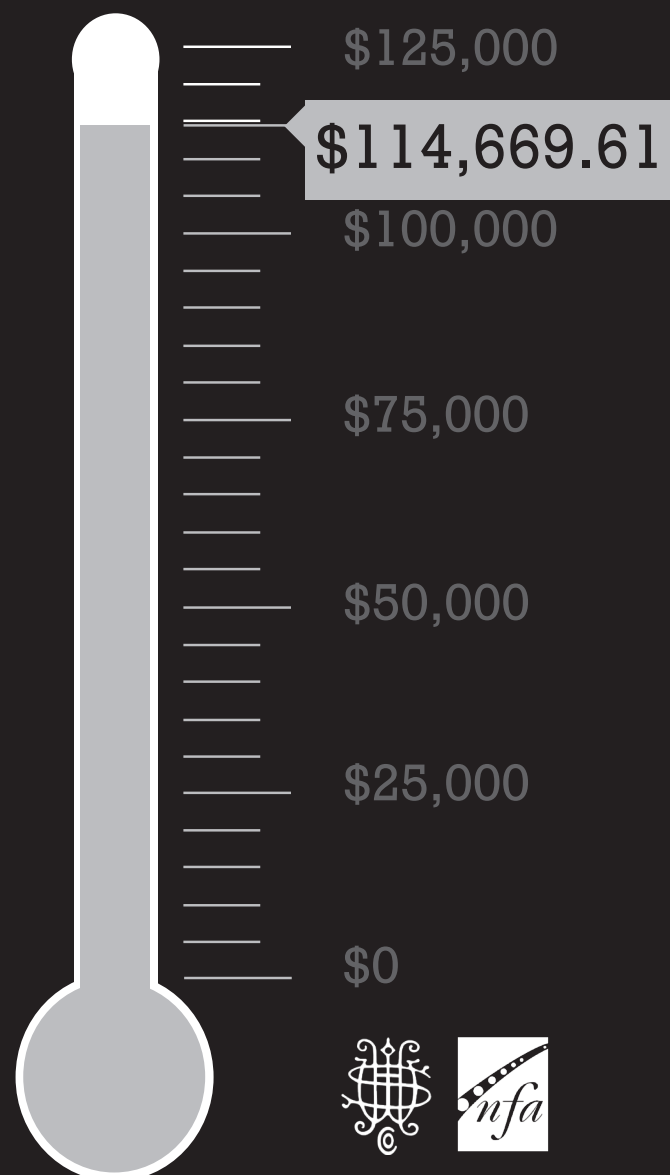
Linda and Harry Fegley
Leonard Garrison
Kimberlee Goodman
Katherine Borst Jones
Carol Kniebusch Noe

For attributions for gifts made in honor or memory of someone, please visit nfa-online.org/Giving/Contributors.aspx

NFA Endowment

Wm. S. Haynes Co. Challenge

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



Amount donated by members to date:
\$114,669.61 (92%)

Amount to raise by 10.31.2022:
\$10,330.39 (8%)

New Products

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

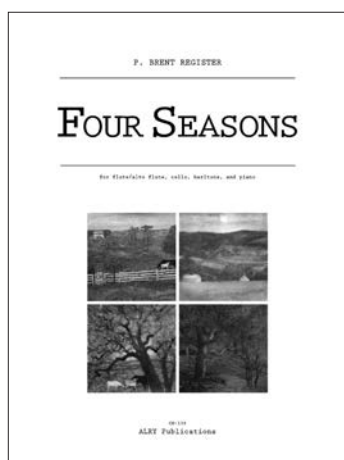
Brannen Brothers, in partnership with Andrea Fisher of Fluterscooter, is pleased to offer a new case cover, its first ever in leather. The Brannen Fluterscooter case cover is styled with black leather on the outside and padded black velvet on the inside along with oversized leather double-zipper pulls and an embossed Brannen “BB” on the front.

The cover zips all the way open into a flat position, allowing the case to open completely and a flute to safely rest on the cover’s soft, velvet surface if desired. The cover is unisex, suitable for the concert stage or the practice room, and made especially to fit the BAM Flute Case.

Most new flutes will come with the new Brannen Fluterscooter case cover or the option to upgrade to it. The cover is available for purchase separately for those owning the BAM flute case or for those who would like to purchase the case and cover as a package. The BAM case cover is also available for purchase and



comes in two sizes, fitting either the BAM case or the French style case. Visit brannenflutes.com/fluterscooter.



Four Seasons, a new composition by P. Brent Register, is now available from ALRY Publications. This seven-movement composition is scored for baritone voice, flute/alto flute, cello, and piano and was premiered on September 24, 2017, at Penn State University by Naomi Seidman (flute professor at Penn State), cellist Jonathan Gage Dexter, pianist Christopher Guzman, and vocalist Dimitrie Lazich.

Using the text of the poet Philip Terman, the composition explores the four seasons as a metaphor for a day, a year, or a lifetime. The flowing, melodic lines are framed within a tonal structure that is nostalgic, sentimental and occasionally humorous. The central movement, Interlude (Dialogue of the Equinox and Solstice), is only for the instrumentalists.

The composition is not technically difficult; however, it does require mature musical concepts. The flute range is B3–B6 with the alto flute appearing only in the final movements. There is also extended technique in the final movement, when the alto is required to imitate Indian Bansuri music. The purchase of this composition includes a spiral-bound piano score, a vocal score, and parts for the flute/alto flute and cello. The performance time is 30 minutes.

Four Seasons joins several works in the ALRY catalogue composed or edited by Register, including *The Mirror* (soprano, flute/alto flute, piano), *Pausing at the Border* (tenor, flute/piccolo, flute/alto flute), Camerata Amistad’s three-volume set of *Touring the Hispanic World* (flute and guitar), and Register’s critical edition of Alec Templeton’s Trio for flute, oboe, and piano. Register’s compositions have received several awards in the NFA Newly Published Music competitions, including winner for the 2018 mixed ensembles category (*Bedtime Stories*, Jeanné Publications).

A link to *Four Seasons* as well as a recording of the work is available at pbrentregister.com. Visit ALRY Publications at ummpstore.com.

Naxos is happy to announce its acquisition of ARC Music Productions International. Established in 1976, the main goals of ARC Music are to preserve the ethnic music of world cultures and to spread traditional and original music with a positive message. The company’s repertoire comprises hundreds of albums from more than 120 countries and cultures worldwide.

The Naxos Music Group has been distributing the ARC label digitally worldwide and physically in several key markets for a significant time. Naxos also operates the only dedicated world music subscription streaming platform, Naxos Music Library/World, which offers access to more than 12,000 albums through a dedicated search engine. Klaus Heymann, founder and CEO of Naxos Music Group, and Julia Beyer, executive director and head of A&R at ARC Music, state that their partnership—along with the physical and digital distribution infrastructure Naxos provides—will enable a very successful union.

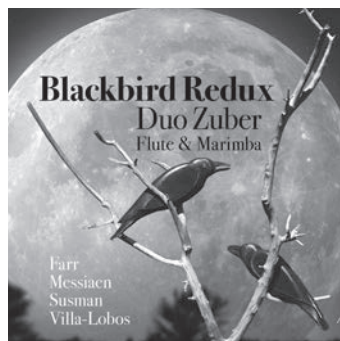
“These are exciting times for the label,” writes Beyer, “and this partnership has come at the right moment to only further and expand on what the label has achieved so far.” This partnership is based on an understanding that the release quality, care, and integrity of the ARC Music label will stay intact. Visit arcmusic.co.uk. and naxosmusicgroup.com.



Julie Martin Maisel, lecturer of flute in the Technological University of Dublin, Conservatory of Music and Drama, has released her debut CD, *Flute Music of Luigi Zaninelli*. She is joined by her colleagues, Catherina Lemoni-O'Doherty (piano), Paul Roe (clarinet), and John Hearne (bassoon).

The album features solo and chamber music of the Italian-American composer Luigi Zaninelli, a graduate from the Curtis Institute of Music, where he studied composition with Gian-Carlo Menotti. (Other teachers included Rosario Scalero and Samuel Barber.) This project stems from Maisel's doctoral dissertation, *The Flute Music of Luigi Zaninelli*, and features both published and unpublished compositions spanning from 1971 to 2017. Works on the CD include *Aries Suite for Flute and Piano* (2017); *Suite Concertante for Flute and Piano* (2011); *Canto for Flute and Piano* (1971); Zaninelli's only solo composition, *Three Scenes for Alto Flute, C-Flute, and Piccolo* (1977); and select chamber works "Winter Music for Flute, Clarinet, and Piano" (1976) and *Rome Suite for Flute, B-flat Clarinet, and Bassoon* (1986).

The music on this album explores the entire range of the flute and is full of melodic, lyrical lines rich in color and sonority. Visit juliemaiselflute.com

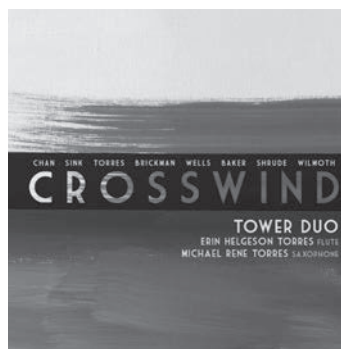


Belarca presents *Blackbird Redux*, the debut album of Duo Zuber featuring Patricia Wolf Zuber and Greg Zuber, marimba, performing 20th- and 21st-century music from four continents. Works are by Gareth Farr (New Zealand), Olivier Messiaen (France), William Susman (United States), and

Heitor Villa-Lobos (Brazil).

Included on the CD are Farr's *Kembang Suling*, Messiaen's *Le Merle Noir*, Susman's *Amores Montuños*, and Villa-Lobos's *Assobio a Játo*. Zuber arranged the works by Messiaen and Villa-Lobos; those arrangements and the Susman work are world-premier recordings.

The husband-and-wife Duo Zuber has been exploring and expanding the flute and marimba duo repertoire for more than 30 years; in addition to its numerous performances, the duo has commissioned and arranged more than 30 works. The Zuber's are both members of the Grammy Award-winning Metropolitan Opera Orchestra of New York—Patricia as an associate flutist and Greg as principal percussionist. The duo also performs on Broadway and with other ensembles and has played at numerous festivals throughout the U.S. Visit belarca.com.



PARMA announces the release of Tower Duo's *Crosswind*. For its PARMA debut CD, the duo—Erin Helgeson Torres and saxophonist Michael Rene—has selected works of several notable composers. Tower Duo, which has performed since 2007, often presents new contemporary works by emerging composers.

This album features many premieres, several of which were written specifically for the two artists. Composers featured on the CD are Chin Ting Chan (who wrote the title track for the duo), Phillip Sink, Michael Rene Torres, Scott Brickman, Thomas Wells (whose *Tower Music* was written for the duo), Dylan Arthur Baker, Marilyn Shrude, and Charlie Wilmoth (who wrote for the duo *Three Pieces*, in which the performers play in rhythmic unison at one moment before disrupting or distracting one another in the next). Visit parmarecordings.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

Are you looking to make a difference?
Suzuki teaching may be for you.



