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From the President

HOLD FAST TO DREAMS

Every morning and night as I was growing up, a poster in my room reminded me:

“Hold fast to dreams, for if dreams die, life is a broken-winged bird that cannot fly.”

These words by Langston Hughes held me up and encouraged me; it was a mantra that motivated me to reach beyond my comfort zone into the unknown. For many of us, the NFA offers support, courage, and dreams.

We are pleased to announce a new First Generation in College Flute Scholarship, to be awarded for the first time this August. The merit-based, one-time $2,000 award will be given annually to an undergraduate student currently in college or entering in the fall. The award will provide not only financial assistance but also mentoring for the school year by a member of the NFA Career and Artistic Development Committee. Applications are due June 1; the winner will be notified by August 1. To find more information, select “Diversity and Inclusion” under the “Committees” tab at nfaonline.org.

Many of us know Jeanne Baxtresser as the former solo flutist of the New York Philharmonic, a legendary teacher and mentor, and the recipient of the NFA’s Lifetime Achievement Award in 2006. As the author of Orchestral Excerpts for Flute and other well-known publications, she is also familiar because we’ve spent so much time in the practice room with her.

In December, Baxtresser was reflecting on the people who have influenced her the most and realized that they were colleagues from her conservatory and early career days. These are the lifelong friends who help to shape our lives and steer us through ups and downs. It was in recognition of these young flutists that Baxtresser has given a generous donation to the Frances Blaisdell Fund, assuring that this opportunity will continue for others long into the future.

Another NFA member and teacher who inspired others was the late Mary Heuser Anderson, founder and director of the Delta Flute Choir in Bay City, Michigan, who died in May 2019. Her family has established an NFA endowment fund in her memory to benefit college age flutists. The Mary H. Anderson Collegiate Flute Choir will be selected each year from the college flute choir convention proposals, and the winning choir will receive funding support for its members’ convention registrations as well as the use of the new contrabass flute her family purchased for this purpose.

This year’s President’s Appeal fundraising campaign has been a heartwarming success. As of January 12, contributions to the Annual Fund totaled $19,227; General Endowment Fund, $10,110; Frances Blaisdell Fund, $11,620; David Hart Fund, $475; and Myrna Brown Fund, $650. Each of these funds serves a very important purpose, and we simply could not provide the year-round benefits that we do without your generous support. Thank you!

In addition to these generous gifts, we are grateful for each of your donations to the Wm. S. Haynes Co. Challenge. We join with the Haynes company in celebrating meeting this challenge ahead of schedule, and our special gratitude goes to the Haynes leadership for their vision and generosity in providing the matching funds. We look forward to working with the Wm. S. Haynes Co. on the next exciting chapter of our partnership.

The NFA board participated in an invigorating strategic planning process in Salt Lake City last August and in Chicago in November. Led by Secretary Nicole Molumby, we disassembled the NFA puzzle, contemplated all the pieces large and small, and joined them back together with a new lens into the next three years. We marveled at the enormous complement of volunteers and members and recognize the importance of communicating with each of you. We believe that our core value of camaraderie should be welcoming to all. We respect the need for fiscal responsibility and sustainability and will ensure those as a top priority. And we will strive to streamline our growing operations in order to provide the best member experience possible.

These values are increasingly important to us with the new challenges we are all facing, and we anticipate sharing the strategic plan with you later this year.

We will hold on to NFA Program Chair Jennifer Grim’s convention theme for this year, “Variations on a Dream,” until August 2021. What a celebration it will be!

In peace and friendship,
—Joanna Bassett
Simply Modern.
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From the Editor

DANCE TO THE MUSIC

Early spring 2020 was one for the ages, stamping our world in patterns we can only discover as we move through it together.

This issue of your magazine was halfway to the printer when the coronavirus landed and bloomed, bringing about last-minute edits that became obsolete in days—sometimes hours. Inside, you will find a smattering of information about its effects on your association and its activities; likely some of it, too, will be obsolete by the time you read it, and we encourage you to turn to nfaonline.org and NFA social media for the latest updates as we continue to create new directions forward in our enduring organization.

For endure we will; the question is not whether, but how. Which modes, rhythms, and harmonies will we create collectively? Whatever they prove to be, we will find them together.

The theme of dance that describes this issue’s contents is still apt, we think, albeit at a slower pace, perhaps, for a time. Because for as long as our hearts beat, music and its partners in the arts will never stop.

Our cover story profiles Ian Anderson, flutist with the rock band Jethro Tull, which recently observed a milestone anniversary. The rebel generation’s R&R band is now more than half a century old, but Anderson—probably the best-known rock flutist of his generation—is still going strong. In this interview by David Westcombe, you can dance to the beat of Anderson’s music while learning about his “just do it” attitude, whether teaching himself how to play (“all wrong”) or exploring improvisation (“you’ll only figure out what works by making mistakes”).

If you throw yourself into serious dance mode with Jennifer Piper’s article profiling Baroque rock star Rachel Brown, specifically her recent work with a project explaining the crucial influence of dance on the performance of Baroque works. “In the 17th and 18th century,” Brown states in the article, “everyone danced, from the most exalted royalty to humble peasants!” Brown is here to tell us just how it was done—and why it is important for flutists today wanting to play Baroque music to understand and incorporate that knowledge.

Like Jethro Tull, we all get older, and with aging generally come aches and pains that make it tough to dance, especially for flutists who hold their bodies in awkward positions for long periods of time. Orthopedic surgeon and flutist Michael Treister writes about upper-extremity flute injuries such as tendinitis and carpal tunnel syndrome and the best ways, in his opinion as a professional with a long career behind him, to address them.

You can also read about ways to stave off injury and pain through exercises to strengthen muscles and increase flexibility in our article by Angela McCuiston, chair of the Performance Health Care Committee. Along with photos and instructions in the magazine, supplemental videos and pictures are available at FQ Plus.

The two flutists who write in this issue about their experiences as competitors at the 2019 NFA Convention are both driven by their own passionate dances.

Antonina Styçzen, the 2019 winner of the NFA Young Artist award, grew up hearing stories about the difficult experiences of her family members living in mid-20th-century Poland, and that framework plus her own desire to address injustice have inspired her to combine her art with good works. Her repertoire for the competition showcased a full program of works by women, including a piece the composer said was written to portray urban violence, “an expression of rage, of pain, and disbelief; it is fear and terror.” Styçzen says, “Music can influence people and change the reality around us. And, best of all, everyone can do it!”

Iman Williams, the 2019 winner of the Frances Blaisdell Convention Scholarship, didn’t have to hear from her family members about hardship growing up; as one of many siblings in a single-parent household in Baltimore, she lived it herself. A program providing exposure to the arts for all school children was her doorway into flute study, and she quickly excelled. Her goals include the desire to be part of change, pushing for more inclusivity in classical music.

Whatever lies ahead, we hope that this issue puts a little spring in your step.

—Anne Welsbacher
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United States Artists has awarded USA Fellows to Nathalie Joachim and Nicole Mitchell, who are among 50 artists across 10 creative disciplines to receive the 2020 award. The award honors artists’ creative accomplishments and supports their ongoing artistic and professional development; recipients receive unrestricted $50,000 cash awards. USA Fellowships are awarded to artists at all stages of their careers and from all areas of the country and a variety of disciplines through a rigorous nomination and panel selection process.

NFA member Nathalie Joachim is a Brooklyn-born Haitian-American flutist, composer, and vocalist. She is co-founder of the urban art pop duo Flutronix and former flutist of four-time Grammy-winning contemporary chamber ensemble Eighth Blackbird. She is regularly commissioned to write for instrumental and vocal artists, dance, and interdisciplinary theater, each highlighting her electroacoustic style. Fanm d’Ayiti, Joachim’s evening-length work for flute, voice, string quartet, and electronics, celebrates Haitian female artists and her heritage. The work is touring with Chicago-based Grammy-nominated ensemble Spektral Quartet and was released on New Amsterdam Records as her first featured solo album. Joachim is director of Contemporary Chamber Music at the Perlman Music Program and a guest teaching artist for The Juilliard-Nord Anglia Performing Arts Programme; she holds faculty positions at the Bang On a Can Summer Festival and Banff Centre for Arts and Creativity. Visit nataliejoachim.com.

Nicole Mitchell is a flutist, composer, conceptualist, bandleader, and educator. A Doris Duke Artist (2012) and recipient of the Herb Alpert Award (2011), she centers her research on the legacy of contemporary African-American culture and black experimental art. For more than 20 years, Mitchell has worked with her critically acclaimed Black Earth Ensemble, which has recorded 10 albums and performed throughout Europe, Canada, and the U.S. An emeritus president of the Association for the Advancement of Creative Musicians, Mitchell composes for contemporary ensembles of varied instrumentation and size, from solo to orchestra and big band. She received the Champion of New Music Award from the American Composers Forum in 2018 and Women In Jazz Visionary Award from the Jazz Institute of Chicago in 2019. Her album Mandorla Awakening was selected by the New York Times as the number one jazz album of 2017. Mitchell has been commissioned by the French Ministry of Culture, the Museum of Contemporary Art Chicago, the Newport Jazz Festival, the Art Institute of Chicago, and many others. She has received jazz flutist awards from the Jazz Journalists Association and DownBeat Magazine. She is the William S. Dietrich II Chair for Jazz Studies in Pittsburgh and previously was a professor of music at University of California, Irvine. Visit nicolemitchell.com. Visit unitedstatesartists.org.

Julie Martin Maisel, flute lecturer in the Technological University Dublin Conservatoire, performed in London at St. Martin-in-the-Fields on January 3. The lunchtime program featured Franz Joseph Haydn’s London Trio No. 1 in C Major, English Canzonettas, and Piano Trio in D Major, all of which the composer wrote during his tenure in London. Maisel was joined by pianist Niall Kinsella, cellist Ailbhe McDonagh, flutist Róisín Ni Bhriain, and sopranist Pauline Graham. More than 500 people attended the event.

Tammy Evans Yonce was awarded a Fulbright to teach in Cairo, Egypt, for the spring 2020 semester. She is teaching flute and world music at the Academy of Arts in Giza. While there, she is also fostering collaboration with flutists and composers in Egypt. She will be in Cairo until June. Yonce, an Atlanta native, is a flutist, collaborative musician, writer, and associate professor at South Dakota State University. She is particularly interested in the commissioning and teaching of new music. She is a Powell Artist and performs internationally. Visit tammyevansyonce.com.

Viviana Guzman performed as a soloist with orchestras in Bishkek, Kyrgyzstan, and Tashkent, Uzbekistan—the 129th and 130th countries where she has played. She taught masterclasses at the Bishkek Conservatory of Music and the American Technical University in Bishkek and presented masterclasses...
and mini-recitals in Samarkand and Bukhara, Uzbekistan. She also was interviewed on Kyrgyz and Uzbek television. Guzman performed as a soloist with the orchestra in Zacatecas, Mexico, where she was in residence for the Mexican University Orchestra Convention. She gave daily masterclasses for a week at the University in Zacatecas and was interviewed twice for Mexican television. Guzman also presented concerts in Barbados, Brazil, Peru, and Chile. Visit viviana.org.