For more information,
please visit our website:

suzukiassociation.org

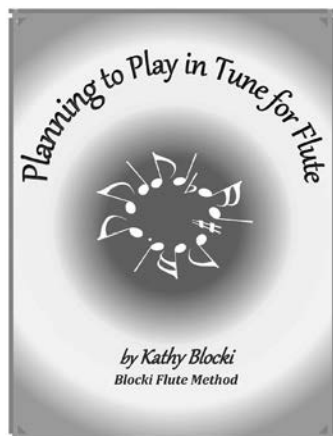


Suzuki Association
of the Americas, Inc.

Reviews

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

Books



Planning to Play in Tune for Flute

Kathy Blocki

©2018 Blocki Flute Method

This new teaching manual from Kathy Blocki offers useful, specific exercises with well-written and effective directions for careful tuning of the flute scale, intervals, and chords. The book is divided into five sections: “Developing Flexibility,” “Just Tuning,” “Tuning Exercises for Individuals and

Ensembles,” “Playing with Dynamic Changes,” and “Tuning Challenges in Flute Literature.” An excellent chart at the end provides helpful alternate fingerings for tuning. For developing flexibility, Blocki includes exercises for pitch bending, harmonics, and developing a tone with a full spectrum of sonority and richness.

Blocki also devotes a large section of the book specifically to

intonation and tones. Her composed exercises here are marvelous, because they incorporate a drone and a melody whose sounding pitches move in opposite direction from the difference tones, making it easy to capture and hear the difference tones in a balanced and “in tune” way. This section has many exercises for both the individual player with a drone and for ensembles of three or more players. Blocki presents the difference tone work in an organized and methodical way and presents the exercises with many variations and in all keys, written out very clearly with the desired difference tones marked.

In the final section of this remarkable book, Blocki utilizes flute repertoire with specific help for problematic areas. The pieces presented are Bizet’s Menuet from *L’Arlesienne Suite No. 2*, Mozart’s Concerto in G Major K. 313 (first movement development section featuring chordal modulation), and the flute solo of Ravel’s *Daphnis and Chloe*. Problematic areas for both tuning and interpretation are very specifically marked, and alternate fingerings are included. I highly recommend this book for students, professionals, and teachers.

—Andrea Kapell Loewy



The Virtuoso Flutist

Nina Assimakopoulos

©2017 Vayo Press

The Virtuoso Flutist: Brilliant Studies for the Next Step and Beyond, Book One is a compendium of effective teaching tools and studies on breathing, intonation, vibrato, tone color, and grounding. Assimakopoulos’s novel approach incorporates an organizational and systematic practice routine to improve these foundational concepts

and to then flexibly apply them to the flutist’s interpretive skills and repertoire. Suggested warm-ups are organized for each topic and for the repertoire studies. Repertoire excerpts are included.

I was especially interested in Assimakopoulos’s use of focal points illustrated by triangles placed by the teacher and student on significant notes in a passage or exercise. These serve as reminders to pay attention to specific aspects of playing.

For example, a triangle might be placed under a high note as a reminder to feel grounded and to scan body positioning for possible tensions. Another use might be to remind the performer to play with an affirming mindset and to practice a section while carefully listening and scanning the mind and body for positive engagement in the process. The player can choose how long to hold the flagged note and then really feel the result in the body.

Among suggested focal points for triangles are intonation,

vibrato, height of fingers above the keys, body scanning, and a positive approach to practice. The important concept is that the player determines what is needed and thus where to place the triangle and then determines how best to focus on that particular aspect for success.

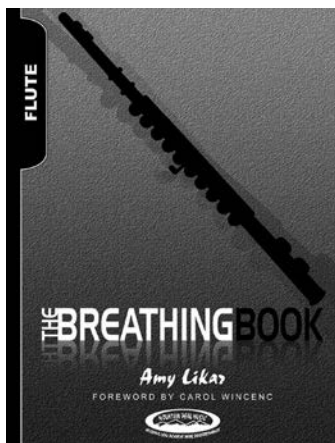
In addition to the above topics, Assimakopoulos also has very thorough sections on breathing and tone color. These include wonderful illustrations and very clearly written explanations.

The interpretive repertoire section of the book is fascinating. Assimakopoulos has printed sections of many repertoire works and orchestral excerpts for flute. She has created triangle markings with specific suggestions of various areas of concentration along with ideas of how to practice these areas. An example might be to practice with varying vibrato speeds for better control or with various tone colors for more imaginative playing. In addition, Assimakopoulos lists the specific foundational exercises and repertoire warm-ups—which are found earlier in the book—that are the most useful for each piece.

This book’s organization and approach help engage performers physically, emotionally, and creatively, which in turn helps them see secure results from their practice. Its ideas can be incorporated into any new piece to employ a reliable practice method. Too often, students repeat a passage trying to clean up a troublesome problem without giving enough thought to using the best and most effective process. Here, Assimakopoulos trains students to think with clarity about how to practice.

This is the first in a forthcoming series of flute method books by this renowned performer and teacher. I most highly recommend it.

—Andrea Kapell Loewy



The Breathing Book

Amy Likar, forward

by Wincenc

©2018 Mountain Peak Music

Amy Likar's instructive book on the art of breathing presents an enormous wealth of information via pictures, exercises, suggested practice methods with and without the flute, and ideas for further study. As Likar states in the introduction, "each section in this book includes

important breathing facts with images followed by movement explorations with and without the flute."

Likar's clear, concise explanations and methods exhibit a wonderful depth of knowledge concerning Alexander Technique and Body Mapping—not surprising, since Likar is in the forefront of the flute world regarding these somatic techniques. The book is extremely thorough and has wonderfully apt sections about body awareness. Section topics include the whole body warm-

up or constructive rest, whole body balance, head balance, arm joints, where the air goes, ribs, spinal mobility, the truth regarding the diaphragm, support from the pelvic floor, exhalation, mapping the jaw and tongue, and monitoring the air. Each section is presented as an important lesson in physical awareness and offers reading, illustrations, and very suitable exercises for increased flexibility.

In my teaching, I have observed that flutists sometimes can practice for hours without making much progress. This can be the result of a lack of understanding of the clear connection between ease of fluid playing and the appropriate use of practice regarding focus, awareness, and even time. This book, in addressing these matters, is a real gift—from one of the foremost educators of our time—to students, teachers, and professionals.

In her summary, Likar writes a succinct and striking statement that puts the book into a clear perspective: "Music is movement. The quality of a flute player's movements determines the quality of the sound. Free movements create free sounds. My hope is that you will use this book and its information and explorations to work toward greater freedom in your flute playing."

I highly recommend this book.

—Andrea Kapell Loewy

CDs



American Canvas

Mimi Stillman

©2018 Innova

American Canvas, a CD featuring the works of Jennifer Higdon, Andrea Clearfield, Zhou Tian, and Shulamit Ran, immediately captures the listener's attention with its precision and fluidity.

This level of engagement can be attributed to well-crafted and imaginative compositions, but also to the stunning performances delivered by the Dulce Suono Trio and colleagues. The selections represent a mixture of eclectic techniques and styles from the impassioned melodic lines and high-energy rhythms of Higdon's title piece, *American Canvas*, to the ethereal setting of Ran's *Moon Songs*. Though distinctive in nature, the selections reveal common threads, initially by instrumentation and their presentation as premier recordings, then through a shared interest in color and imagery.

Dulce Suono Trio is comprised of Mimi Stillman, cellist Nathan Vickery, and pianist Charles Abramovic. Additional performers heard throughout the CD include Dulce Suono Ensemble member Gabriel Cabezas on cello and colleagues Alexis Pia Gerlach (cello) and Lucy Shelton (soprano).

Some of the most striking performances are heard in Higdon's work (which in three movements sketches vignettes of three American artists), with a particularly vibrant second movement, *Pollock*. Stillman, Vickery, and Abramovic are so well blended and balanced in this movement that the melodic content effortlessly spins out of the introductory rhythmic patterns.

Another exceptional selection is the recording of a live performance of Zhou Tian's *Viaje*. Stillman, Cabezas, and Abramovic

bring this soulful material to life with thoughtful instrumental dialogues and soaring phrases.

"Entr'acte II: Prayer to Pierrot" from Ran's *Moon Songs* is another true standout. Featuring Shelton and Stillman (on piccolo), "Prayer to Pierrot" pays a highly effective homage to Pierrot Lunaire. Both haunting and powerful, this performance also entails a degree of charm.

American Canvas would be a welcome addition for any serious chamber musician, chamber music enthusiast, or composer, serving as both a significant collection of modern pieces and a welcome display of current compositional voices and perspectives. The musicians throughout present consistent, highly skilled, and emotionally layered performances. The selections also serve as testament to a dedicated pursuit of new literature and successful artist/composer collaboration.

—Rebecca Meador

Grove Music Online

NFA membership benefit:
NFA members have unlimited access to Grove Music Online, the world's premier online music encyclopedia, offering comprehensive coverage of music, musicians, music-making, and music scholarship.
nfaonline.org



The Great Book of Flute Sonatas Gergely Ittész

©2017, 2018

With the seven-volume *The Great Book of Flute Sonatas*, Gergely Ittész, the virtuoso flutist and skilled composer, brings us the most ambitious flute-specific recording project in recent memory. Ittész' aim was to create a body of significant flute sonata literature whose "real value...will not be calculable for decades to come." The confirmed warhorses are all here, but of particular interest are the several works that are equally valuable and deserve their own places in our flute repertoire hall of fame.

The first volume, "The 18th Century," establishes a theme for the greater set: that within specific categories of music exists a smorgasbord of stylistic variations. This volume opens with the three complete, indisputably authentic sonatas by J.S. Bach. First is the grand B Minor Sonata, BWV 1030, with Alex Szilasi on piano, a choice Bach likely would have approved, given his on-record admiration for the instrument, which had been invented late in his life. In general, Ittész and Szilasi take a romantic approach, tied largely to questionable tempo choices: the first movement is much slower than the printed *andante* indicates, while the second is too fast to be construed as Bach's *largo*. The third movement is brilliantly *presto*, and while the playing is excellent, the tempo of the *gigue* is so fast that it lacks the articulatory clarity so important to this repertoire. Ittész mostly course-corrects for beautiful, elegant performances of BWV 1034 (E minor) and BWV 1035 (E major) with excellent harpsichordist Anthony Newman, though there are a few questionable tempo choices, such as the inner movements of the E major sonata, which strike me as too slow to allow the characteristics of their respective meters to be heard. Also questionable is the decision not to use *continuo* for these last two works, which clearly call for it. Without *continuo*, they might be better performed with piano, which has more dynamic and sustaining power than harpsichord.

Next in "The 18th Century" is G.F. Handel's E Minor Sonata from his op. 1 sonatas. This piece is a particularly beautiful example of Handel's style—more spare and Italian in nature, and generally more mainstream, than Bach's writing—with beautifully rendered ornamentation, particularly in the third movement. Following Handel are wonderful renditions by Ittész and Newman of two lesser-played works by C.P.E. Bach, his "Hamburger" Sonata in G Major, Wq. 133, and the Sonata in E Minor, Wq. 124. These works serve as valuable bridges between early 18th-century style, as exemplified by Handel and J.S. Bach, and later composers like Mozart. The minuet of the E Minor Sonata

subjects the popular late-century dance to the composer's highly stylized *Empfindsamer* aesthetic, while the gallant rondo finale of the "Hamburger" is a clear precursor to Haydn and Mozart. The final work of the volume, Mozart's Sonata in F Major, K. 13, was written originally for harpsichord "with accompaniment of violin (or flute) and cello," the traditional *continuo* sonata set-up. Ittész pairs with Szilasi again for a sparkling performance, save for a couple of excessively romantic vibrato gestures in the middle movement.

Volume two ("Romantic Sonatas") also comprises a wide range of styles and seems to be somewhat more in Ittész' wheelhouse, perhaps at least partially due to his collaboration with the stunningly good pianist, Péter Nagy. It is clear from the first notes of Gaetano Donizetti's Sonata in C Major that we have arrived in a new musical world with Nagy's powerful playing and Ittész' gorgeous *pianissimo* evoking the world of *bel canto* opera. There are a couple of slight hitches here, the first of which is again linked to tempo: the 3/4 fast section is too slow, resulting in measures that move in a somewhat sluggish 3 instead of a lilting 1. Also, perhaps because Nagy is so good, his excitement gets the better of him and sometimes causes the piano to cover the flute, especially when Ittész is in the staff.

Also in this volume is Carl Reinecke's "Undine" Sonata, op. 167, which rightfully is part of the repertoire of nearly every flutist. Ittész and Nagy give a stellar performance in every respect, making this one of my favorite recordings of the work. Rather than delve into their Reinecke performance, however, I would like to spill more ink discussing two lesser-played works, starting with Friedrich Kuhlau's Sonata in A Minor. This four-movement sonata is a work of great substance, exemplifying why Kuhlau earned the reputation of being the Danish counterpart to Beethoven. The outer movements and the slow third movement are strikingly reminiscent of mid-period Beethoven, particularly the piano sonatas (Kuhlau's outer movements) and string quartets (Kuhlau's slow movement). The second movement, a lively scherzo, is more tuneful than Beethoven, tipping its hat toward Schubert and Mendelssohn. Ittész and Nagy offer extraordinarily clean performances, brimming with character. (Nagy, in particular, is stunning, and I am curious to hear him play Beethoven's piano sonatas.)

Also beautifully rendered is Sigfrid Karg-Elert's Sonata in B-flat Major, op. 121. Known to flutists primarily for his solo flute works, Karg-Elert, an organist, makes terrific use of the piano in the sonata. It is Straussian right out of the gate, with rapid-fire sudden changes of harmony and character. The fast outer movements are performed with fiery virtuosity, while the second offers exquisitely beautiful writing that equals the best moments

of Karg-Elert's late German romantic contemporaries. Ittzés and Nagy offer a compelling argument for programming this work instead of some of the transcriptions many flute/piano duos perform, such as Richard Strauss's Violin Sonata in E-flat.

The third volume of the set, "French Music," brings back Szilasi on piano and continues the trend of stylistically diverse offerings, beginning with François Devienne's Sonata in E Minor. This work would have been equally at home in volume one, since the underperformed work is one of a very small number of substantial classical-period sonatas for flute and piano. Moreover, it demonstrates why Devienne was referred to as the "French Mozart," especially in the first two movements. The third movement is dance-like and almost Italian in style, as a precursor to Mercadante's E Minor Concerto, which is in the same key. The music is elegantly gallant throughout and performed as such. Szilasi's playing is more sensitive to the flute's dynamic shortcomings than Nagy's, though it lacks the latter's freshness and spontaneity, corresponding with greater restraint in Ittzés' playing. More than a century separates Devienne from the next work, Philippe Gaubert's Sonata No. 1 in A Major, which allows the performers for the first time to demonstrate new, more transparent colors befitting the style. With this, however, comes another tempo oddity: the opening *modéré* is quite slow, halting rather than floating.

Jules Mouquet's Sonata, op. 15 ("La flûte de Pan") follows with a performance as sparkling and charming as the score, featuring Ittzés' most breathtakingly dolce playing yet. However, in some of the most sensitive moments, he does tend to play a bit sharp to the piano, especially in the middle of the staff. Where Mouquet is light and fun, Gabriel Pierné's Sonata, op. 36, originally for violin and piano, is a heavy-hitter on the scale of César Franck's Violin Sonata, rendered exquisitely by both performers. Though Pierné sanctioned the flute version, Ittzés' playing is powerful, channeling the violin both in color and articulation. Szilasi notably comes alive in this piece but retains his wonderful sensitivity to flute dynamics. The volume ends with another terrific performance of an old chestnut, Francis Poulenc's Sonata. The players effectively express Poulenc's full range of character, from insouciance to grief, though the tempo of the finale is so blazingly fast that the listener loses a little articulatory clarity in the flute. All in all, if we are to have yet another recording of Poulenc, I am glad it is of such high quality.

Volume four, "Impressionism," brings back the marvelous Péter Nagy and is the only album in the collection dedicated to a specific style rather than a nationality or time period. However, the works are still quite different; for example, there is certainly an argument that the formal and harmonic clarity of Belgian composer Joseph Jongen are more neoclassical than impressionistic. This demonstrates the problem of using "impressionistic"—a term Debussy rejected—as an umbrella term for style.

First up is Jongen's Sonata. Perhaps more than any other work in this collection, this piece should be in the repertoire of every professional flutist, yet it is woefully underplayed. It succeeds where the flute transcription of Franck's Violin Sonata falls short, in that it is idiomatic for both instruments. The flute never has to struggle to be heard, as is clear in the recording. After the grandiose first movement, we can hear echoes of Ravel at his most playful in the second, where the lightness and fluidity from Ittzés and Nagy are astonishing. The slow movement is one of the most beautiful, tender pieces of music we have for flute and piano, and the performance is captivating. As for the finale, if there is a better one in the sonata literature, I have not heard it, and it is satisfying to hear the performers going for broke, taking no prisoners.

Next is the Sonata of Mario Pilati, an Italian composer whose career included work for Ricordi as well as a professorship at the *Conservatorio di Musica San Pietro a Majella* in Naples. Until now, Pilati's work was unknown to me, and I cannot imagine a better introduction than this dynamic performance of a dynamic, though sometimes schizophrenic, piece. Pilati's writing is much more "impressionistic" than Jongen's; he recalls Debussy throughout, especially in the way the piano is used (e.g., voicing and pedaling) and through occasional whole-tone inflections. The second movement is quite reminiscent, in places, of Debussy's *Sunken Cathedral*. Also evident is Respighi's influence, especially in the middle of the first movement, and we can hear Scriabin in a dramatic moment near the end of the first movement. This is assuredly a worthy addition to our sonata repertoire, and I am grateful that Ittzés and Nagy have recorded it.

Another lesser-known work is Willem Pijper's Sonata, which follows Pilati. A major figure in Dutch music, Pijper described his music not as impressionistic but as polytonal, which certainly fits this work and its high degree of chromaticism. In fact, Pijper's Sonata resembles Debussy and Ravel only in its lack of functional harmony; in its dark angularity, it recalls the work of Frank Martin. The playing is excellent, and while the piece represents a distinct compositional voice, it lacks obvious formal coherence and tends to wander. The last movement is virtuosic and dynamic, though I'm not sure it justifies programming the work when so many excellent alternatives exist in this collection alone.

Volume four ends with an exuberant performance of the one true transcription in the collection, Maurice Ravel's Sonata No. 1 in A Minor for violin and piano, which was discovered in the composer's papers after his death. It is likely that the piece was first performed by Ravel and George Enescu at the Paris Conservatoire and then quickly forgotten, which is a shame. It works much more beautifully with flute than other transcriptions flutists frequently play (e.g., Franck). The music is lyrical and lush, and even though it is early Ravel, it is unmistakably Ravel.

Save the Date: NFA Annual Convention

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

Dallas, Texas
August 6–9, 2020
Hyatt Regency Dallas

Washington, D.C.
August 12–15, 2021
Marriott Wardman
Park

50th Anniversary
Chicago, Illinois
August 11–14, 2022
Hilton Chicago

Volume five takes us into the realm of Soviet and Hungarian composers, starting with the collection's lone Hungarian, László Lajtha, a contemporary of Béla Bartók and Zoltán Kodály. Lajtha's Sonata is a tour de force, ear-grabbing from the beginning and dark in tone. The first movement is a march, à la Prokofiev or Shostakovich, but dissonant and heavily ornamented. The same influences that found their way into the music of Bartók and Kodály are evident here, namely birdcalls and folk song/dance influences. The second movement is gorgeous and rhapsodic, echoing Scriabin and prefiguring Lowell Liebermann (but more harmonically adventurous). The third movement is a sorrowful minuet, whose frequent parallel motion demonstrates the influence of Debussy that is present in Bartók's works as well. Despite its marking (*Final gai*), the last movement is not altogether buoyant but rather has sparkling moments interrupted by bouts of chromatically induced paranoia. In short, this sonata is a tremendous work, powerfully performed by Ittzés and Nagy, and should be performed frequently by players worldwide.

Also present in this volume are frequently performed sonatas by Otar Taktakishvili and Sergei Prokofiev. The Taktakishvili introduces pianist Jozsef Gabor, who, alongside Ittzés, plays with great flair. All the buoyancy and lyricism the piece demands is present from the performers throughout, except in the coda of the first movement, which strikes me as strangely sluggish and vertical. This is a very attractive recording, except for a few moments in the finale where Gabor's brilliant playing covers Ittzés' flute. Equally excellent is the performance by Ittzés and Nagy of Prokofiev's Sonata, which is generally regarded as the most monumental work in our sonata literature. Their rendition of the first movement is particularly notable for its pastoral character, which Shostakovich regarded as a central element of the work that made it unfit for performance on violin. Also wonderful is the third movement, reinforced by a true *andante* that emphasizes lyricism over a *de facto* slowness that simply contrasts with the other movements.

This volume is rounded out by Edison Denisov's Sonata, sandwiched between Taktakishvili and Prokofiev. Denisov's Saxophone Sonata and works for clarinet have gained a great deal of popularity, and this sonata has a lot in common with those works, such as a dark intensity many works for the flute lack. Its approach to harmony is akin to Pijper's polytonality, though Denisov has a train of thought that is much easier for the listener to follow. At only 10 minutes, this single-movement work can provide some much needed contrast on many recital programs without wearing out its welcome, and Ittzés and Gabor give a committed rendering.