The NFA will be well represented in the 2020 international summer ARIA Academy’s annual boot camp, which will feature nine teacher-flutists who are NFA members. Molly Barth, Lifetime Achievement Award recipient Bonita Boyd, Aaron Goldman (2022 NFA Golden Anniversary Convention program chair), former NFA president Jonathan Keeble, Judith Mendenhall, Donna Shin, former NFA president Alexa Still, John Thorne, and Linda Toote (2009 NFA Convention program chair) will instruct weekend classes in June and July. Programs for the academy, which is directed by Mihai Tetel and held in Massachusetts, offer intensive work for serious flute students aged 16-28 and include workshops, masterclasses, lectures, and private lessons on technique, musicianship, practicing, and career topics. (Application deadline was April 1, with late applications accepted only if space is still available.) Visit ariaacademy.com.

In 2019, Peter H. Bloom marked his 34th season with Ensemble Chaconne. The period-instrument group toured the Southeast in November with Measure for Measure: The Music of Shakespeare’s Plays, with Bloom on Renaissance flutes. The Shakespeare concert, a staple of the ensemble’s repertory, received its 85th performance during the tour. Also in November, Bloom performed for Art in Tune at the Museum of Fine Arts Boston, an evening of live performances showcasing the museum’s musical instrument collection, in which Bloom and Carol Epple demonstrated a pair of flutes by the 19th-century American maker Alfred G. Badger. Earlier in the year, the museum added several recordings to its musical instrument archive, including a video of Bloom performing on its five-key flute in crystal glass and silver (1837) by French maker Claude Laurent. Bloom has collaborated with the museum since 1995 on lectures and recitals illustrating the historical woodwind collection.

Bloom and his trio Ensemble Aubade (with violist Francis Grimes and pianist/flutist Mary Jane Rupert) performed throughout the year in New York, Massachusetts, New Hampshire, and Vermont. Bloom gave several premieres with the Henning Ensemble in Boston-area venues, including a June 2019 alto flute performance of Timothy Bowlby’s Laurels (2018, commissioned for Bloom). In the fall, the Jazz History Database published a profile of Bloom documenting his 50-year jazz career, with historical photographs, programs and posters, and a video interview. Bloom observed his 43rd season with the Aardvark Jazz Orchestra, which performed at MIT in Cambridge in April and October, the latter with a premiere of Mark Harvey’s Greta, a tribute to Greta Thunberg, with Bloom as featured soloist. In August, Bloom and the Aardvark Jazztet premiered Mark Harvey’s Consecration in Cornish, New Hampshire. Bloom’s jazz duo with pianist John Funkhouser performed in Connecticut, Massachusetts, New Hampshire, and Vermont; and The Modernistics (jazz quintet with singers/tap dancers) appeared in New York, Maine, Pennsylvania, and multiple New England venues.

Visit americasmusicworks.com.
Learning by Doing:

Ian Anderson
The flute has always played an important role in the band Jethro Tull, which was formed in Blackpool, England, in 1968. Commercial success came quickly with the album *Stand Up*, released in 1969. Jethro Tull’s music shows many influences like folk and blues while retaining originality and imagination, and its music continues to develop. Jethro Tull won a Grammy Award in 1987 with the album *Crest of a Knave*.

Anderson started a solo career in the 1980s, releasing his first official solo album, *Walk into Light*, in 1983. During this time he also began to work first with electronics and then with bamboo flutes. However, he has always continued with the modern flute. Throughout this time he had no formal lessons but achieved success with trial, error, and advice. Anderson has since been appointed a Member of the Order of the British Empire (MBE) in the 2008 New Year Honours for services to music.

**Why did you start playing the flute?**
I started off on guitar, like many aspiring young musicians. It seemed the sexy thing to do, to covet the idea of the electric guitar, although my first instrument, when I was 12 years old, was a beaten-up old Spanish acoustic guitar.

By the time I was 15 or 16, I’d managed to get a cheap, nasty electric guitar, and as a teenager was learning to play simple, basic chords and improvised solos. But the year before Jethro Tull became Jethro Tull, I decided that there were too many guitarists out there, and many of them were much better than I was—people like Jeff Beck and Jimmy Page and Richard Blackmoore, and of course Eric Clapton. So it seemed prudent to find something else to do, since I wasn’t really a very good singer. So I thought I should find something to play that the rest of them don’t—or can’t—play. As far as I was aware, none of them played the flute.

**How did you learn the instrument?**
I acquired a flute when I traded in my Fender Stratocaster guitar in 1967. It was a cheap Selmer Goldseal flute, coincidentally—as I found out much later on in my life—the first flute that James Galway owned. He hated his Goldseal flute much more than I hated mine, because I didn’t know any better. I played that flute until it was damaged or stolen somewhere in ’69.

My beginnings as a flute player were this: I got the flute, but I had no idea how to play it. It didn’t come with a finger chart or anything that would show me how to get going. But—a testimony to the excellence of Mr. Böhm—the ergonomics of what is considered the modern concert flute left little option as to where you can put your fingers to manage the keys. So I more or less got the idea of it, but I couldn’t get a note out of the thing for a while. I think I got it in August of ’67, and it was just before Christmas in ’67 when someone finally told me “it’s like blowing across the top of a beer bottle,” and with that in mind, suddenly I had a note. And I discovered another note. And then when I had five notes, I could play the blues and improvise. So by January ’68, we started playing at the Marquee club and I was playing the flute every night on stage, and a few months later we recorded our first album.

**Did you get lessons?**
I never had a flute lesson, and I didn’t really know about the correct fingering for the best note production, so I played the way I could play and tried to correct intonation issues by changing the embouchure. But I didn’t know, for example, that with most of the standard fingering, you were meant to hold the flute with the D-sharp key depressed, which of course helps the tuning of the E above it and allows you more physical stability with the instrument. So I didn’t know any of that stuff, and I played like that until my young daughter was at school and she had some flute lessons. She was the one who explained to me...
that I was “playing it all wrong.” So I took myself off—I had to go to India for a promotional tour in 1990—and I asked a U.K. music store to fax me a flute fingering chart. And then I realized the awful, horrific truth, which was that I had a mountain to climb to try and learn to play the flute using the correct fingering, particularly for all the third octave notes where I just essentially played harder and found harmonics that worked. So at least half of my flute playing life was somewhat misguided. I’ve found it a lot easier and more enjoyable to play the flute in the last 20 years. To begin with, I was probably one of the worst flute players in London. But I was the loudest.

Speaking of loudest. Obviously the flute is an acoustic instrument. Did you do anything specifically when up against drums and electric guitar?

It came fairly naturally, for the simple reason that when I began to play the flute, I couldn’t really play a good tone, I couldn’t play nicely. So to reinforce my earliest efforts, I sang the note as I played it, and that of course gave the note a lot more volume, a more strident and raucous sound. I rather liked that, so I learned to play the flute by singing and playing at the same time. A few weeks later, a friend of mine said, “I just bought an album by an American guy who plays saxophone and flute, and he sounds a lot like you.” I listened to Roland Kirk’s album I Talk with the Spirits and immediately recognized a kindred spirit, because he employed that often-used jazz technique known as scat singing. I did that on a guitar when I was 16 years old. So that’s the way I began to play the flute, and that was what allowed me, I suppose, to be heard above the cacophony of loud drums, electric guitar, and bass guitars. But a lot of the time on stage, I couldn’t hear what I was playing. This was before the days of monitors, let alone in-ear monitors, so today I have no excuses. It’s a lot easier today than back in 1968.

This specific flute sound is something to do sparingly; like everything, it becomes a gimmick or a trick if you do too much of it. It’s the same thing with lots of other flute tricks. Flutter-tonging, trilling, the ornamentations of folk music—which are reminiscent of bagpipe playing or other instruments. All of these are in your arsenal, they’re all in your toolbox of possible ways of brightening up and producing ornamentations in your music. You just have to be careful of things. It can get a little glib, a little trite, and of course quite repetitive. If I’m playing songs with a similar feel through them, one song is OK, two is OK, but three in a row would be too much. I have other ways of making sure you don’t hear too much flute, which would become extremely torturous. I think an audience would react the same way as my dog—which is to howl and run away.

Always good to have an indicator at home! After you started playing the flute, did your musical writing change?

I don’t have a methodology about writing music or songs. The fun is that you do it differently every time. A melody or song is inspired sometimes by the instrument you happen to be holding in your hands at the time you get an idea for a piece of music. So probably over the years, most of my music began with a guitar in my hands, but on the other hand there have been things that came out of playing the flute. The technical nature of it perhaps gives you ideas you
wouldn't get if you tried to write the same song with a different instrument. Indeed, it helps being not very good at playing something, because it forces you to a simpler technique, which very often gets you to the essence of a song, whereas if you're a bit too good on a musical instrument and you use that to write songs, there is a danger that your song-writing will become overly embellished and too complex, and you lose sight of the essence of simple melody and harmony. So sometimes it really does help to sit down with an instrument you can't play and use it to write a song.

In a lot of your improvising, I hear certain Baroque elements come through. What other music influences your playing? Does it all come from you? I've never listened to music with a view to analyzing it. I just listen to it because I like it. Since I became a professional musician, I listen to less and less music, and I very rarely listen to rock music. I'm not interested in listening to other people who do the kind of thing I do. I'm interested in listening to music which sounds to me completely different.

Do you listen to Baroque music? Medieval music is quite interesting, but the Baroque era from Bach and Handel into orchestral classical music—which at its zenith was, for me, Beethoven, or maybe Tchaikovsky—that's where I feel comfortable. But I'm not an aficionado of classical music; it just means that I listen to it more often—and I listen to it when I'm travelling. I'm a fearful flyer, so, for example, on a flight from Venice, I listened to Bach's Matthews Passion. It has a spiritual, uplifting feeling that soothes the nerves when you're flying at night or in turbulence. But for a triumphal sense of throwing caution to the winds once I know we're on the home stretch and we're out of the clouds and the bad weather and everything looks fine for a safe landing, I will switch occasionally and finish the landing with a few rounds of ZZ Top or Meatloaf.

Would you ever consider teaching? I've considered it, but the answer is no. I'm not at ease with children. Even more so these days, when an adult's relationship with children is so precarious and you have to be so careful in the way that you interact with them. I've never found it easy to relate to young children. But at that point when they're pre-teen or young teenagers and they maybe do have some musical ability and a certain technical level, I think in many ways they can already play things that I can't play, and they probably immediately have that advantage—or occasional disadvantage—of being able to sight-read music. And I don't read or write music; it's hieroglyphics, it's the Dead Sea Scrolls to me. There's little point at this age learning to do something that would just slow me down. So I don't work in that way. But I've addressed groups of children and given them advice: listen kids, don't try this at home, it's dangerous. Because you will find yourself rebelling against your music teacher. The thing is, do what you're told, learn to do the things that are the academic ways of learning to play the flute, but listen to other stuff, check it out. If you find that adventurous spirit that makes you want to try to work in that area, then go for it, but don't burn your boats. The way you're taught to play the flute is there for a reason, and it's a good reason, but don't be afraid to allow your mind and your technical skills to wander into something different.
Do you have any advice for flute players interested in improvisation?

Many classically trained flute players are afraid to go out there and make mistakes. If you’re going to improvise, you’re going to play a lot of wrong notes until you figure out what works in a certain key. Sometimes, particularly in the blues, there are lots of notes that you’re pushing against, other elements of harmony that are quite different, dissonant passing notes. That’s the essence of jazz and blues. Only by doing it do you find out what works and what doesn’t. Flute improvisation is a bit like adolescent sex; you’re only gonna figure out what works by making mistakes and getting embarrassed. And of course, if you’re already an established flute soloist with a name that is resonating throughout the world, you’re afraid to go out there and make mistakes. In fact, you’re probably afraid to even do it in private because it sounds too horrific. I’d just say try to remember the childlike sense of adventure and wonder that you had when you first picked up an instrument, and you couldn’t play, and you didn’t know what you were doing. You did make lots of mistakes and you did sound horrible, but nonetheless it was that childish naivety and the adventure. That’s what you’ve got to recapture as an adult. I rather think that for most orchestral players, regardless of instrument, by the time they’re 20, if they haven’t had a go at improvisational elements and broadened their musical awareness into other musical genres, it becomes less and less likely that they’ll do that when they get older. James Galway told me a few months ago that he was learning to play jazz, and I thought that was terrific. He told me he was studying to play South American Latin jazz. It’s great at his age that he’s trying something different, but it’s relatively rare. I grew up listening to big-band jazz, which is what my father listened to. So my earliest musical experiences were that of syncopated music and the blues scale. It came quite naturally. The older you get, the harder it is to find that simple childlike sense of adventure again. Don’t be afraid to play wrong notes.

Only by doing it do you find out what works and what doesn’t. Flute improvisation is a bit like adolescent sex; you’re only gonna figure out what works by making mistakes and getting embarrassed.

David Westcombe studied for two years at the Royal Scottish Conservatoire in Glasgow and received his bachelor’s and BMus (Hons) First class at Birmingham Conservatoire. He received a master’s from the Conservatorium van Amsterdam in 2019. He has played with many different classical groups and orchestras, including the Royal Concertgebouw Orchestra, and was recently awarded the opportunity to study as a Young Fellow of the Nederlandse Bachvereniging for the seasons of 2020–21. He is a keen player of modern music and has played in smaller modern groups such as the Thallein Ensemble in Birmingham. Currently he is a member of Postscript, an ensemble specializing in informed performances of galant music, which recently recorded its first live CD.

Editor’s Note: A version of this article initially appeared in Fluit magazine (2019, no. 4) and is used here with permission.
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Dance was an important part of life during the Baroque era. Influencing social standing, fashion, theatre, and music, knowledge of dance permeated the lives and works of many Baroque composers. A new publication by renowned period scholar and performer Rachel Brown addresses the influence of dance on the performance of Baroque works.

by Jennifer Piper
As instrumentalists, we commonly see period works that use dance titles such as minuet or courante but might be familiar with them merely by name or, possibly, by recurring musical style. Only relatively recently have the physical dances been compared to the purely instrumental works they later inspired. However, an understanding of the physical movements and characteristics of the dances that influenced much of our Baroque repertoire can have a great impact on the interpretation of our beloved historical flute works.

I had the opportunity to discuss with Rachel Brown the influence of dance and the effects on performance practice we should take note of today.

Brown is known to many of us as a world-renowned period scholar and performer, holding principal positions in flute and recorder with the Academy of Ancient Music, the Brandenburg Consort, London Handel Players, Collegium Musicum 90, and numerous other ensembles, along with teaching at the Royal College of Music in London. However, her new project and upcoming publication extends from another lifelong passion: dance.

“Since I could walk, I was dancing,” Brown recalls. She also remembers attending her older sister’s ballet classes at a very young age.

This passion and knowledge of dance has now inspired her to assemble a new project, collaborating with the London Handel Players and dancers Mary Collins and Stephen Player to produce a compilation of works that are accompanied by a DVD demonstrating popular Baroque dances in the effort to help flutists (and others) understand the fundamental relationship between period music and dance.

“In the 17th and 18th century, everyone danced, from the most exalted royalty to humble peasants!” Brown states. “Louis XIV was a passionate dancer, taking regular lessons, leading the dances at court, and even occasionally appearing on stage. His favorite dance was the courante, and apparently he practiced it every day for 22 years. Through dancing, he established his prowess, his might, and his majesty, the envy of the entire aristocracy of Europe.”

Louis the XIV also founded the Académie Royale de Danse in 1661, solidifying the serious study of dance in France during his first year of reign. As a result, French dancing masters were in great demand to teach the fashionable French dances. We know, for instance, that Thomas de La Selle, the dance teacher in Lüneburg where Bach went to school, had worked alongside composer Jean Baptiste Lully in Paris in his formative teenage years, and while Bach was working in Leipzig, at least 12 French dancing masters were registered in the city. So, there are several direct links with the very strong French tradition, and we can be sure that Bach had a fundamental understanding of the various French dances.”

French dancing masters were so common in foreign courts that they were even listed as important members of German society (along with doctors, lawyers, and businessmen) by 1698.2 And it was not just the upper-class who were taught French dance and style; in Leipzig during this time, French dancing masters also held weekly balls in their studios to welcome the middle class, educating the masses in the steps and decorum of this popular activity.3

If one lived in an area where a French dance master was not present, written forms of instruction containing pictures of the choreography and the accompanying music of popular French dances could be found, such Raoul-Auger Feuillet’s instructional guide of 1700 entitled Chorégraphie, ou L’art de Décrire la Dance, Par Caractères, Figures et Signes Démonstratifs (Choreography, or The Art of Dancing by Characters and Demonstrative Figures). Due to its apparently high demand, it was translated to English, German, and Spanish shortly after its original publication.4

“We are gleaning information from all sorts of source material: treatises on performance, dance manuals, notated...
Dance in Relation to Instrumental Music

Prominent Baroque composers we know today—Johann Sebastian Bach, Georg Philipp Telemann, Johann Joachim Quantz, George Frideric Handel, and contemporaries—would have been well-versed in dance during their lifetimes, but how did this influence their purely instrumental music? Brown stresses that “musicians would have been steeped in the dance culture, regularly accompanying at court or in the theatre, or dancing themselves. Many, including Lully and [Jean-Marie] Leclair, nowadays remembered as violinists and composers, were also expert dancers and dance teachers.”

Regarding Bach in particular, Brown notes that “he went further than anyone else in creating great music out of these dance forms, and all the key elements from the dances can be seen in his writing.”

Today, we might think of dance and music as two separate art forms, only coinciding when one fulfills a specific purpose for the other. In the Baroque, however, it seems one art form could not survive without referencing the other.

For example, dance masters were expected to be skilled at every aspect of their craft, including the music that drove the dance. Students working to earn the title of Maître de Danse (dance master) would be examined by the Corporation des Ménétriers (a musician’s guild) and were expected to compose the music that accompanied their choreography and become skillful performers on the violin.3 When teaching privately, dance masters would often perform on a “pochette” or “kit,” a small four-stringed fiddle made for easy transport to accompany lessons.4

Johann Phillip Kirnberger (1721–1783), a German theorist, composer, and student of J. S. Bach, discussed how these two art forms intertwined in the preface to his 1777 compilation, Recueil d’airs de danse caractéristiques (Collection of Characteristic Dances):

The best way for a musician to acquire this knowledge is to play and practice all kinds of characteristic dances. Each of these dances has its own rhythm, its phrases of equal length, its recurring accents. The dances are easily recognizable, and by playing them often enough, one will become used to the rhythms of each dance. Moreover, one will be able to fashion phrases and place accents in such a way that all the rhythms, sections and accents can be clearly distinguished in a long musical piece, even though there may be many different kinds and combinations of them. One will also become used to giving each piece its appropriate expression, since every kind of dance has its own characteristic tempo and notation.
To composers, Kirnberger continues, "If one fails to practice the composition of characteristic dances, it will be difficult—or even impossible—to create a good melody." Brown reiterates, "Even when the music is not specifically composed for dancing, nevertheless the underlying structures and characters are clear. So much Baroque music is dance-based, it is vital to have a basic understanding of the various styles.

### Important Dances to Know

As Baroque composers wrote purely instrumental works, they continued to reference these dances (often through titling) to invoke a certain affect or mood—tempo, phrasing, and character that would have been well understood by musicians and audiences alike. To put that idea into perspective today, Brown sometimes asks her students, "Just imagine that in order to even be accepted into the Royal College of Music, you had to be a good dancer."

The minuet, gigue, passeped, forlane, gavotte, loure, courante, bourrée, and sarabande were fashionable dances performed during the Baroque era, and all of these dances had distinct steps and characteristics. One can begin to see how Louis XIV spent hours a day practicing. Musicians were also held to a very high performance standard when collaborating with dancers, as the physical movements of these dances were noted to have an intricate relationship to their music. In fact, very few of these dances could be performed to music that had not been explicitly written with the choreography in mind.

Today, we might think of dance and music as two separate art forms. In the Baroque, however, one art form could not survive without referencing the other.

Brown states she always begins teaching dance to musicians with the minuet, saying it will help with their interpretation of many other dances in 3/4 time, and notes it was incredibly popular. "Even Beethoven had to seek a dance teacher to continue to perfect his minuet when he first went to Vienna," she says. She believes the minuet is "crucial because of its innate elegance and phrasing. Usually grouped in clear two-bar phrases (or multiples of two), the minuet step itself spans four steps spread over six beats," such as four steps taken to six quarter-note counts of the music.

Brown suggests that understanding this relationship will do a few things, including lightening up the second and third beat of the bar. It also creates nuance and avoids monotony in the downbeats if one realizes the counter-rhythm between the steps and music. And, she adds, "An understanding of the minuet can help with your interpretation of many other three-time dances, such as the sarabande. With the knowledge of the two- or four-bar dance structure, you can safely breathe on the barline, for example, which in many other dances you wouldn’t do."
Mary Collins and Steven Player

The Project’s Evolution
Brown has been working for more than five years on performances presenting recreations and adaptations of original choreographies with dancers Collins and Player and her chamber group, the London Handel Players. “The project evolved out of our work at the Aestas Musica Summer school in Croatia where Mary, my husband, violinist Adrian Butterfield, and I taught for several years. Our collaboration began to have such an impact on our playing and teaching that we decided to produce a book and a film to pass on our research to musicians and dancers. The film is mostly done, and the book is very much in progress but taking rather a long time to complete!”

It’s no wonder the project is time consuming; Meredith Little and Natalie Jenne’s landmark book on the subject, Dance and the Music of J. S. Bach, discusses the works of a singular Baroque composer and still lists hundreds of works on the subject, with the preface mentioning 40 titled dances in Bach’s Clavier-Übung I and II alone. In addition, their second (expanded edition) book discusses works that are “dance-like” as well as those with titled dances, as composers would often write instrumental works using a well-known dance style or rhythm without using the actual name of the dance they referenced in the title.

“It is such an enormous subject—more than 20 dances plus all the background information and general stylistic advice for musicians,” Brown acknowledges. “Each chapter explores the typical steps, some original choreographies, the character and common features of the music of each dance and how it evolved over time.”

She notes that “the music itself contains the clues. So many people say, ‘Wouldn’t it be great if Bach had written a book?’ Well, yes, that would be amazing. But he didn’t write a book, he wrote lots of music. And if you start by, say, comparing all of the bourrées by Bach, you start to get a flavor or understanding about what Bach was thinking when writing this kind of music.”

As we await Rachel Brown’s upcoming publication, we can also begin to research dance steps and styles referenced in our flute repertoire, acknowledging the essential link between Baroque music and dance.

Jennifer Piper wrote her dissertation, “Dance Influences in Johann Sebastian Bach’s Partita in A Minor for Solo Flute, BWV 1013,” in 2015 and maintains a versatile performing and teaching career in flute and musicology. She is a faculty member at Delta College and Mid-Michigan College and has taught at Central Michigan University and the University of Hartford.