In the homestretch comes volume six, "Czech and American Works," with Gabor on piano, commencing with Erwin Schulhoff's Sonata. The first movement tempo is the fastest I've ever heard, tending more toward the *allegro* rather than the *moderato* of the tempo marking. This adds vibrancy to the music but at the cost of detracting from charm, which returns in crisp second and fourth movements. Gabor's skill as a pianist is particularly evident in how he uses pedaling to build intensity in the haunting third movement. Next is Bohuslav Martinů's neo-Brahmsian Sonata. After having played this work several times in 2018 and conversing with colleagues and students, I am surprised to learn

How fitting it is for this extensive collection to end with the Sonata by Paul Hindemith, which was likely inspired by the opener, the B Minor Sonata by J. S. Bach.

that it is played much less frequently now than it was 20 to 30 years ago. Many students nowadays have never even heard of the Martinů sonata, let alone performed it. That really is a shame, especially taking into account the joyfully earnest, unabashedly beautiful performance of Ittzés and Gabor (though Ittzés' mid-staff intonation problems return in places). The Czech block winds up with one of my favorite recordings of Jindřich Feld's terrific Sonata. Ittzés and Gabor capture the manic excitement of the outer movements and the terror and longing of the second, due largely to their wide palette of colors, dynamics, and articulations, as well as their excellent tempo choices.

The American block begins with the Sonata by Robert Muczynski. We Americans consider this work to be standard, but that is hardly the case beyond our borders. Hopefully, the decision by Ittzés to record the sonata with Gabor will serve as an introduction for the rest of the world to this blockbuster piece. The performers make some unconventional but refreshing choices; their articulation in the fast movements, for example, bites the fronts of notes in a way that is rarely heard but reinforces the work's jazz influences. Unfortunately, Ittzés experiences more intonation problems in the staff, especially in the finale. Unlike the Muczynski, Lowell Liebermann's Sonata has made its way around the world, thanks in large part to finding an early champion in James Galway. While the performance captured here is generally broad and impactful, I found myself wishing for softer, more pensive playing in many places in the first movement, such as the beginning and the first return of the opening theme. There are again intonation problems, especially in the final section of this movement; Ittzés' playing sounds at times as though it lacks a pitch center. The second movement is as fast as it could possibly be without sacrificing clarity and would bring any audience to its feet.

Finally, we arrive at volume seven, "The 20th Century," which opens with Edwin York Bowen's Sonata, the lone British work in the set (unless you count the expatriated Handel). Bowen was a romantic in the same vein as his British compatriots Ralph Vaughan Williams and Gerald Finzi. His lush textures and straightforward lyricism are clearly enjoyed by Ittzés and pianist Balázs Vitályos, who is making his first appearance in the set with playing that is sensitive to the needs of the flutist without being reticent in any way. Particularly beautiful is the second movement, especially in its middle passage that recalls the most beautiful, intimate writing of Fauré and Debussy. This most appealing work ends with a fiery finale, wonderfully executed by the performers. I have wanted to add the next work, Pierre Max Dubois' Sonata, to my repertoire for some time, and Ittzés and Vitályos' wonderful performance reinforces my attraction to the piece. The fast movements capture

the same zaniness heard in the music of Jean Françaix, yet are substantial. One bone of contention I have with the piece is Dubois' emotional restraint in the second movement, a sense that he has a longing barely hinted at in the music. This feeling of desire unrealized and unrealizable does correspond with the "nostalgico" marking, but it leaves my ear wanting more.

Louis Andriessen's music, on the other hand, made a name for the composer as one of the great iconoclasts of contemporary music. His Flute Sonata is an early work, however, and it is essentially neoclassical. It sounds in many ways as though it were written by a different composer than were the highly experimental works that would follow, though Ittzés and Gabor do a terrific job of bringing out Andriessen's characteristic rapid-fire changes in dynamic and character. In fact, it is the variety of character it packs into only eight minutes that makes it an excellent choice for a recital. An equally excellent but very different choice is represented by André Jolivet's Sonata. Given the eternal popularity of his *Chant de Linos*, it seems strange that the sonata is so rarely performed. However, *Chant de Linos*, written in 1944, represents a more straightforward Jolivet, except for its dark, mourning sections. These sections prefigure Jolivet's later, less tonal but more rhapsodic style, which is fully on display in works like his *Suite en Concert* for flute and percussion and this sonata, written in 1961. In the wrong hands, the sonata might be unintelligible; however, Ittzés and Gabor have a complete understanding of the music and are able to phrase and pace so well as to make the music as coherent as Mozart to the listener. If the Jolivet has an analog in any of the pieces in this collection, it would be the Denisov; both works

are intense and even brooding, which makes them stand out in our repertoire. Jolivet's finale is even (appropriately) marked "Violent"—how often do we flutists get to express that?

How fitting it is for this extensive collection to end with Paul Hindemith's Sonata, a bookend to J. S. Bach's B Minor Sonata, which likely served as an inspiration to Hindemith in both form and expression. Both pieces, for example, feature contrapuntally complex first movements, achingly beautiful second movements, and bi-sectional finales. Despite its venerable inspiration, Hindemith's work is centered in the conflict of World War II, its closing march a parody of Nazis marching in squares throughout Europe. This makes the work strikingly modern, considering the many ways in which the violence and resolution of that war continue to resonate in our world today. The fact that Ittzés and Nagy give such a resolutely stirring performance of the work only strengthens its selection as the ending of this book.

On the whole, *The Great Book of Flute Sonatas*, while executed at an extremely high level, is not perfect. Despite Ittzés' insistence that his "heart bleeds for all those beautiful and valuable pieces that had to be omitted due to space constraints," the absence of female composers, such as Mel Bonis and Jennifer Higdon, and composers of color, such as Samuel Zyman, is conspicuous, as their sonatas are every bit as worthy as those of the composers included here. Nevertheless, the book is absolutely worth the tremendous amount of time and energy Ittzés and his collaborators have poured into it, and it is my hope that it inspires future players to add their own volumes as the story of our instrument continues to unfold.

—*Timothy Hagen*



Syzygy Alexa Still

©2018 Oberlin Conservatory
of Music

Venezuelan-born American composer Efraín Amaya writes music that is driven by an engine of dynamic rhythm. His music is dramatic, expressive, and easily accessible, and Al-

exa Still's excellent recording, *Syzygy*, presents six of his works for flute with piano, cello and various other instruments. Joining her are pianist Robert Shannon, cellist Darrett Adkins, flutist Aram Mun, and Tasiaeafe Hiner playing wine glass and rain stick.

The recording opens with *Jubilee*, a work for flute and piano that was written in 2005 for duo Carlyn Lloyd and Jon Warfel. The first movement, *Jubilate*, is nothing short of kinetic at the start, with parallel, dance-like rhythms between flute and piano driving the phrases. This movement is a perfect canvas for Still's technique, as she performs long runs that are fluidly athletic and just aggressive enough to be very exciting. Movement two, *Wooden Bird*, is a study in juxtaposition, pitting a melody of narrow range against an ostinato in both voices. The melody widens and the ostinato becomes more complex as the movement develops. The third movement, *Syzygy*, ends with salsa rhythm, lively and strong.

In *Malagigi the Sorcerer*, from 1999, Amaya uses extended

techniques to set a spooky, ethereal mood. The flute spools out an incantation at some point in each movement, full of high drama and frantic motion by the end. *Duo Ami* (1997), much like *Jubilee*, contains salsa rhythms in the third movement, which develops from short, minimalist plinks into a joyful dance. The first movement, *Mantra*, shows Amaya's cleverness as a composer: the rhythmic repetition and imitation between flute and piano suggest a mantra that is repeated over and over, texturized by pitch bends in the flute and ending with an unmistakable sigh. *Archipiélagos* (2014) reflects Amaya's memories of Venezuela and is a flute-and-piano version of a piece that was originally written for E-flat clarinet.

The final two works on the CD are "Pres-Ent" (2009) for flute and cello and "Pathways" (2009) for two flutes. In both works, Amaya's sense of rhythmic play and expert use of extended techniques are at the forefront of the texture. Throughout the recording, his voice and vision are strong, and hearing these works together in this way will almost certainly bring the listener to an appreciation of Amaya's talent.

Likewise, *Syzygy* illustrates the depth of Still's artistry and control as a performer. Her tone is sweet and supple, and her technique is remarkable, whether she's playing many notes in a traditional run, executing a duet in whistle tones with another flutist, or bringing long, lyrical lines in the third octave to life while the piano part whirls beneath.

Overall, *Syzygy* is exciting. It's music that evokes energy and emotion, all while never missing a step in the dance!

—*Jessica Dunnivant*



Portraits
Demarre McGill
 ©2017 Cedille Records

The title for this CD of works for flute, clarinet, and piano comes from the title of Valerie Coleman's piece, *Portraits of Langston*, but the word has multiple meanings here. Not only do the performers deliver

brief portraits of six contemporary composer/arrangers, but, as the author of the program note implies, listeners get nuanced aural pictures of vibrant places.

This collection features McGill brothers Demarre (of the Seattle Symphony and trained at Curtis and Juilliard) and Anthony (of the New York Philharmonic and Curtis trained) in collaboration with pianist Michael McHale. The three have performed together since 2014, and they blend as if they have always played together—perhaps true for two of them. We hear precise rhythmic intertwining, superb intonation, and fantastic contrast of lyrical lines with dynamic virtuosity.

The music, recorded at the David Logan Center for the Arts at the University of Chicago, features perfect recorded balance, allowing us to hear all three musicians with clarity all of the time. Pieces come from composers born in decades from the 1940s (Schoenfield) to the 1980s (Rogerson), and the beauty and colorful shadings of the repertoire may well draw you to listen to this recording again and again. Extensive program notes by Elinor Olin add to the compilation's value.

This recording of Coleman's *Portraits of Langston*, a work commissioned by the Flute Clarinet Duos Consortium, is wonderful in its own right but enhanced by the gorgeous readings of the associated poems of Langston Hughes (recorded in California) by Mahershala Ali, the actor of *Moonlight*, *Hidden Figures*, and *House of Cards* fame. His low, slow voice, drawn-out words, and deep pauses bring out the musical cadences of the famous poet's words, evocatively set by Coleman. This award-winning composer,

flutist, and founder of Imani Winds—and now assistant professor of performance, chamber music, and entrepreneurship at the Frost School of Music at the University of Miami—is well known to NFA flutists for her performance and fantastic compositional contributions to our chamber music literature. The six movements of *Portraits*, each with a poem, range from peaceful to frenetic and demonstrate jazz influence. “Jazz Band in a Parisian Cabaret” adds a dollop of well-played piccolo.

Chris Rogerson's *A Fish Will Rise* draws us in to this collection with its fluttery trills and delicate, minimalistic writing, later moving to a lyrical theme reminiscent of the Rivier Duo for flute and clarinet. *A Fish Will Rise*, originally written for piano trio, was re-worked by the composer at the request of Anthony McGill; the title comes from Norman Maclean's memoir, *A River Runs Through It*.

Guillaume Connesson's “Techno Parade” is already well-known to flutists and clarinetists who work with piano because of its perpetual-motion energy—and the electric virtuosity required of the performers. This trio rises to the test. The percussive prepared piano section adds to the piece's allure. Michael McHale's setting of Rachmaninov's famous vocalise works well and provides contrast with Connesson's driving tour de force.

Paul Schoenfield's *Sonatina* was written in 1994 but still feels fresh. Like the Coleman work on this CD, the performers must contrast melodic playing with sections requiring rhythmic precision and speed. “Charleston” moods are fleeting: lyrical, dancing, exciting, sweet. “Rag” contains a plaintive conversation between the three, poignantly played. The “Jig,” more urgent than many such dances, features undulating piano broken up by exclamations in the flute and clarinet and occasional pungent dissonance. A more traditional jig rises out of the texture and falls back in.

The last movement of Schoenfield's work provides a perfect segue into the Irish selections on the program. Philip Hammond's *The Lamentation of Owen O'Neil*, a trio on an 18th-century Irish air, was first penned by the composer for two flutes and piano for Sir James and Lady Jeanne Galway. The CD ends with a McHale scoring of traditional Irish music, “The Lark in the Clear Air.”

—Joanna Cowan White



Poet as Muse
Joanna White
 ©2017 Centaur Records, Inc.

A poet needs a muse, but in the case of *Poet as Muse*, the second CD released on Centaur Records by the Crescent Duo, poetry itself serves as inspiration. The poems alone, printed in full in the CD

booklet, provide engaging reading and are rendered more impactful in their musical settings.

The Crescent Duo consists of Joanna Cowan White and clarinetist Kennen White, both professors of music at Central Michigan University. The duo has strongly advocated for chamber music for flute and clarinet, most recently as president and

vice president/secretary of the Flute Clarinet Duos Consortium, which has commissioned five works by major composers. Its current CD (subtitled as being “for flute, clarinet, and voice”) is a model of interdisciplinarity, as it features, among others, works by three poets serving as narrators, four pieces written for the Crescent Duo and recorded for the first time, four collaborating performers, intelligent liner notes by Central Michigan University Professor of Musicology Keith E. Clifton, and a beautiful cover photo by Kennen White.

Kennen and Joanna Cowan White and their collaborators display a broad range of expression, appropriate to the poetry and music, and the *Poet as Muse* features a variety of instrumental settings. Soprano Elissa Johnston's fervent voice and clear diction is a standout in Aaron Copland's “As It Fell Upon a Day” for soprano, flute, and clarinet, and the woodwinds match her modulation from the chirpiness of springtime to the loneliness of the nightingale. The piece is early Copland, originating in an assign-

ment for his French composition teacher, Nadia Boulanger.

Johnston offers performances equally compelling in Marilyn Biery's setting of Terry Blackhawk's "Protea, In Venice" for soprano flute, clarinet, and piano and Lester Trimble's colorful "Four Fragments" from *The Canterbury Tales* for the same combination, except with harpsichord rather than piano. Biery's music, also represented by a setting of Blackhawk's "Provincetown, August," is harmonically and melodically simple, whereas Trimble's piece is witty and sophisticated. Mary Jo Cox's harpsichord is rhythmically incisive.

The most effective and surprising juxtaposition comes in the middle of the CD, between *Dreams of Wheat* for flute and clarinet, doubling bass clarinet by Cornelius Boots and *Word of the Day* by Jay Betzner. Boots is a composer like no other, with a background in jazz, rock, experimental music, bass clarinet, and the Japanese shakuhachi. Jeffrey Bean's whimsical yet profound aphoristic poems are read before each movement, and the Crescent Duo employs an aggressive, "dirty" tone fitting the bluesy style. By contrast, the duo captures the lyricism of Betzner's setting of Joanna Cowan White's own poem, "Orbs," sweetly sung by the Whites' Central Michigan University colleague, mezzo-soprano Tracy Watson.

Robert Fanning reads his poignant "Staying the Night" as preface to David Biedenbender's rumination on the poem for flute and clarinet. This duet reflects the narrative sweep of the poem, from its tentative beginnings through an active middle section in close intervals to its haunting ending with pitch bends, whistle tones, and air sounds, sensitively executed by the Crescent Duo.

Although Igor Stravinsky's masterful *Three Songs from William Shakespeare* (1953) for mezzo-soprano, flute, clarinet, and viola is available in many other recordings, it is a fitting close to this CD. One always marvels at how Stravinsky's distinctive voice shines through the works in serial technique, and the composer of *Symphony of Psalms* is recognizable in these songs. The voice and three instruments maintain their contrapuntal independence. Mezzo-soprano Tracy Watson heroically navigates the challenges of the disjunct vocal lines, and violist Takeshi Abo provides a strong counterweight to flute and clarinet.

This is an admirable project in many ways, from the excellence of its performances and the clarity and warmth of the recorded sound to the appeal of the interplay of music and word. Thanks to the Crescent Duo, our repertoire is enriched with new works by Biery, Boots, Batzner, and Biedenbender.

—Leonard Garrison



In the Loop WoodWired

©2018 UTA Records

In the Loop features original compositions by the dynamic WoodWired (Hannah Lefler and Cheyenne Cruz, bass clarinet and electronics), plus a bonus reworking of Piazzolla's "Libertango." The group

stretches the unlikely pairing of C flute and bass clarinet into multiple soundscapes by employing live looping (the recording and playback of a piece of music in real-time) and a great diversity of pre-recorded electronic sounds for a refreshingly distinct sound in endlessly fascinating compositions.

The first track, "Bare," utilizes only acoustical sounds, vocal percussion, and loops to create an energizing rhythmical groove. "Bulgama," which was the group's first original composition, employs an almost lounge-like electronic background underneath live performance and loops. There is a multi-movement composition inspired by Afghani activist Malala Yousafzai as well as a sassy blues tune, "The 101," celebrating the open road.

The group's arrangement of "Libertango" is a no-holds-barred display of all its tricks, from varied, expert playing on its instruments to tango-enhancing loops that give a fresh take on this standard. In succinctly written program notes, the background and inspiration for each piece is explained.

Lest one assume the actual flute and clarinet playing on this album takes a back seat to the electronic toys, this is absolutely not the case. Lefler and Cruz, both highly accomplished, classically trained musicians who met as students at the University of Texas, clearly have chops. Their standard playing—including rock-solid technique, beautiful tone, and excellent ensemble skills—and their execution of extended techniques and body

rhythm parts display great skill and musicianship individually and together.

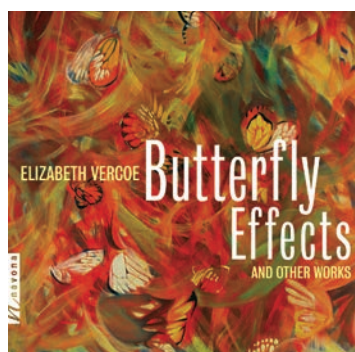
Most compositions are attributed solely to Cruz, with shared credits that include Laffler on three tracks. There is a good deal of variety in compositional style in these well-crafted compositions, and this album would be as fun at a party as it is inspiring upon private listening.

I have seen WoodWired perform live, and I was enthralled by the group's showmanship, technological savvy, creativity, and confidence on stage. The musicians were enchanting from start to end, and this album beautifully captures what I saw and heard that day on stage. *In the Loop* is a great introduction to this important young chamber group; I can't wait to hear what it does next.

—Nicole Riner

**Always available:
the complete collection
of all issues of
The Flutist Quarterly,
dating back more
than 40 years to the
publication's beginnings
in 1976.**

Visit nfaonline.org



Butterfly Effects and Other Works

Elizabeth Vercoe

©2018 Parma

Several of composer Elizabeth Vercoe's chamber works have been gathered together on this recording, including the eponymous *Butterfly Effects*, written for and performed by

Peter H. Bloom and harpist Mary Jane Rupert; *This Is My Letter to the World*, text by Emily Dickinson, performed by D'Anna Fortunato (mezzo-soprano), Bloom, and Rupert (piano); *Elegy* for viola and piano; and a collection of songs for soprano, piano, and vibraphone. This review addresses the works that include flute.

I had the pleasure of reviewing the sheet music for *Butterfly Effects* for this publication in 2015 and found it to be wonderfully diverse and intriguing. The flutist is required to play C flute, alto, bass, and piccolo, and each brief movement explores different musical styles, like tango, beat boxing, and blues. Bloom and Rupert perform this work deftly and with a great sense of unity. *This Is My Letter to the World* contains a certain whimsy in the writing that is truly charming. Bloom, Rupert, and Fortunato seem well suited to each other as a chamber ensemble, although I do feel that the flute part gets a bit buried in this recording, which seems to be more likely a recording issue than a compositional problem.

Butterfly Effects and Other Works is a nice introduction to the lovely writing of Elizabeth Vercoe and easily displays her accessibility as a composer. Listening to this album only strengthens my resolve to learn these charming pieces!

—Nicole Riner

Music



Album for Flute Quartet or Flute Ensemble, Band B: French composers—Impressionism

Arr. Raphaëlle Zaneboni

©2018 Edition Diewa

Flutist, arranger, and composer Raphaëlle Zaneboni has published a beautifully rendered collection of arrangements in this album of Impressionist classics for flute quartet or ensemble. This is a wonderful addition to

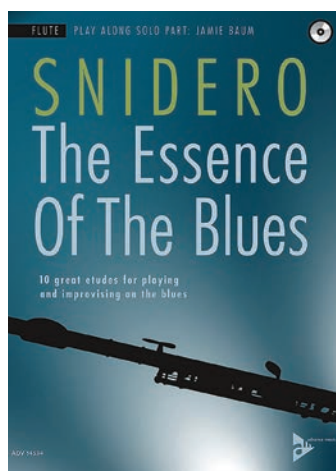
a collegiate or professional ensemble library and a great study of standard orchestral excerpts, as well!

This collection includes arrangements of Ravel's *Suite Ma Mère l'Oye* and *Daphnis et Chloé Suite* and Debussy's *Children's Corner*: "Golliwogg's Cakewalk" and "The Little Shepherd."

Instrumentation varies by piece, but overall the album calls for one or two piccolos doubling flute, two additional C flutes, an alto flute, and up to two possible bass flutes (both of which can also be played on C flute). Designations in the score advise on how to condense each piece into a convincing quartet if a minimum of six people is not available to play every part. There is no simplification of parts in these arrangements—even the opening material of *Daphnis* includes all those traded 32nd notes from the original!—so all players must be both musically and technically mature to really do the album justice. Voicing is intelligently arranged on every piece, and the result is sheer beauty in color and depth, regardless of ensemble size.

We had great fun working on these arrangements in my college flute ensemble, and I greatly appreciate the wonderful musical exercise they represent for my students in addition to the artistic merit of each as a concert piece. I cannot recommend this collection highly enough.

—Nicole Riner



The Essence of the Blues

Jim Snidero

©2018 advance music

The Essence of the Blues: 10 Great Etudes for Playing and Improvising on the Blues consists of 10 original compositions by saxophonist Jim Snidero designed to help flutists develop a blues style. Each etude highlights a different style and time period between the 1930s and 1970s, and each one is written in homage to a specific artist from that

style/period. The etudes aren't relegated just to blues but cover

swing, bebop, soul, modal jazz, and funk, among others.