Endnotes
8. Hilton, Dance and Music of Court and Theater, 12.
9. Ibid.
Carolyn Nussbaum
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Upper Extremity Flute Injuries: An Overview of Repetitive Motion Disorders
Flutists are susceptible to repetitive motion disorders in their upper extremities because of fast and frequent finger movements and the need to maintain non-physiologic body positions such as a constantly abducted right shoulder. Different tissues are often involved, such as nerves, tendons, and synovium, and those body parts often interact in a myriad of ways.

The anatomic interplay among nerves, muscles, and tendons that move our shoulders, elbows, wrists, and fingers is a true miracle. Yet, though the evolutionary design is incredible, there are weak points. Nerves, which transmit sensation to our brain and carry orders from our brain to our muscles, can become diseased through various “neuropathies” that occur frequently. Muscles can be hypertrophied, stretched, torn, or become inflamed. And tendons, which usually run through synovial tissue tunnels, can be stretched, torn, inflamed, thickened, and trapped. While these various medical issues can occur in isolation, more commonly they take place in combination.

Synovial tissue is what allows motion to occur in our bodies with minimal effort. A thin layer of synovial tissue surrounds things that move, such as tendons and joints. That synovial tissue produces synovial fluid, which not only acts as a lubricant but also carries within it elements of tissue nutrition. When synovial tissue becomes irritated or inflamed at the pulley site, narrowing of the tendon canal can occur, and gradually the tendon gets squeezed. A localized thickening secondarily forms in the tendon, which then starts to catch or snap as it runs through the pulley. It can even get stuck on one side of the pulley, thus locking the finger usually in the flexed position.

If caught early, a steroid injection can often calm down the synovitis and reverse the process. If unresponsive to an injection—which is usually the case in a flutist who constantly moves that finger—surgical release of the pulley is a simple outpatient procedure, usually done under local anesthesia with almost no risk and a rapid return to full normal function. Amazingly, the tendon works just fine without the pulley.

A common tendon entrapment at a pulley near the wrist at the bottom of the thumb is called DeQuervain’s disease. The involved tendons move the thumb away from its resting position. This is more common in the right hand of flutists and is related to holding the instrument with the thumb. It is diagnosed by focal tenderness over the tendons that go to the top of the thumb at the wrist and by pain when the thumb is passively pushed into the palm—a “Finklestein’s test.” Surgical release usually cures the issue.

**Carpal Tunnel Syndrome**

A common repetitive motion disorder is carpal tunnel syndrome, which can cause numbness, tingling, weakness, and pain in the palm and palmar aspects of the thumb, index, and long fingers and the thumb side of the ring finger. Carpal tunnel syndrome results from irritation or damage to the median nerve as it runs through the wrist’s and hand’s carpal tunnel, a rectangular small box-like structure through which run nine flexor tendons, the median nerve, an artery, and two veins.

Under normal circumstances, the carpal tunnel is stuffed with those tissues. Of all the structures in the carpal tunnel, the median nerve is by far the most susceptible to damage by any increase in pressure.
Multiple factors are involved in carpal tunnel syndrome, and an increase in carpal tunnel tissue pressure can have many different causes. The carpal tunnel may simply be smaller in one person than another. Inflammation—usually involving synovial tissues and called synovitis—results in both synovial thickening, which is space occupying, and inflammatory synovial fluid secretion, which together with thickening increases pressure.

Repetitive finger movements might cause tendon hypertrophy, which occupies space and causes carpal tunnel crowding. Keeping the wrist bent up or bent down has a secondary affect of mechanically narrowing the carpal tunnel. (Flutists typically bend their right wrist because we can make more precise finger movements by elongating the muscle-tendon units—done by extending our wrists). When tendons are used repetitively and forcefully, the muscle might hypertrophy or thicken where it attaches to the tendon. If that musculo-tendinous junction is more toward the hand and wrist than normal (called an anatomic variant), the enlarged muscle itself might occupy space in the carpal tunnel, thus increasing pressure.

Another consideration is the health of the median nerve. Patients who have diabetes, some anemias, certain chemical exposures, or thyroid issues or who drink fair amounts of alcohol or smoke might have a neuropathy. Even a small amount of neuropathy makes the median nerve more susceptible to injury. This condition is common. Diabetes is the most common cause of neuropathy, and doctors generally agree that all diabetics have some degree of the condition even if the neuropathy alone is not severe enough to cause symptoms.

The Case for Cause and Effect
Most doctors agree that people who perform highly repetitive activities with their hands—whether at home or at work—can develop carpal tunnel syndrome in large part secondary to those activities. Those patients whose frequent hand movements occur at work have a reasonable basis for making worker’s compensation claims for this disorder. I have observed that worker’s compensation insurance companies regularly delay or deny seemingly reasonable claims for this condition. Companies—and some physicians who work on their behalf—have vigorously argued against repetitive movements as a factor. Most orthopedic and hand surgeons agree that highly repetitive activities are a major cause of carpal tunnel syndrome. In more than 40 years of clinical experience as an orthopedic and hand surgeon, I have treated about 1,500 cases of carpal tunnel syndrome surgically, and in nearly every case, highly repetitive activities were the primary cause.

All of us have flute-playing colleagues who have been treated for carpal tunnel syndrome—myself included. The reason that this is important is that if we develop the condition from our flute playing in a professional capacity, it becomes a compensable issue under worker’s compensation in most states. Whether you are paid to play in an orchestra or band or teach at a school or university, if you develop carpal tunnel syndrome and it requires treatment, you should be covered under worker’s compensation. (Not so, unfortunately, if you are a student or amateur flutist.) The same argument applies to the other flute-related upper-extremity medical issues discussed here.

I believe that insurance companies, in an effort to avoid or delay more costly surgical care, have encouraged physical therapy, injections, and the use of medications. If you develop carpal tunnel syndrome from fluid retention during pregnancy, then conservative treatment may help, and the condition will probably resolve after pregnancy.

But, in my experience, if the carpal tunnel syndrome results in large part from highly repetitive finger movements, other than abandoning those activities—in other words, stopping playing flute altogether—injectors or therapy will almost never provide any meaningful lasting symptom relief. Surgery, which decompresses the carpal tunnel, commonly brings complete recovery, and the syndrome almost never recurs even with vigorous hand use. Surgery is almost never a career-ending or -modifying occurrence. And recovery is generally rapid.

Shoulder Pain
Flutists often suffer from shoulder pain. The most common cause is impingement or crushing of the rotator cuff tendons between the acromion—the scapular roof of the shoulder joint—and the humeral head. This impingement most commonly occurs in the abducted shoulder position, which is how most of us hold our flutes. Some of this impingement might result from congenital abnormalities in the acromion—the end of the shoulder blade. Some might be due to arthritic changes that normally develop in the acromion-clavicular joint with aging. And nearly all patients have synovial inflammation and thickening in the shoulder.

Rotator cuff tendinitis—inflammation of the tendons—results from shoulder impingement. This weakens the tendons; hence, rotator cuff tearing is almost always the result of tendinitis due to chronic impingement. While activity modification, anti-inflammatory medications, and steroid injections can be helpful, in many cases lasting relief of impingement pain must be obtained by surgery. This procedure involves arthroscopic thinning of the acromial bone, which is called acromionplasty; resection of the lateral clavicle, and hence the arthritic thickening that pushes down on the supraspinatus tendon (a “Mumford procedure”); and debridement (the removal) of the chronically inflamed synovial tissues between the tendons and bone.

When rotator cuff tendons have chronic tendinitis, usually secondary to impingement, they are prone to partially or completely tear. Rotator cuff tears infrequently occur in the absence of impingement, which is why impingement relief is part and parcel of rotator cuff repair surgery. In fact, in the absence of significant impingement, rotator cuff tears can sometimes heal without requiring surgery. Partial rotator cuff tears often self-heal if the impingement is surgically relieved.

If a larger rotator cuff tear is weeks to months old, it can be surgically repaired. But if it is very old, it sometimes cannot be. When the tissues are particularly frail, or severely retracted, such as in older individuals, it is commonplace to treat severe chronic tears with muscle strengthening therapy alone. This treatment is often successful at lessening pain and preserving some function.
In younger patients, orthopedic surgeons tend to be more aggressive—particularly with a flutist who constantly abducts the right shoulder.

Upper extremity pain, numbness, and motor weakness can result from nerve irritation or injury, often partly the product of repetitive movements, anywhere from the cervical spine to the fingertips.

**Neck Pain**

Cervical degenerative disc disease, a common byproduct of aging, often first becomes symptomatic as localized neck pain. It might progress in severity over time to irritate or injure nerves, resulting in symptoms that radiate to or into the hands, called radiculopathy. The fact that many of us play the flute with our necks in a rigid position may contribute to this problem.

Degenerative disc disease, also known as arthritis of the spine, may be painful by virtue of localized inflammation, but the arthritic process can push on and irritate or damage the spinal cord and the exiting spinal nerves, and usually results in disc deterioration—which further contributes to the symptoms. As the space available to the nerve tissues diminishes, a condition known as spinal canal stenosis results.

Many conservative methods reduce the intensity and clinical impact of these issues, but when spinal stenosis has reached the point of crushing the neural content, then the spinal canal usually must be surgically opened to relieve the pressure and obtain symptom relief. When a disc protrusion occurs in the presence of spinal canal stenosis, nerve tissue crushing can be very severe.

**Other Nerve Irritation Sites**

As the nerves run from the cervical spine to the fingertips, they have to pass through several potential obstacles. There are incredibly complex inter-connections of the cervical nerve branches as they course distally.

Under the clavicle between the neck and the shoulder, the nerves come closely together and pass through a space called the “thoracic outlet,” with walls that include the clavicle, first rib, and two scalene muscles that run from the neck down to the first rib. (Good illustrations can be readily found online by searching for the term “thoracic outlet.” The drawing on the Mayo Clinic website is accurate—add “Mayo Clinic” to “thoracic outlet” to find it.)

The thoracic outlet can be injured by a single event like an auto accident or fall or a “repetitive trauma” like holding up your flute. It can be abnormal from birth. Or, most commonly, it can be injured by a combination of these factors. When the thoracic outlet is narrowed, it causes “thoracic outlet syndrome.” In the classic manifestation, the shoulder becomes abducted—brought out to the side—and as this happens, the extremity suddenly becomes numb, tingly, and painful, often on all sides. Putting the extremity down to the side of the body rapidly improves the symptoms. Classically, as the shoulder is passively abducted, the radial pulse will disappear, which is called a positive Adson’s test.

I have seen many thoracic outlet syndromes on the right side in flutists over the years. While mild cases can be helped by positional therapy exercises, in someone who needs to maintain the right shoulder abducted position—like a flutist—surgical...
opening of the thoracic outlet needs to be done, either by scalene muscle release or by resection of the first rib. Neither of these options has any lasting effect on function, and, in both, recovery is generally fast and complete.

Complex Connections
The brachial plexus, on the inner side of the arm just below the shoulder, is where nerve trunks—formed by the cervical nerves that have passed through the thoracic outlet—further into intermingled in an extremely complex but amazingly constant anatomic fashion. These trunks form the major nerves, which then descend into the forearm and hand (and some back into the shoulder area). The brachial plexus can become stretched, confused, or inflamed, and the resulting “brachial plexopathy” can cause an endless variety of upper extremity pain, numbness, and dysfunction symptoms.

The median nerve, which arises in the brachial plexus, is most commonly compressed or entrapped in the carpal tunnel but can also be injured at and just distal to the elbow by a combination of repetitive muscle use and anatomic variations. The ulnar nerve, as it travels distally from the brachial plexus, passes through the cubital tunnel on the inside of the elbow joint, where compression may result in “cubital tunnel syndrome,” and it continues to the wrist, where it passes through Guyon’s canal. Here, compression can cause Guyon’s canal syndrome—a nerve compression syndrome analogous to carpal tunnel syndrome.

Irritation of the nerves from repetitive activities can occur at any of these potential compressive points where anatomic space is limited, often merely because of muscle hypertrophy from repetitive use. For example, how many hours a day are you practicing, and in what position?

It has been my observation that in about 20 percent of carpal tunnel syndrome patients, there is a concomitant Guyon’s canal syndrome and/or cubital tunnel syndrome, probably because those people also have sensitive nerves to begin with because of neuropathy.

And here is another major issue: If pain-producing conditions in the upper extremity occur at the same time, they affect each other. The nerves begin in the neck, course through the thoracic outlet, past the shoulder joint, form complex inter-relationships in the brachial plexus, and ultimately continue to the hand and fingers. The course of the nerves is referred to as the neural axis, from the neck to the fingertips.

Assume that a patient has been diagnosed with both cervical spine radicular pain and carpal tunnel syndrome. Those two conditions are both on the axis of the cervical nerves, and this usually results in “double crush syndrome.” The cervical issue makes the carpal tunnel syndrome more symptomatic, and vice versa. Often surgical correction of the carpal tunnel syndrome alone stops the cervical discomfort. Assume cervical problems and carpal tunnel syndrome present plus painful shoulder impingement, and now you have triple crush syndrome! There, nerves are irritated or “pain stimulated” in three areas, and everything interacts.

These conditions are likely work related in an active musician, especially a flute player. Think about the position and rigidity of your neck, the abduction of your right shoulder, and the number of movements that your fingers make for each note you play in a minute compared to those of a typist. I have done those calculations. Each word averages five characters requiring one separate finger movement, and even typing 60 words per minutes is nothing compared to the multiple movements we make playing music of even intermediate difficulty level.

So if you have any of these medical problems and you go to a doctor, and the doctor does not believe that your problem is work related, your best bet is to seek another opinion. Remember that worker’s compensation insurance companies are in the business of delaying or denying claims. But if you require treatment, and probably require time off from work, you have significant rights and reimbursements in a worker’s compensation claim.

A Final Case for Surgical Intervention
Steroid injections in the wrist for carpal tunnel syndrome or in the shoulder for impingement syndrome frequently offer temporary relief, but they are not curative for the pathology at hand, and with ongoing body irritation, as in a flutist, recurrence is nearly certain. Repeat steroid injections put tendons at risk for weakening and potential rupture. Two or three injections over time may be reasonable, but stop there!

In my experience in more than 40 years of orthopedic practice, I never saw a patient with carpal tunnel syndrome or shoulder impingement syndrome who continued to do highly repetitive activities—such as flute playing—even cured with conservative care alone. These are mechanical issues that require tissue space resolution for cure.

In seeking medical care, you must be your own advocate—especially if your medical issue arises from your job. You are aware of the stresses that you cause to your extremities. It is your job to explain those factors to your doctor.

Michael Treister is a retired orthopedic surgeon from Chicago with fellowship training in hand surgery. He has also been involved in making music since the age of 7, studying piano for several years as well as clarinet, saxophone, oboe, and guitar. He began to study flute while he was an orthopedic resident at Northwestern University and has never stopped learning. He enjoys performing and sharing his love of our instrument. He previously chaired the NFA Performance Health Care Committee.
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Flutissimo! Flute Choir welcomes its new conductor, Veronica Mascaro of Philadelphia. Mascaro lives in Flower Mound, Texas, and is working on her doctorate at the University of North Texas. Flutissimo! finished the Christmas season at a local hospital. Rehearsals for the spring series began in March; the series theme is “Remember the Alamo!” The board of directors is preparing for both the series and the Texas Flute Festival. Visit flutissimoflutechoir.com.

The Central Ohio Flute Association, a student organization of Ohio State University, was proud to feature Trudy Kane with pianist Dianne Frazer in recital and masterclass at the 37th annual COFA Festival April 4 in Hughes Hall on the school’s campus. This one-day event offered competition finals, a flute choir showcase, clinics, lectures, and an exhibit hall. A masterclass and recital was presented by Kane and featured 2019 COFA competition winners. The flute choir showcase concert featured ensembles from the university and from the region. Choirs of all sizes and levels are encouraged to join this annual showcase. Frequent exhibitors are Flute World, Little Piper, Muramatsu, Powell, Haynes, and Burkart. Erin Helgeson Torres, Clay Hammond, Claire Butler, Yuanzhu Chen, Jiwoon Choir, Grace Forrai, Daniel Zipin, Irene Guggenheim-Trina, Maggie McCarter, Peyton Sandri, and President Alexandra Goad coordinated this year’s event. Visit org.osu.edu/cofa.

The Madison Flute Club’s April 4 Wisconsin Flute Festival featured guest artist Marco Granados, who conducted a masterclass, served as a competition judge, and presented the free finale concert for this 17th annual statewide festival. The club hosted a Winter Showcase concert featuring both large and small ensembles plus solo performances. The concert was followed by a chili lunch fundraiser. The spring recital will be held May 9. The Madison Flute Club is raising funds to commission new music for flute choir and to purchase a second contrabass flute. Visit wisconsinflutefestival.org.

The Tucson Flute Club wrapped up 2019 with three performances of holiday music at the Luminaria Nights at Tucson Botanical Gardens, the Reid Park Holiday Arts and Crafts Fair, and St. Philip’s church. The year-long celebration of the club’s 50th anniversary began in January with a visit from master flute technician Erik Swanson—the son of the group’s founder, Philip Swanson—of Flute Authority, who gave a presentation on flute care and simple home repairs and conducted individual tune-ups and repairs for members. The gala opening concert of 2020, “Celebrating 50 Years with 50 Flutes,” was held March 8. The concert featured the world premiere of Southwestern Sketches, which was composed in honor of the club’s 50th anniversary by flutist, educator, and composer Ricky Lombardo. Lombardo and his wife, Peggy, who joined with the group for the concert, spent a week in Tucson rehearsing various ensembles and conducting the concert, an all-Lombardo program. Several former members, now living as far away as the East and West coasts, also returned to Tucson to participate in the gala. The concert was followed by a public reception and a party for members and spouses. In April, Francesca Arnone, who teaches at the University of South Florida, led a workshop at Pima Community College. Sponsored by the Tucson Flute Club, the workshop was also open to students at the college. The club’s annual Spring Concert in May will be conducted by Rafael Reyes-Worman, a Tucsonan who recently graduated from the University of Arizona with a degree in violin performance and conducting. Other plans to celebrate the club’s milestone anniversary include a tour of the National Flute Association library at the University of Arizona, a tour of Northwind Cases, several collaborative concerts in the fall, and a dinner party to culminate the festivities. Tucson Flute Club was founded in 1970 by the late Philip Swanson. Five founding members are still active participants in the group. Tucson Flute Club is supported in part by a grant from the Arts Foundation for Tucson and Southern Arizona. Visit tucsonfluteclub.org.

Across the Miles by Kathy Farmer

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

Veronica Mascaro

Trudy Kane

Marco Granados

The Tucson Flute Club celebrates its 50th anniversary throughout 2020.
The Raleigh Area Flute Association hosted flutist and composer Valerie Coleman for the November 2019 Flute Fair. Coleman presented a morning masterclass and flute choir coaching session and an afternoon concert of her compositions, including “Pontchartrain” for flute choir and percussion. Winners from the final round of the fifth annual Raleigh Area Flute Association Artist Competition were also announced: Amir Farsi (first place), Nicholas Buonanni (second place), and Charles Gibb (third place).

The Atlanta Flute Club’s 2020 Flute Fair, scheduled for March 14, was cancelled. The guest artist was to have been Carol Wincenc, conducting a workshop and playing a recital. Also planned for the event had been full recitals played by competition winners Justina Chu (2019 Young Artist Competition) and Ann Mozhina (2020 Carl D. Hall Piccolo Competition), and mini recitals by 2020 winners Emily Lee (High School Junior Artist Competition) and Grant Peng (Middle School Junior Artist Competition). Also planned for the Flute Fair had been finals of the Atlanta Flute Club Young Artist Competition, four workshops, a flute choir reading session, a concert by the High School and Middle School Honors Choirs, and an exhibit hall. A day-long workshop with Keith Underwood is planned for May 9 at Kennesaw State University. Visit atlantafluteclub.org.

The San Francisco Flute Society presents the 7th Annual Flutes by the Sea Masterclass June 24–28 at Half Moon Bay near San Francisco, with the final day at Flute World in San Francisco. The class is open to serious high school and college students and adults. The audition deadline for the event’s competition is May 1. Faculty are Julien Beaudiment, Erika Boysen, Alice K. Dade, Viviana Guzman, and Philipp Jundt. Visit flutesbythesea.com.

Several Small Piccolos, One Giant Performance

More than 70 Ohio State University alumni returned to their alma mater October 4, 2019, to play piccolo in “The Stars and Stripes Forever” during the halftime show in the school’s Homecoming football game against Michigan State. The flutists(piccolists) represented more than 50 years of flute instruction at the university’s school of music. NFA Distinguished Service Award recipient and former NFA president Katherine Borst Jones, who has taught at the school since 1985, was instrumental in the event’s creation, which was proposed by the school’s director of marching and athletic bands, Christopher Hoch.

The show was a special tribute honoring the 50th anniversary of the moon landing. The marching band featured a full roster that added woodwinds to the traditionally brass and percussion lineup. NFA members Christa Flueck Bernardo, Morgann Davis, Ann Fairbanks, Marissa Mauro Flemming, Kim Goodman, Amara Gutry, Clay Hammond, Rachel Yokers Harriman, Phyllis Murphy Hester, Kelly Russell Latshaw, Amy Likar, Leslie Goldman Maaser, Kathy Cameron Melago, Emily Perryman Olson, Susan Iiames O’Rourke, Elizabeth Studer, Erin Helgeson Torres, and Kelly Mollnow Wilson were among the piccolists who performed. Also playing were 20 flutists currently studying with Jones.

Goodman helped organize a Friday-night dinner prior to the Saturday event, attended by additional alumni and friends from across the country, who networked with current students. Capping off the dinner was the announcement that the Katherine Borst Jones Flute Studio Scholarship had been fully endowed by family, friends, and alumni. A certificate was presented to Jones by School of Music Director Bill Ballenger. The weekend also included a skull session—a dress rehearsal of the pre-game and half-time shows held in the basketball arena in front of an audience of 15,000 people.
One Flutist's Voice

by Antonina Styczen
I still remember the day I was about to submit my application to the NFA Young Artist Competition. I was torn in my choice for the final round repertoire. On the one hand, I wanted to showcase my best qualities as a flutist with music I knew I could ace. On the other hand, I could go with an untested all-female program I have developed together with Sarah Brady, my teacher and mentor at Boston Conservatory at Berklee.