A play-along CD included with this book includes two tracks for each etude: one has a soloist playing with the rhythm section, and the other is just the rhythm section. The demonstration tracks feature the phenomenal Jamie Baum on flute, which offers a great education in itself. Listening to Baum's sound, and playing along with her, is incredibly helpful in studying this decidedly non-classical style, and kudos go to Snidero for providing us with such a great model.

In the book's introduction, Snidero offers helpful advice on what to listen for, ways to approach blues style, and practicing techniques with the CD. Each etude is also preceded by an introduction that explains the time period, style, and model artist. Etudes are technically quite simple, allowing the student to focus on developing the style in terms of rhythmical feel, tone quality, and delving into simple improvisation. Anyone from early high

school and beyond could make great use of this collection.

This edition is only one of a series; *The Essence of Blues* is also available for alto sax, tenor sax, trumpet, trombone, and clarinet. The etudes are identical and transposed when needed, so all instruments could conceivably play together out of the same book in an educational setting.

Details like this, and the thoughtfully written pedagogical and historical notes, are what make this book particularly laudable. Snidero's writing about improvisation itself is a bit disappointing to someone who craves detailed instruction; his advice is largely

to listen, play along with Baum, and recreate what she does. But this is a time-honored pedagogical tradition in blues and jazz, and perhaps it really doesn't get any better than this.

The Essence of the Blues is a fun, easy-to-use guide for happily playing basic blues and jazz in your living room. It doesn't make any claims to preparing you for a career in the field, but it's a great way to step out of your classical comfort zone and spread your creative wings, at least a bit.

— **Nicole Riner**



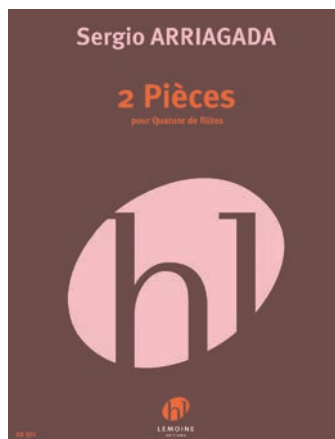
10 Pièces Latino Américaines

2 Pièces

Sergio Arriagada

©2016 Éditions Henry Lemoine

10 Pièces Latino Américaines is a delightful collection of easy pieces that can help introduce Latin American rhythms and ornamentation to the beginning student. (Its subtitle is “pour les premières années,” roughly “for the first years.”) Each piece, separated into parts for flute and piano, is an original composition by Sergio Arriagada. The pieces have folk music elements of Bolivia, Uruguay, Cuba, Peru, Ecuador, Argentina, and the composer's native Chile. Arriagada provides a sentence or two of background information for each composition. The titles are “Huaño 1,” “Chamarrita,” “Cancion de Cuna,” “Huaño 2,” “Albazo,” “Milonga campera,” “Sanjuanito alegre,” “Lonkomeo,” “Cachimbo Nortino,” and “Viejo Vals.”



Each piece averages 40 measures in length, excluding repeats, and features a variety of rhythmic elements such as syncopation and dotted rhythms. In the foreword, the composer invites students to embellish with trills and grace notes and to explore other melodic alternatives. As the range of most pieces goes from a low G to the C just above the staff, the repertoire may provide a good opportunity to practice playing 8va (an octave above notation) as well.

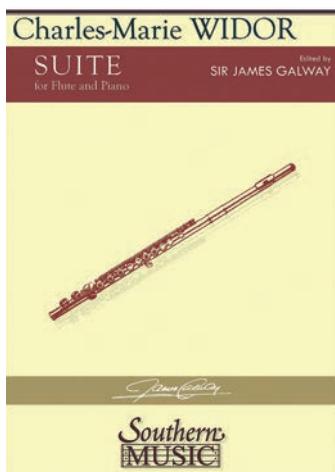
A bonus of the collection is the included CD, which features performances with flute and piano as well as an accompaniment-only track. If the tempos are too fast for the average beginner to play, an application such as the “Amazing Slow-Downer” might be a good addition for any musician's practice routine.

2 Pièces for flute quartet, another in Arriagada's series of beginning flute music, includes “Canción de Cuna” (Cuban Habañero) and “Sanjuanito 2” (Ecuador). The former is 41 measures in length; the latter is slightly longer and includes repeats to lengthen it further.

The publication includes a full score and individual parts. These quartets would work especially well when beginning students of various levels are performing together. “Canción de Cuna” has a rather equitable distribution of activity in the first three parts, while the fourth part primarily involves playing sustained notes. “Sanjuanito 2” gives the rhythmically more challenging parts to the first two parts, which play in thirds. The third and fourth parts play predominately half notes in the second half of the piece but alternate upbeats and downbeats respectively in the first half.

Unlike *10 Pièces*, this edition comes with neither a forward nor a CD.

— **Julie Koidin**



Suite Charles-Marie Widor, ed. Galway

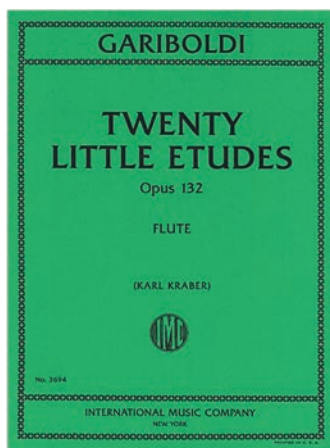
©2017 Southern Music Company

Sir James Galway's edition of the *Suite for Flute and Piano*, op. 34, by Charles-Marie Widor is a welcome addition to my music collection. Included are measure numbers, an introduction outlining methods of overcoming challenges in each movement, and suggested breath marks for the performer.

In this edition, the large-scale phrase indications with which I am familiar have been omitted for the sake of articulation clarity. In my opinion, these should have been retained in order to emphasize Widor's affinity for long phrases.

There are minor differences in regard to dynamics and tempo indications in this edition compared with other editions. In the fourth movement, I have encountered two disparate endings to this piece during my lifetime as a teacher. The ending of the fourth movement in this edition is the “lengthy” ending, which conforms to the ending that I learned as a student and the one that I prefer to teach to my students.

— **Molly Barth**



Twenty Little Etudes, Op. 132 Giuseppe Gariboldi, ed. Kraber

©2018 International Music

Giuseppe Gariboldi (1833–1905) should be a familiar name to those acquainted with etudes and studies for flute. Along with Ernesto Köhler (1849–1907) and Joachim Andersen (1847–1909), Gariboldi provided modern flutists with a huge

number of works for the instrument. Indeed, Gariboldi's output has something for every player: young players may start with 58 *First Exercises for Flute*—a book I use with my own younger students—whereas advanced players will undoubtedly find his *Grand Exercises for the Flute* both challenging and rewarding.

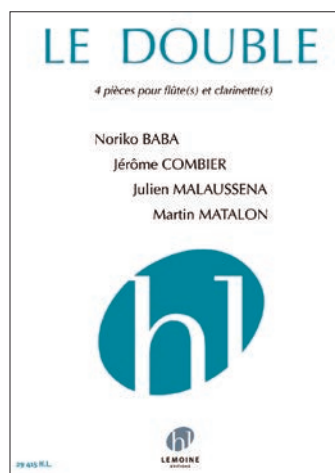
This book of 20 etudes, carefully edited by Karl Kraber, fits well within the early years of playing and would be perfect for a motivated middle-school student. While it is possible to find these etudes on IMSLP, and several of them are included in Robert Cavally's *Melodious and Progressive Studies for Flute Book 1*, having all 20 in their own collection is beneficial for several reasons. The stave spacing in this edition makes these studies easy to read, thus avoiding a common problem of music found online. For those of us still using printed music, the paper feels

acid-free and is easy to write on and—importantly!—erase. Bar measures are numbered at the beginning of each stave, making teacher referencing easy. Finally, Kraber includes Gariboldi's original dynamic and phrase markings and adds several of his own, always in parentheses. He has also put many breath marks in parentheses; while he is surely correct in hoping “that many of Gariboldi's breaths can be avoided, making longer phrases possible,” younger students will probably appreciate breath marks every two or four bars.

I have only one complaint about the edition: in Study 6 (G major), Kraber has included “trick” fingerings in two places, first in a D–E–D triplet figure (bar 18), where he recommends moving only the third finger on the right hand, and second in an E–F#–E triplet figure (bar 21), where he suggests using the trill F-sharp fingering. It seems detrimental to encourage students to use the wrong fingerings for notes so early in their training. Yes, using the normal fingerings are more difficult, but the sonority of the trick-fingered notes is poor and quite noticeable. It is surely better flute technique to encourage students to use the correct fingering for every note, and I'm certain Gariboldi would agree.

The studies themselves are friendly and melodic, unsurprising harmonically and easy to follow. The key signatures range from E major to A-flat major through to F-sharp minor. Gariboldi's use of varied articulation (staccato, slurs, accents), dynamics, musical phrasing, musical figure, and musical terms makes this book especially useful for those learning the ins and outs of music-making.

—Abigail Sperling



Le Double Baba, Combier, Malaussena, Matalon

©2018 Éditions Henry Lemoine

Le Double: 4 pièces pour flûte(s) et clarinette(s) is a collection of two new duets for flute and clarinet and two quartets for two flutes and two clarinets. The pieces were commissioned by Gaëlle Belot and clarinetist Szymon Kaça, faculty at the Conservatory of Ivry-sur-Seine, a southeastern suburb

of Paris, and first performed by them in June 2018. No commercial recording is available, but the world premiere performances are posted on Kaça's SoundCloud page. All four works are also published individually by Lemoine. Each piece is four minutes or shorter.

According to notes on the back cover (my translation), “Their wish to create a concert around the idea of double, of duality, of ‘playing in twos’ led to the idea of a project combining pieces of the repertoire for flute and clarinet played by teachers with pieces specially written for students in which young musicians would have the opportunity to meet and work with composers and to participate in the process of creation.” Presumably, the teachers

played the duets, and students joined them in the quartets. All four works could be performed by advanced college students and make considerable use of extended techniques. All are written by composers active in Paris and thus provide a window into the current music scene there.

Noriko Baba was born in Japan in 1972 and studied at the Tokyo University of the Arts, the Paris Conservatory, and IRCAM (the Institute for Research and Coordination). Her Menuet for flute and B-flat clarinet employs tremolos, key clicks, air or aeolian sounds, jet whistles, portamenti, and, for the clarinet, multiphonics and quarter tones—certainly not Mozartian!

Of the four commissioned composers, Jérôme Combier (b. 1971) has the longest track record. He studied at the Paris Conservatory and IRCAM and has traveled to work as a composer in Japan, Kazakhstan and Uzbekistan, and Italy. The title of his duet for flute and B-flat clarinet is a variation on an English expression, “When pigs begin to fly,” and I was charmed to learn from the score that the equivalent French expression is “Quand les poules auront des dents,” or “When chicken have teeth.” Both instruments use quarter tones and multiphonics. Whereas the clarinet fingerings are given in graphic notation, those for the flute use Pierre-Yves Artaud's less intuitive numbered fingering notation.