It was a classic reason-versus-heart decision, and to explain why it was so difficult, I need to go back and tell my story.

My Country, My Family

I grew up in a beautiful small town in Southern Poland, located in the Beskid Mountains. It is a post-Austro-Hungarian Imperial pearl of Central Europe. My town, Bielsko-Biala, is called the little Vienna.

I always felt safe there, growing up largely carefree in a decent neighborhood and attending a local public music school. I have always keenly listened to the stories of my dad, an anti-communist hero, and my granny, who survived World War II, about people fighting for freedom in Poland, but I have never experienced it myself. I am lucky to be in the first generation of Poles born in a free country.

Music and art were always present in our family, so it felt natural for me to follow this path. The two career pursuits that I have followed since I studied with my first flute teacher at the age of 6—being a musician and riding horses—are with me to this day, even though the latter often puts the former in jeopardy. But music at times felt quite inconsequential, especially compared with the events that the prior generations of my family experienced.

This is why I eagerly got involved with pro bono work in music. I organized “Bach in Subways” events for the first time in my country. I had to cross a lot of boundaries, fight with local authorities, and muster all the support I could get to gather 27 musicians to play in various improvised venues around Warsaw.

I also started a project entitled “Music of the Heart,” influenced by the loss of my mom to illness. I wanted to organize free encounters with music for suffering people at hospices and hospitals. Unfortunately, without an engaged community and institutional support, these projects depended solely on my personal continued work, and as soon as I had to attend to other responsibilities, they fizzled away. It was quite discouraging to see it happen.

The United States

I came to the U.S. in 2017. I only knew this country from Hollywood movies. As you can imagine, the image in my head was very different from the reality I encountered. I came to the relatively safe Boston, but compared with what I knew in Europe, I was terrified of going out at night alone. I constantly received alerts on my phone informing me of crimes committed just around the corner. Shootings, murders, rapes, racism, violence, and hate seemed to surround me. I felt vulnerable. I had a growing sense of injustice happening right in front of my eyes.

At the same time, since moving to America, I have felt inspired like never before. Meeting people of diverse backgrounds, discussing issues with people whose views are radically different than mine, and experiencing a community where everyone supports each other was extremely empowering. Even though I was technically an outsider, I cannot even count the times that I got selfless guidance and support, which made me really feel at home. I had a lot of hope coming here and starting all over in this big, great world, and I feel that all my dreams are coming true because of the wonderful people I met on my way.

And then, just like that, the problems and troubles that I have encountered here became deeply personal as well.

During my first semester at Boston Conservatory at Berklee, I applied for a class at Berklee College of Music, Introduction to Music Business. Professor Ralph Jaccodine talked about so much more than just making money. He was the first person I met in the music industry who convinced me that music has a special place in the world: It can influence people and change the reality around us. And, best of all, everyone—even I—can do it!
The preparations were not going well for me. I was traveling a lot during the summer and simultaneously preparing for another big international competition with a different repertoire. That competition took place only two weeks before the NFA convention and did not go according to plan, which really hurt my confidence.

I had also just received my new flute and was still adjusting while fighting with a back injury, which strongly limited my daily practice time. With all this happening, I even thought about withdrawing from the NFA competition altogether.

However, with so many things beyond my control, I decided to focus on the things I could do something about and see where that would take me. I wrote a two-week intense preparations plan and determined to follow through with it during a “Beyond the Masterclass” with Jim Walker. Attending this flute festival with access to great facilities and much-needed advice from Walker, as well as final touch-ups with Brady, brought the turn-around that I so desperately needed.

I felt confident at every stage of the competition, and, finally, my dream came true: I got to the final round. I was extremely excited to have a chance to present my program.

**rapid•fire**

The main part of the repertoire, and I think the most important piece I ever played in my life, was *rapid•fire* by Jenifer Higdon. The piece is a statement about the rage, horror, and destruction happening right now in our world. It was almost too hard for me to prepare it. I became furious every time I attempted to play it through—not because of the difficulty level of the piece, but because of its meaning.

For anyone not familiar with this piece, this is from Higdon’s program note: “*rapid•fire* was written to portray the violence of the cities; more specifically, the innocent young who are cut down in their homes and on the streets. It is an expression of rage, of pain, and disbelief; it is fear and terror; it is an inner city cry.”

On the morning of the final round, I read the news: Dayton and El Paso shootings, 53 people killed. I was shocked, couldn’t believe it. I had such a strong feeling that I should say something to the audience during the competition, tell them how I felt about it. How we should stand together and stop the violence happening in this country.

I was advised not to; it was a competition, you can’t speak. I didn’t speak, and I am still torn about how I should have reacted in that situation. But instead of saying anything, I played. I held back the tears that were coming to my eyes just as I was about to start *rapid•fire* and used all of my emotions in my performance.

After the last note—an explosive sound—I felt complete. For the first time in my life, I was satisfied after the performance. Maybe it wasn’t perfect, but it was meaningful.

Winning the competition was unexpected, especially since I didn’t play a traditional program during the final round, and I was competing against great musicians. I was happy, grateful, and honored with the distinction I received.

But the biggest prize I got came on stage while performing. I was finally able to express myself, make a statement, and play with a full range of emotions—for the people and for myself.

Therefore I want to use this opportunity to make a modest appeal to musicians out there who want to make a difference: Don’t be afraid to try. People go out of their ways to listen to us, and yet we forget that we have a voice. And it counts, on every level, from the loudest to the softest!

Antonina Styczen, a U.S.-based, Polish-born flutist, studied at Warsaw’s Fryderyk Chopin University of Music, Madrid’s Reina Sofia College of Music, and the Boston Conservatory at Berklee. Her debut album, Mieczyslaw Weinberg: Works for Flute, was nominated for the International Classical Music Award and the Prize of German Critics. Styczen is a passionate horse rider.
Stuck at home for the spring?

See page 62 for highlights of NFA membership benefits that can be enjoyed wherever you are, right from your electronic device.

See the full array of your membership benefits at nfaonline.org/membership-benefits.
Musical Mindset:
IMAN WILLIAMS
I am a 22-year-old African American flute student from Baltimore. I am majoring in music performance at Virginia Commonwealth University, where I study with Tabatha Easley and participate in large and small school ensembles.

I grew up in a single-parent household as a member of one of two sets of triplets. Baltimore being a challenging environment to live in, my mother wanted her children to be immersed in activities in the arts. Due to financial limitations when she was younger, she had not had the chance to experience similar activities. She went above and beyond to make sure that happened for us.

For my mother’s dedication, love, and sacrifices, I am forever grateful. I would not be where I am without her.

Love at First Flute

I picked up the flute at the age of 10 at Lockerman Bundy Elementary and will never forget the excitement that filled my spirit. I initially wanted to play the alto saxophone just like my triplet sister, but the shininess of the flute sold me!

At the age of 12, I was extremely fortunate to have attended the TWIGS program at the Baltimore School for the Arts. This program served to ensure that all children in Baltimore had access to the arts despite financial limitations. Attending it allowed me not only to take private lessons for the first time but also to discover classical music, a world I had never experienced before.

Learning flute mostly by ear and progressing rather quickly, I was accepted into Johns Hopkins University Peabody Preparatory and studied with Rachel Choe. The lessons exposed me to various standard flute and wind orchestra repertoire, and every Saturday, I was introduced to masterclass, theory, and chamber music. I was beginning to feel like I had a sense of belonging. I am extremely thankful for the program, and because of it I own a Haynes Q2!

I had long dreamed of attending the National Flute Association Annual Convention: I wanted to nerd out, meet new flutists, immerse myself in different workshops, and network for graduate school and my future career as a performer and educator.

In 2018, I attended the convention as a registration intern. It was an amazing and rewarding experience. I saw everything from behind the scenes, what it takes to run an event like this. The following year, I wanted to share the perspective of an attendee and immerse myself in the workshops and performances—and just have a great time! That was the year I entered—and ultimately won—the NFA Frances Blaisdell Scholarship Competition.

My Life Goals, the NFA, and Mindset

I am extremely passionate about community outreach. Growing up in Baltimore, I learned early on that people of color in the music world were underrepresented. The more I developed my craft, the less I saw people who looked like me.

My heroes—like Jennifer Grim, Valerie Coleman, and members of the Imani Winds—inspire me every day to be that change. To go in my community and bring awareness that black and other musicians of color exist and that they have a right to be included in this community despite any financial barrier. To research ways to helping this community grow.

I want to perform and teach but also to contribute to making musical resources available to all beings. Financial barriers should not deny anyone an opportunity to participate in the arts. A personal goal of mine is to diversify the classical music world and inspire others as Frances Blaisdell, Tabatha Easley, and Valerie Coleman inspired me.

I am interested in performing as a soloist, teaching, and creating a nonprofit that would make music accessible in low-income communities. I knew that attending the NFA convention would benefit my musical development in many ways and offer me resources and tools to put my dreams into action.

Before preparing anything, first I had to transform my mindset. That had to come before the physical preparation. At first, I believed that I was strongly unqualified for the scholarship. At the time, I was not where I wanted to be, so I thought that the “best idea” was to not even try.

Oh boy, was I wrong! I had to train my mind to not believe in the imposter syndrome that was filling my mind. I spent countless hours reflecting until I believed that I was just as qualified as anyone else. I had spent a lot of time thinking negatively and focusing on how behind I felt. It was an exhausting and constant mind battle—until I finally realized that it all starts with your perception and mindset.

Iman Williams knew that the convention would help her put her dreams into action.
If you want something, you must just claim it! When experiencing imposter syndrome, you must accept where you are in your journey, continue grinding, and trust in the process. Continue trusting when you experience worrying. Continue trusting when you begin to feel doubtful.

I came to realize that I have the rest of my life to dedicate to my craft and that I constantly will be learning, evolving, reflecting, and adjusting.

So, here is advice I would like to share with you.

Start now with where you are, what you have, and with what you already know. **Start!**

Do not allow your insecurities to keep you from starting and moving toward your goals. **Start!**

Do not be afraid of making mistakes. They are a part of the learning process. Embrace them. **Start!**

You are capable of achieving greatness; keep that in your heart. **So: start!**

Continue planting your seeds—dreams, goals, visions. Water them—practice, maintain a positive mindset, say affirmations. And watch you bloom.

**THE CONVENTION**

Before stepping foot into the convention center for the NFA 2019 Convention, I had enjoyed a great breakfast with Nancy Toff, flute historian, president of the New York Flute Club, and close friend of the namesake of the scholarship I had won. We talked for hours about the Frances Blaisdell legacy and how she paved the way for women in this previously male-dominated field.

We also discussed the importance of representation in all areas of music. I learned a lot about Toff and her great impact on the flute community. This was a special treat and was the perfect way to start the first day of the convention!

I checked in at the registration desk and received my badge and program book. I was already filled with excitement. I had not even attended a single event, but walking around the convention center and seeing so many flutists from all over filled me with joy. It excited me to see many people from various backgrounds coming together for one common goal: to learn, appreciate, and create beautiful music.

I wanted to connect—and I had the perfect solution! I had come up with the idea of a brief interview series asking the following questions:

**Why music?** Do you remember the exact moment when you knew for sure that this was for you?

**What would your spirit animal be, and why?**

**What is one piece of advice that you would offer to an up-and-coming flutist?**

**What is your “sugar piece”**—a piece that you can always run back to as a pick-me-up and as a reminder of why you do what you do? Can you describe the emotions that are stirred up when playing this piece?