Julien Malaussena is the youngest of the four composers and studied at the Conservatory of Boulogne-Billancourt (a western suburb of Paris). He “considers his compositional prism to be sound energy—not timbre nor time; not dynamics, pitch, nor the sound space, but rather this element straddling all of these,

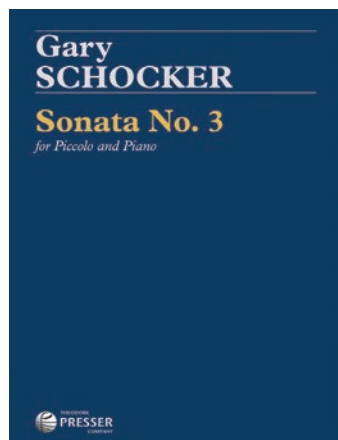
one less palpable, less quantifiable.” His piece, *Introduction au timbre et à l'énergie chapitre VIII* for two flutes and two clarinets, is the most adventurous of the set. The score shuns traditional notation in favor of graphic notation, and the piece consists almost entirely of air sounds.

Martín Matalon, born in 1958 in Buenos Aires, studied at the Boston Conservatory and the Juilliard School and has worked in Paris since 1996. His “2 Nocturnes” for flute, alto flute, and two B-flat clarinets explores soft (“intime”) dynamic ranges, using air sounds and tongue pizzicato.

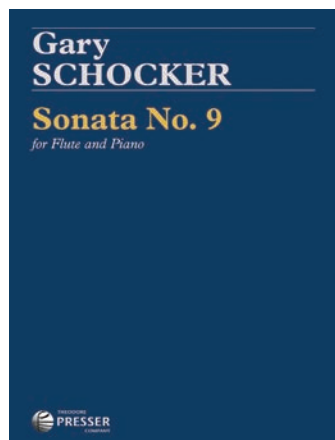
Throughout the collection, directions to performers are only in French, not translated into English. Page turns are inconvenient for performance, so musicians should play from a tablet or photocopied pages.

This collection considerably expands the sound world of works for flute and clarinet and presents four short, effective recital pieces.

— **Leonard Garrison**



Sonata No. 3
Gary Schocker
©2018 Presser



Sonata No. 9

Two sonatas from the prolific Gary Schocker pay tribute to two lost loved ones. Sonata No. 3 for Piccolo and Piano was written in memory of piccoloist Carl Hall, who died at age 64 in 2016 after a short battle with cancer. Sonata No. 9 for Flute and Piano was written in memory of Schocker's brother David, who died in 2017 at age 60.

Sonata No. 3 contains three movements. The first movement has several meter changes; in 4/4 time, it feels very march-like in character.

The second is entitled Cantilena, which—according to Artopium's *Music Dictionary*—is “a medieval term meaning ‘song’ and applied to both religious and secular songs of the middle ages. The term is used in later music to refer to a particularly sustained or lyrical vocal line or an instrumental passage of a similar quality.” This is an absolutely gorgeous movement with delicate grace notes.

The third movement is presto and reminds me of a tarantella with its quick, spirited pace. Tarantellas are often in 6/8 but can also be in 12/8 or 4/4; Schocker alternates between 12/8 and 6/8. This is a fun, technical movement.

I recommend this sonata.

Sonata No. 9 contains four movements with titles that remind me of Baroque music. *Affettuoso*, the title of the first, means that the piece is to be “performed with emotion or tenderness, usually at a fairly slow tempo,” according to the Oxford Dictionary. The second movement is marked *Arioso*, which is a style between recitative and aria, reminiscent of operas.

The third movement is marked *Marziale*, music to be played in a military style. The fourth movement is *Ondeggiano*—according to the *Oxford Concise Dictionary of Music*, undulating, i.e., tremolo or vibrato, or (also) any swaying effect. The swaying effect here is conveyed by continual 16th notes in the piano part.

A fast third movement followed by a slow fourth one is unusual in sonatas—a nod, perhaps, to the loss the work portrays. This is a nice piece, conveying deep emotions.

—**Ronda Benson Ford**



Fantasy, Op. 79
Gabriel Fauré, ed. Kraber
©2017 International Music

One of our most treasured and well-known works, Fauré's “Fantasy, op. 79,” is a delight to both young players studying seriously and those who are revisiting the work for the second—or 22nd—time. This edition for flute and piano, edited by Karl Kraber, is special for another reason—the page turns! Anyone who has played from *Flute Music by*

French Composers, edited by Louis Moyse, knows how frustrating it is to try to organize the pages so that the performer is not distracted mid-performance. Kraber has done the work for us, and the

resulting flute part rests well-spaced on six pages rather than the usual four. It is easy to read. It also is printed on acid-free paper.

Kraber makes several editorial suggestions and changes. These can be broken down roughly into two categories.

The first concerns suggested articulation changes. Several editorial slurs are dotted, and in the fast section some accented notes have been turned into tenuto notes instead. Interestingly, Kraber has changed some *staccato* notes into accented tenuto notes, for example at the end of the piece in bar 242. I do not know the editorial basis for this, whether it is historical, performance practice, or personal preference. Indeed, some staccato notes seem to have been omitted entirely. These changes are somewhat notable but are not detrimental to the piece at all. Surely previous editions have taken some liberty with Fauré's original score, and Kraber seems to have done the same.

However, I must disagree with the second category of editorial suggestions, which is Kraber's addition of an alternate fingering. In bars 11 and 33, he suggests switching fingerings between two

high “E”s. To do this mid-phrase is both awkward and obvious. This sort of affect in a piece so well-known and beloved seems a shame. A change of tone color or dynamic sound can be produced in other ways that are less obvious and tricky, although I agree that tone colors and dynamic contrast are what this piece is all about.

Despite my personal preference in this case, Kraber and publisher International Music Company have provided us with a new edition of Faure’s *Fantasy* from which to play, and for their work we can all be grateful.

—Abigail Sperling



Concerto in A-flat Major

Concerto in B-flat Major

Giulio Briccialdi, ed. Ginevra Petrucci

©2018 Ricordi

When flutists think of Giulio Briccialdi, we probably recall his variations on “Carnival of Venice,” or perhaps we first remember his work with the B-flat mechanism that integrates our two thumb keys into one. I, at least, was unaware of many other works he composed for the flute, including the four concerti reviewed here, which have been published by Ricordi for the first time in modern editions.

Briccialdi (1818–1881) was a flutist, composer, and inventor, as were many during the 19th century. He was one of the last of the breed; it was not at all unusual throughout the 18th and 19th centuries to find skilled performers creating their own virtuosic compositions—and these works are most definitely virtuosic. All four of them display a straightforward reliance on gestural phrases that are most theatrical; the Concerto in E Minor begins on a high B before sweeping dramatically all the way to the bottom of the flute’s range.



Concerto in C Major



Concerto in E Minor

The outer movements of each concerto are technical showcases, using common chords, scales, and patterns. The music is challenging technically but also idiomatic and most likely quick to learn. The slow movements contain simple melodic material, creating opportunities to show off phrasing, breath control, and expression. With each work, the accompaniment is quite simple while the flute is playing—it’s most definitely all about the flutist’s virtuosity.

Ricordi’s edition is gorgeous, featuring a glossy cover with an interesting design, and thick, easy-to-turn pages within. Each piece has been laid out well, with plenty of space between lines and no awkward page turns.

Are these works deeply complex, waiting to illuminate the performer and audience with shocking harmony and creative phrase lengths? No. No, they’re not. What they are is immensely fun, and there is nothing wrong with that.

—Jessica Dunnivant

LITTLE PIPER

FLUTE MUSIC

great music • great prices

www.little-piper.com

47th Annual National Flute Association Convention

Salt Lake City

August 1-4, 2019

1968
2018
50th
Anniversary

"I am so fortunate to have found such a beautiful 'Pearl-of-a-flute' which has been my magic wand for my entire adult life! It doesn't play by itself, but when I breathe life into it, it plays my heart!"

-Rhonda Larson



To Celebrate our Fifty Years, we offer a very special hand engraved Maesta 14k Gold 50th Anniversary Model.

Maesta

Let it Play Your Heart.

Grammy Award winning artist Rhonda Larson has enchanted audiences around the globe with her World Fusion compositions. An innovative performer, in demand teacher, author and prolific recording artist, Maesta Gold has been her constant companion. Find your muse in Maesta and let the world hear your heart sing.

pearlflutes.com



Pearl Flutes
A Tradition of Innovation

A photograph of two flutists, a man and a woman, playing their flutes. The image is overlaid with a teal color filter. The man on the left is wearing glasses and a light-colored shirt. The woman on the right has long, curly hair and is wearing a dark jacket. They are both focused on their instruments.

OBERLIN CONSERVATORY OF MUSIC WHERE CREATIVITY FLOURISHES

Experience the transformative programs that launched Eighth Blackbird, the International Contemporary Ensemble, and careers of orchestral flutists nationwide.


OBERLIN
COLLEGE & CONSERVATORY

Alexa Still, Associate Professor of Flute
39 West College Street, Oberlin, OH 44074
440-775-8413 | www.oberlin.edu/con

TANYA ROSEN-JONES

The logo for Schmitt Music Flute Gallery. It features a purple square icon with a white grid pattern to the left of the text "Schmitt Music" in a purple serif font. Below this, the words "FLUTE GALLERY" are written in a large, black, serif font. A faint, stylized purple "F" is visible in the background.

Schmitt Music® FLUTE GALLERY

A close-up photograph of a flute, focusing on the foot joint and keys. The flute has an ornate, engraved design on its body. The lighting is warm, highlighting the metallic texture.

*Expert Consultations.
Easy Trials. Free Shipping.*

schmittmusic.com/flutegallery

(763) 566-4560 | flutegallery@schmittmusic.com



EVOLUTION

Striving to reach the next level and taking on
new challenges. Allowing artistry to grow.