**What impact do you want to leave on this earth?**

I wanted to build a connection with those around me and learn about those who travel far and wide to attend the annual convention. No story is alike. I wanted to have questions that encouraged flutists to think. I wanted to remind them that they have a purpose and that they too have something valuable to offer this world.

Among my most memorable moments was performing “Danza de la Mariposa” at the inaugural Flute Speakeasy Workshop with Amanda Harberg, Valerie Coleman, and Nicole Chamberlain. Being a part of this safe, nonjudgmental environment and having the opportunity to perform before several heroes was very heartening and influential.

Volunteering with the NFA’s Diversity and Inclusion Committee during Youth Flute Day was one of my favorite moments of the convention. It was amazing to see different children from various backgrounds come together for one common goal.

**WHAT’S NEXT?**

After graduation, I hope to attend graduate school to continue building connections, improving my craft, and keep moving forward toward my long-term goal of growing and building my career as a soloist and chamber artist. I have pursued this at Virginia Commonwealth University by taking full advantage of all chamber music courses and performance opportunities.

As an African American woman in the arts, I have noticed the lack of inclusion of people of color in the music education curriculum and a lack of stage performances of works by people of color. I want to continue being a part of change and keep advocating for diversity and inclusion in classical music. I want to be a role model for those after me.

I wish to learn all the skills to develop a flexible teaching style that accommodates all students. I want to highlight repertoire of more diverse artists. I want to approach teaching as a researcher—I plan to implement inclusive teaching philosophies while teaching students with different abilities and socio-economic backgrounds. My biggest wish is to create a nonprofit organization assisting low-income communities with instruments, mental health resources, music lessons, after-school care, and much more.

I hold a lot of pride in my identity as someone who has overcome many adversities and obstacles. In pursuing a graduate degree to improve my technique, I hope to gain the necessary tools to develop my professional career as a soloist, researcher, and educator.

**Iman Williams is a music performance major studying with Tabatha Easley at Virginia Commonwealth University. In 2017, she founded the Ebóni Flute Duo, which won the university’s 2018 Orchestera Concerto Competition, and in 2019, she won the Sigma Alpha Iota Richmond Alumnae Chapter scholarship competition. Iman has studied with members of the Imani Winds, Valerie Coleman, and Marina Piccinini. She has performed at the Marina Piccinini International Flute Master’s Class at the New World Center, the U.S. Air Force Collegiate Band Symposium, Imani Winds Chamber Festival, and Sigma Alpha Iota Richmond Chapter Gelman room series.**
One of the relatively few studies done on strength training and playing-related musculoskeletal pain, done in 2017, found that up to 93 percent of professional musicians experience playing-related pain. A recent 48-hour poll of flutists showed that out of 30 respondents, 28 reported playing-related pain or injury. Corrective exercises and strength training have been shown to reduce or prevent these.

Three of the most common areas of pain concern the shoulder, neck, and wrist. We are quick to stretch what feels tight, but often, the site of pain is not necessarily the source of pain. For example, pain in wrists or felt as carpal tunnel syndrome is actually often caused by chronically tight or overactive forearm muscles that bring swelling in the wrist region. Additionally, the core, which ties everything together (for the purposes of this article, specifically the transverse abdominus and glute, which provide deep stabilization) is frequently underactive, contributing to pain in everything from back to hip to shoulder. In my 10 years of training, I’ve seen this weakness in almost everyone, including flutists, who can sit—holding up a flute, sometimes a heavy one—for hours at a time.

From a veritable infinite list of possible exercises, I suggest these four “no equipment” options that can be done backstage or in the practice room. A general rule: Stretch first, then strengthen.

**Chest Stretch**

Put your arm in a doorway with your elbow at 90 degrees. Squeeze your shoulder blade back and down toward your low back and twist your body away from the door. If you don’t feel much, try bringing your arm up higher. Hold for 30 seconds.

**Wrist Stretch**

Facing a flat surface such as a table with your elbows straight, turn your fingers toward your body and lower your arms until the tops of your hands are flat on the table, if possible. (If they cannot lie flat, do not force them; take them to maximum stretch and hold gently.) Touch your fingers and thumbs together; try to lift your knuckles off the table. This should not be possible. If you can do this, more than likely you are leaning too far forward or your elbows are bent. Hold the stretch for 20 seconds, rest 10 seconds, and hold 30 more seconds. Come out of the stretch gently.

**Upper Back/Shoulder Strengthener**

“Shoulder” can mean a lot of things, but typically, “shoulder pain” involves the rhomboid inside the shoulder blade that brings the shoulders together toward the spine. Frequently, this muscle gets overstretched because the chest muscles and neck are overly tight. If you press on the rhomboid and the pain doesn’t decrease, this might be because the muscle needs to be strengthened. Stand with your feet hip width apart, knees slightly bent. Push your hips backwards, keeping your spine neutral, so that you are leaning slightly forward. Raise your arms straight out to either side, with thumbs pointing to the ceiling and palms facing forward, keeping shoulders away from ears. Think about bringing the bottom of your shoulder blades together. Do 15 times.

**Core Strengthener: Deadbugs**

Lie on your back, with knees bent and feet flat. Pull your belly button toward your spine and mash your low back into the floor. Raise your arms overhead and drop them alternately behind your head as far back as possible without causing pain. For additional strength building, lift both legs to a 90-degree angle and drop one heel at a time toward the ground.

This article is not intended to diagnose or treat, and its language has been simplified.

Angela McCuiston chairs the Performance Health Care Committee.

**Find it at FQ Plus**

Watch videos and see pictures of these exercises, plus a bonus, in FQ Plus at nfaonline.org.
Updates on committee activities and other news of interest from the national office

**Hip! Hip! Hooray! Times Three: Welcome New and Promoted NFA Staff**

The NFA is delighted to introduce newly appointed staff members Vicky Pampe, convention director; Lilly Mauti, membership manager; and Regina Cherene, communications manager.

Victoria Pampe, who had served the NFA as membership manager since January 2014, has accepted the position of convention director. As the association’s membership manager, Pampe fulfilled functions across the entire breadth of the NFA organization, including the convention. Her comprehensive knowledge of NFA policies and operations, remarkable dedication, and proven attention to detail, as well as her own experiences as a flutist and flute instructor, will be tremendous assets to the annual convention and everyone who attends.

“I am delighted to assume my new role at the NFA as convention director and look forward to working with the staff, board of directors, and volunteers to continue offering successful and inspiring conventions for our members,” said Pampe.

Prior to joining the NFA staff, Pampe was the executive director of the Monroe Symphony Orchestra in Monroe, Louisiana, where she led the MSO through the development and institution of strategies that expanded revenue and added programming. She also was adjunct flute professor at Louisiana Tech University.

A graduate of Louisiana Tech University and the University of Louisiana at Monroe, Pampe holds a bachelor of arts in music education and a master of music in both music education and flute performance.

Lilly Mauti, our new membership manager, returns to the organization in this capacity after having interned within the office and on site through two summer conventions in 2017 and 2018.

Originally from Jacksonville, Florida, Mauti attended the local performing arts high school, where her early love of music was developed. While there, she studied flute with Deborah Heller of the Jacksonville Symphony. Mauti holds her bachelor of arts in music from Mercer University, where she studied flute and participated in flute choir with Kelly Via. It was during that time that she interned for the NFA. These internship opportunities provided a foundation to pursue a masters in arts administration from Florida State University, where she will graduate in May.

Mauti has recently worked for organizations that serve their local communities, including the Tallahassee Symphony Orchestra, the Cultural Council of Greater Jacksonville, and Music@Menlo, a summer chamber music festival in the California Bay Area. She is eager to serve on a larger scale to all flutists.

“I am excited to serve in this position with the NFA, an organization that has made an impact on my education and career,” Mauti says. “I look forward to partnering with the staff, board, and volunteers to inspire all flutists. The flute community is truly one that is special, and I am proud to play a role to help foster that sense of community through membership.”

Regina Cherene, our new communications manager, is a marketing and communications professional with bonus experience in writing and education. She has worked for several nonprofit organizations as well as pioneering synthesizer brand Moog Music. Cherene is a lifelong musician and is excited to delve into the world of the flute. Her experience, creative vision, and passion for community will be tremendous assets as the association continues to grow.

She is delighted to be joining the staff and looks forward to amplifying community voices and shining a light on the innovative NFA projects, collaborations, and initiatives happening across the map.

“The creative energy I’ve encountered in my short time here is nothing short of inspiring,” Cherene says. “I’m honored to be part of such a dynamic team and look forward to connecting with more of the membership.”

Please join us in congratulating Victoria Pampe, Lilly Mauti, and Regina Cherene in their new NFA roles. They can be reached at 312-332-6682 or, respectively, vpampe@nfaonline.org, lmauti@nfaonline.org, or rcherene@nfaonline.org.

**Happy Birthday, Arthur Ephross**

The NFA sends heartfelt best wishes to longtime member Arthur Ephross, who celebrated his 100th birthday March 26, 2020. In addition to being among the first members of the National Flute Association, Ephross served many years on the editorial advisory board of *The Flutist Quarterly* and is currently an active member.

Arthur Ephross was director of publications at Southern Music Company from 1967 to 1993. A third-generation flutist, he began playing at age 8 under the tutelage of his father. His first professional teacher was George Penshore (a pupil of Brooke,
Ma quarre, and Barrère), who had played under Sousa, Fielder, and Sevitsky. Ephross continued study under George Laurent at the New England Conservatory.

During World War II, Ephross played in the Army Ground Forces band throughout the U.S., in the Pacific, and eventually in the Philippines. His professional experience includes Broadway touring shows, the Dallas Symphony Orchestra, the Boston Pops Orchestra, and Dallas Summer Musicals. He has composed and arranged music, performed and taught for more than 60 years, and been a faculty member at four universities. In 1960, Ephross worked as educational representative with the Theodore Presser Company, traveling throughout the southeastern part of the country, before joining Southern Music Company in 1967.

“Southern Music has had a profound effect on the flute world, and of course the NFA—from the much-beloved 24 Short Concert Pieces with many of the great standards flutists learn and perform to the 22 Woodwind Quintets that every woodwind quintet keeps handy,” said John Bailey, former NFA president, former convention program chair, and current editorial advisory board member. “We all owe a debt of gratitude to Arthur Ephross’s vision. I add my voice to the chorus: Happy Birthday, Arthur!”

New Endowment Fund: The Mary H. Anderson Fund

The National Flute Association is thrilled to announce the establishment of a new Endowed Fund, the Mary H. Anderson Fund. This endowment recognizes the vital role that flute choirs play in the NFA and in their communities. The funds generated will be used to benefit collegiate flute choirs throughout the United States and the world.

Mary Heuser Anderson was a gifted flutist who devoted her life to sharing her musical talents through a lifetime of teaching and performing. Her daughters, Susan and Ashley Anderson, have chosen to honor their mother by establishing an endowment fund that will grant an annual award to the top-ranking collegiate flute choir. The ranking is determined by the NFA's evaluation of the convention flute choir proposals each year.

The Mary H. Anderson Collegiate Flute Choir will receive an award to offset student convention registration fees, will be a featured performer at the NFA convention, and will have the use of a new contrabass flute, available from February to August. The flute was gifted to the NFA by the Mary H. Anderson Foundation.