SANKYO FLUTES

A TRADITION OF ARTISTRY

www.sankyoflutes.com - 888•686•0832

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

Lora Tannehill
ltannehill@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

Glenn Karaban
Karaban Media Services, Inc.
212-840-0660
advertising@nfaonline.org

Web Consultant

Brian Covington
brian@covingtondesign.com

CONVENTION

Program Chair

Rebecca Johnson
rebecca.johnson.nfa@gmail.com

Assistant Program Chair

Kate Henry
kate.henry.nfa@gmail.com

Opening Flute Orchestra Coordinator

Kathy Farmer
kathyfarmer@mindspring.com

Equipment Manager

Kimberlee Goodman
equipmentmanager@nfaonline.org

Exhibitors Concert and Showcase Coordinator

Danielle Breisach (2022)
danielle.breisach@gmail.com

Maria Guglielmina (2018)

Assistant Coordinator
maria.f.guglielmina@gmail.com

Flute Choirs Coordinator

Darrin Thaves (2021)
lbfluteman@verizon.net

Frances Blaisdell Convention Scholarship Coordinator

Jonathan Borja (2020)
jborka@uwlax.edu

Gala Awards Dinner Chair

Wendy Mehne (2020)
wmehne@aol.com

Local Arrangements Chair

Sally Humphreys
sallyhumphreys@me.com

Myrna Brown Dine-Around Coordinator

Elizabeth Robinson (2020)
robinsonflute@gmail.com

Myrna Brown International Scholarship Coordinator

Erika Boysen (2021)
erikaboysen@gmail.com

Program Book Bios Editor

Lisa Van Dusen
lvandusen1@gmail.com

Stage Manager

Paula Gudmundson
gudmu020@d.umn.edu

Volunteer Coordinators

Townes Osborn Miller
Margaret Haik
volunteercoordinator@nfaonline.org

2020 Program Chair

Jennifer Grim
nfapc2020@gmail.com

2020 Assistant Program Chair

Vanessa Fourla
nfaapc2020@gmail.com

COMMITTEE CHAIRS

Adult Flutist and Amateur Resources

Barbra Fairman (2020)
iloveaparade2@aol.com

Archives and Oral History

Meg Griffith (2021)
meggriffith777@gmail.com

Career and Artistic Development

Shelley Martinson (2020)
shelley.martinson@swosu.edu

Commercial Members

Penny Zent (2020)
p-zent@tamu.edu

Cultural Outreach

Mariana Gariazzo (2021)
mgariazzo@tamu.edu

Development

Marcela DeFaria Casaubon (2019)
marceladefaria@gmail.com

Endowment

Zart Dombourian-Eby (2020)
ebydombourian@aol.com

50th Anniversary

Catherine Miller
cmiller829@gmail.com

Finance

Maury Wilkinson (2021)
mwilkinson@pobox.com

Flute Clubs

Kelly Sulick (2021)
ksulick@gmail.com

Historical Flutes

Barbara Hopkins (2021)
hopkins@barbarahopkins.com

International Liaison

Carla Rees (2019)
crees@nfaonline.org

Jazz (co-chairs)

Karl Barton (2022)
kbarton@thomasu.edu

Lawrence Liggins (2023)
lliggins@aol.com

Low Flutes

Paige Dashner Long (2022)
contraflute@gmail.com

Membership

Katherine Isbill Emeneth (2019)
katherine@emeneth.com

New Music Advisory

Sarah Brady (2022)
sbrady@bostonconservatory.edu

Nominating

Penny Zent (2020)
p-zent@tamu.edu

Past President's Council

Katherine Borst Jones (2019)
kborstjones@gmail.com

Pedagogy

Cassandra Eisenreich (2021)
cassandra.eisenreich@gmail.com

Performance Health Care

Angela McCuiston (2022)
angela@musicstrong.com

Piccolo

Laurie Sokoloff (2022)
lsokoloff@comcast.net

Research

Julie Hobbs (2021)
jraposo@iue.edu

Special Publications

John Bailey (2019)
jbailey1@unl.edu

World Music

Jessica Valiente (2019)
jessicalynnevaliente@gmail.com

Youth Engagement

Timothy Hagen (2022)
tim@timothyhagen.com

COMPETITION COORDINATORS

General Coordinator
Pamela Youngblood (2019)
pyoungblood@twu.edu

Alto Flute Artist

Chris Potter
cpotter@mac.com

Baroque Flute Artist

Leela Breithaupt (2021)
leela.breithaupt@gmail.com

Collegiate Flute Choir

Deanna Little (2020)
deanna.little@mtsu.edu

Convention Performers

Jennie Oh Brown (2022)
jen.brown420@gmail.com

C.R.E.A.T.E. Project

Michelle Stanley (2022)
michelle.battystanley@gmail.com

Flute Choir Composition

Debbie Gilbert (2019)
jdgilbert99@gmail.com

Graduate Research

Julie Hobbs (2021)
julie.hobbs@uky.edu

High School Flute Choir

Dan Parasky (2019)
dan.parasky@gmail.com

High School Soloist

John Lane (2019)
flutejpl@gmail.com

Jazz Artist

Ernesto Fernandez (2019)
efernandezmusic@gmail.com

Jazz Flute Big Band

Dominique Gagné (2022)
dominiquejazz@yahoo.com

Masterclass Performers

Rebecca Dunnell (2021)
dunnell@nwmissouri.edu

Newly Published Music

Carlos Feller (2021)
carlosfeller@yahoo.com

Orchestral Audition Masterclass

Martha Long (2021)
marthalong@gmail.com

Piccolo Artist

Zachariah Galatis (2019)
zach.galatis@gmail.com

Professional Flute Choir

Shauna Thompson (2019)
shauna.thompson@tcu.edu

Young Artist

Daniel Velasco (2022)
danielvelascoaf@gmail.com

ARCHIVES AND LIBRARY

Archivist/Historian

Nancy Toff
nancy.toff@oup.com

NFA Librarian

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

NFA Library Liaison

Brian Luce (2022)
brian@brianluce.com

OTHER APPOINTMENTS

Committees Liaison

Tabatha Easley (2022)
tapeters@vcu.edu

Flute Events Reporter

Emlyn Johnson (2022)
emlynjohnson@gmail.com

Instrument Notice Coordinator

Ashley Shank (2020)
ashleyshankflute@gmail.com

Jobs Editor

Julee Kim Walker (2022)
jobs@nfaonline.org

Legal Advisors to the Board

Linda Mintener
lmintener@aol.com

Karen Wolfgang-Swanson
kwolfgangswanson@gmail.com

Public Relations Coordinator

Lish Lindsey (2022)
lishlindsey@gmail.com



The British Flute Society

Europe's Oldest Flute Organisation

Join the British Flute Society and become part of our international network of flute players.

Members come from all walks of life and include amateur and professional players, teachers, students, the flute trade and people who simply love the flute.

Online-only membership is available to subscribers living outside the EU and includes benefits such as:

- Access to the latest issue of the BFS Journal Pan
- Access to the Pan Journal archive
- Access to the website members' area, with exclusive resources and listings

For further information visit:

www.bfs.org.uk

or contact: membership@bfs.org.uk



Charitable Incorporated Organisation no. 1178279



Nederlands Fluit Genootschap

Vereniging van beroeps- en amateurfluitisten in Nederland en België

Workshops | Symposia | Fluitbeurzen
Docentendagen | Reparatiecursussen
Samenspeeldagen | Fluitorkestendagen



Word lid!

- Tijdschrift FLUIT 4x per jaar
- Ledenkortingen op cd's, boeken en concerten
- Voor nieuwe leden een gratis NFG-cd

Postbus 75830, 1070 AV Amsterdam - info@nfg-fluit.nl - www.nfg-fluit.nl

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 for purchase through the membership manager.

BACK ISSUES

Members and nonmembers may purchase back issues of *The Flutist Quarterly* 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 at the address noted below.

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

Editorial deadlines for *The Flutist Quarterly* apply to time-sensitive departments providing news of interest about flutist activities and products. Unsolicited feature

articles (see above) and news about member achievements are encouraged and may be sent at any time for consideration. Submissions to Across the Miles and Notes from Around the World should be sent to those departments' editors at least one week prior to deadline dates to be considered for inclusion. Send materials to time-sensitive departments for the fall issue by June 1; the winter issue by September 1; the spring issue by December 1; and the summer issue by March 1.

Please send all editorial submissions except Across the Miles and Notes from Around the World to:

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

See text in the departments noted above for submission and address information.

Please send all physical items for review consideration to:

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 in the "Publications" section, or contact Glenn Karaban at the address below. The following dates are deadlines for *The Flutist Quarterly*: fall issue, August 15; winter issue, November 15; spring issue, February 15; summer issue, May 15.

Please send advertising submissions and queries to:

Glenn Karaban
Karaban Media Services, Inc.
212-840-0660
advertising@nfaonline.org



KOTATO FLUTE

Official Dealer

Highest quality Bass & Contrabass

Sales & Repair for Pro-flutes

OGURA FLUTE WORKS

E-mail: oguraflute@gmail.com

www.oguraflute.com

(310) 532-1164



Shozo Ogura

Don't miss a single issue!

Ensure your chance
to register for
the NFA Annual
Convention. Sign up
for NFA membership
auto-renewal
by June 30.

**Visit nfaonline.org/
Membership**

FLUTES · PICCOLOS · HEADJOINTS · REPAIRS · MUSIC · ACCESSORIES

SPECIALISTS FOR EVERYTHING FLUTE AND PICCOLO

Looking to buy? Our extensive inventory is available for in-home trials.

Need instrument servicing or repair? Flute Specialists, Inc. leads the nation in expert guaranteed repairs. Give us a call!

Selling an instrument? We can help with that too!



www.flutespecialists.com

info@flutespecialists.com | 248-589-9346



Index of Advertisers

Abell Flutes	50
Baxtresser, Jeanne	3
BFS	81
Brannen Brothers Flutemakers, Inc.	11
Bulgheroni USA	86
Burkart Flutes and Piccolos	6
Carolyn Nussbaum Music	35
ChopSaver	10
Clarion Associates	38
Classical Collection, Inc.	59
Credo Music	12
Crystal Records	39
Drelinger Headjoint Co.	39
Floot Fire, Inc.	54
Fluit	81
Flute Specialists, Inc.	83
Flute World Company, Inc.	9
Flutistry Boston	17
Gemeinhardt	14
Geoghegan Company	85
Keefe Piccolos	63
Kemler, Katherine	85
Landell	18
Little Piper (see also Piper Piccolos)	76, 54
Miyazawa (see also Sankyo)	88, 79
Muramatsu America	2
My Music Staff	18
Nagahara Flutes	4
NFA	65, 71, 76, 82
Oberlin Baroque Performance Institute	78
Ogura Flute Works	82
Pearl Flutes	77
Piper Piccolos (see also Little Piper)	54
Sankyo	79
Schmitt Music	78
Suzuki	63
Tomasi Flutes	8
U.S. Army Band Recruiting	7
Verne Q. Powell Flutes	87
Wm. S. Haynes Co.	19
Yamaha Corporation of America	29
Your Flute Works	50

Katherine Kemler

Lipstick



Including works by
ter Veldhuis, Higdon
and Ian Clarke

Sonatina



Including works by
Dutilleux, Sancan,
and Gieseking

Sky Loom



Including works by
Liebermann,
Lutosławski, Ibert,
and Bartók

Virtuoso American Flute Works



Including works by
Liebermann,
Muczynski,
and Hayden



kkemler.com

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

SAME CRAFTSMANSHIP

GEOGHEGAN
COMPANY



LEASE ONE TODAY

1 month free trial
Free shipping and return
Cancel and return at anytime
Own after 30 months at 0% interest

THIS EXCLUSIVE OFFER IS ONLY AVAILABLE AT
www.geoghegancompany.com



Bulgheroni
ITALY

TRADITION ARTISTRY INNOVATION



POWELL FLUTES
BOSTON

*Introducing the **NEW**
lightweight Powell Elegant
mechanism.*

*Available in Sterling Silver,
10K, 14K, and 18K Gold.*

"As soon as I had my hands on an Elegant model flute, it was love at first play, love at first listen. It was everything I had been looking for."

— Demarre McGill
Principal Flute of the Seattle Symphony

#WeAreVQPowell
powellflutes.com



MIYAZAWA
M[®]

www.miyazawa.com

THE COLORS OF SOUND

Green
Tranquil. Peaceful. Organic.