The 2020 Mary H. Anderson Collegiate Flute Choir, selected as the top choir to submit a convention proposal, is the Texas Tech Flute Choir, directed by Lisa Garner Santa. Congratulations!

The NFA invites additional donations to this fund to support and enhance these important awards, which we hope will enable more collegiate flute choirs to attend the conventions and be recognized for their achievements.

Mary H. Anderson was an active member of the NFA and performed and conducted, by audition and invitation, at NFA conventions throughout the United States. From childhood, her daughters attended these NFA conventions with their mother and
watched her and many others perform. As an adjunct faculty member at both Michigan’s Delta College and Saginaw Valley State University (where she received the Mary H. Anderson Adjunct Faculty Award), Anderson founded the Delta Flute Choir (which she also directed); Flutee, a professional quartet in residence at Saginaw Valley; and the ensemble now known as the Valley Wind Quintet. She performed with these and other chamber ensembles throughout Michigan and presented clinics and masterclasses in flute performance. After studying flute at the University of Louisville in Kentucky (and receiving an honorary doctorate of music), she performed with both the Louisville Orchestra and the Saginaw Symphony Orchestra, where she performed for 50 years and became the orchestra’s longest-playing member. Anderson resided in Bay City, Michigan, with her husband, Andrew F. Anderson (deceased) and their four children, Bruce, Eric, Ashley, and Susan.

Visit nfaonline.org.

**Introducing Rolling Membership**

The NFA announces a major change to your membership. As of February 1, 2020, memberships will be in effect 365 days from when you join or renew.

**What does this mean?**

Until now, the NFA operated on a fixed membership year, from August 1 to July 31. No matter when you joined during the year, your membership expired on July 31. Now, whenever you join, your membership will be effective for 365 days.

**Why is the NFA making this change?**

This change is aimed at maximizing the economic and educational value of your NFA membership by providing a full year of benefits, no matter when you join or renew. We have discussed this goal for several years. It is now possible because of the NFA’s new member database, which we launched in June 2019. Depending on your level, your individual NFA membership now only costs from $2.08 per month (for Student Group Discounted membership) to $7.92 per month (for Active membership).

**What membership levels does this affect?**

Rolling membership applies to all member levels except Life.

**What if I’m currently a member?**

If you are currently a member, your membership will expire on July 31, 2020, unless you are signed up for auto-renewal or you renew before July 31. If you do not renew by July 31 and your membership expires, you can rejoin at any time, and your membership will be effective for the next 365 days.

**What if I’m not currently a member?**

If you have been an NFA member previously, you do not need to create a new account. You can just log into the website and rejoin, and your membership for the next 365 days will go into effect immediately. (Please do not create a new account if you have already been a member. If you have trouble logging into your account, please contact Lilly Mauti at lmauti@nfaonline.org.) If you have never been an NFA member, you will need to create an account through the website and then purchase a membership.

**Will my membership automatically renew after one year?**

If you would like your membership to renew automatically, you will need to select that option when you join or rejoin, or later, from your member profile. We encourage you to opt in for automatic renewal to ensure uninterrupted access to your benefits.

**How will I keep track of my membership status and expiration date?**

When you log in to the NFA website, you can find your status and membership expiration date by visiting your profile. When your membership is about to expire, you will receive e-mail reminders about this.

**How does this affect my convention participation?**

You will still need to be a member at the time of submitting a proposal or entering a competition and to attend the convention. Please help us spread the word about this change and encourage your friends and students to join or renew their membership. This is also a great time to give a gift membership. Also, please let us know what we can do to create more value in your membership.

Thank you for supporting the NFA through your membership. We are excited about this new opportunity to partner with all our members throughout the year!

NFA New Board Positions

The following are candidates for ratification to the Board of Directors of the National Flute Association.

(Visit nfaonline.org for information about these candidates. The board election will open to voting members on July 1.)

**VP/President Elect (2020–2024)**

(serves two years and then two years as president)

Rebecca Johnson

**Assistant Secretary (2020–2022)**

(serves one year and then one year as secretary)

Charlene Romano

**Board of Directors (2020–2023)**

(three serve a three-year term)

Brian Dunbar
Marco Granados
Cynthia Kelley
When the Path Less Traveled Is the Best Path

Some students will better thrive in careers other than traditional performance or teaching. As their teacher, your job is to gently introduce them to other options.

by Hilary Abigana

So you have a student who wants to be a professional flutist, and while they exhibit a strong passion for our art, you know that they will have a hard time competing in an orchestral audition or for a university teaching position with the other members of our community. The student is excited but perhaps doesn’t stand out. The last thing you want to do is squash your student’s dreams, but it is your duty as the teacher to set up students for as much success as possible—which includes being realistic about their prospects.

So, what to do? How to help them see a bright future full of possibility?

Step 1: Learn what about our instrument and our music world sparks the most joy in them. Do they enjoy playing in an orchestra the most? Is it just large ensemble music or the traditional orchestra? Is it performing? Teaching? Playing for fun? Small ensembles?

Step 2: Learn what they enjoy doing outside of music. Do they love hiking? Going dancing? Reading?

What are they good at? Do they have a natural comedic presence? If there are answers to these questions, proceed to Step 3. (Though they should also visit Step 2A.)

Tragically, some music students don’t have hobbies and live their lives solely in the practice room, which is just a shame. Our earth is wonderfully huge! This is your opportunity to encourage them to find one—in which case proceed to Step 2A.

Step 2A: Have your student research adult classes and clubs in the area. Here are some ideas: dance, visual art, improv, circus arts, martial arts, running clubs, Dungeons & Dragons meet ups, fencing, world music, cooking.

Better yet, do you have room in your budget to bring a teacher in to work with your whole studio? Everyone learns how to do a basic tango! Everyone learns how to draw a portrait! Everyone takes a basic circus class together!

What do these extracurricular activities have to do with musical careers? Certainly learning the dances that inspired some of our great flute music would be useful. And doing physical activities like running, fencing, and circus work helps musicians become better tuned to our bodies as a whole.

But cooking? D&D? On a surface level, these may not seem related to music. However… (proceed to Step 3).

Step 3: Start brainstorming how to combine some of these elements. There are no wrong answers here, so just throw any and all ideas out into the universe.

“Bad” ideas are the best ideas. (Adding cannons to classical music is a truly terrible idea, but Tchaikovsky did it, and we play the Overture to 1812 every year.) Even if it sounds stupid to you, say it out loud.

A Dungeons & Dragons show in which each participant provides musical commentary to their actions and/or the actions of everyone else? A music and culinary arts pairing show? Partner with folks in these fields to create a show unlike anything else!

Step 4: Encourage students to try it. Encourage them to keep trying it.

They will fail, but that is OK: Failure is the greatest teacher. So in the process of learning from their failures, keep encouraging them to keep trying.

Why is this important? Why should we teachers push our students to look outside of the well-worn path?

Because if we keep pushing our students down the same paths, those paths will become more worn down than they already are. We are all painfully aware of how long it takes many of us to win an orchestra job or a teaching position, and while many students are perfectly suited for those positions when they get to the right time in their lives, they are not right for all our students.

Our students might not know that there are other jobs available to them, and unless we give them the steps that will help open those doors of creativity, their joy may burn out. And our students deserve more than that.

Hilary Abigana is the flutist and co-founder of The Fourth Wall, a hybrid arts ensemble in which musicians are also acrobats and dancers. She loves to learn new ways of playing her flute upside down, balanced atop a friend, and flying on circus aerial apparatuses. She is a Verne Q Powell Flute Artist.
Mark your calendars for the 15th Adams Flute Festival, to be held April 17–19 in Ittervoort, the Netherlands. Guest teachers include Paul Edmund-Davies, Sir James and Lady Jeanne Galway, Emily Beynon, Gareth McLearnon, Helga Henckens, Ana de la Vega, Anaíis Benoit, Anna Garzulý, Anne-Cathérine Heinzmann, Berdien Stenberg, Irene Hulst, Kersten McCall, Matvey Demin, Ned McGowan, Niall O’Riordan, Nicola Mazzanti, Olga Ivusheikova, Silvia Careddu, Ulla Miißmann, Vera Baadjou, Victor Khotulev, the South Netherlands Philharmonic (philharmonie zuidnederland), and Flute Ensemble KCB Brussels. Visit adams-music.com.

The inaugural Tampere Flute Fest will be held April 25–26 in Finland. To promote music education and young talent, the festival presents a variety of opportunities for flutists, including masterclasses, workshops, concerts, and exhibitions. The Young Artist competition is open to all nationalities and divided into three age categories; 18 flutists will be selected to participate and appear in a live final concert in Tampere, Finland, on April 26, 2020. Winners selected will receive 5,000€ in cash prices and awards. Guest artists include Seiya Ueno (soloist and professor at Osaka Conservatory of Music), Alexis Roman (principal flutist of the Finnish National Opera and Ballet), Sarah Ouakrat (principal flutist of the Dutch National Ballet), Helii Rosin (2018 first prize winner of the NFA Young Piccolo Artist Competition), Carlos Cano Escriba (flute professor at the Madrid Conservatory), and Annaleena Jämä (principal flutist of the Tampere Philharmonic Orchestra). The festival is founded by Mexican-American flutist Beatriz Macias, a Texas native who has been living in Tampere since fall 2016. Visit tampereflutefest.com.

The closing deadline for the XII International Filadelfiia Competitions is April 8, with the competition to be held in Filadelfiia, Italy, May 6–10. Visit associazione-melody.com.


The 19th Japan Flute Convention: Fukuoka 2019

by Carla Rees

The 19th Japan Flute Convention took place in the dynamic and culturally energetic city of Fukuoka August 23–25. The convention venue was the ACROS Fukuoka, a large cultural complex set in the middle of a park with concert halls, shops, and offices set under contemporary architecture and a living roof. The main concerts were held in Fukuoka Symphony Hall, a wooden space with room for almost 2,000 people and a two-second reverb. ACROS also had numerous smaller halls, conference rooms, and rehearsal spaces to cater to every size of group, workshop, and performance.

The festival welcomed flute players from all over the world as well as from Japan. A programming strand called World Flute Orchestras included groups from Taiwan, Korea, Japan, and the International Superflutes Collective, which comprised players from the U.K., U.S., Costa Rica, Austria, the Netherlands, Japan, Taiwan, and Brazil. The Berlin 14 Flutes, the featured artists of the festival, gave impressive performances, including, in the closing gala, an arrangement of sections of Bizet’s L’Arlesienne Suite No 2 with the Kyushu Symphony Orchestra.


A trade exhibition spread across multiple rooms, with offerings from all of the major Japanese flute manufacturers. There were also several “showcase” recitals sponsored by the big companies, and the Dolce music shop hosted a large party for friends, colleagues, and international guests at a nearby hotel.

The convention had a friendly and supportive atmosphere. The program had something for everyone, ranging from Baroque to contemporary, solo to flute choir, contrabass to piccolo—plus competitions, masterclasses, and workshops. This was a hugely enjoyable event, and my thanks go to all of the organizing team from the Japan Flute Association—especially to Hiroko Kouya, Head of the Concert Division, and Takanori Yamane, the NFA’s Japanese International Liaison—for a wonderful, inspiring festival.

Carla Rees edits PAN, the member magazine for the British Flute Society, and is former chair of the NFA’s International Liaison Committee.
The XXXV Festival Internacional de Flautistas is scheduled for May 18–22 in Lima, Peru. Find the “Festival Internacional de Flautistas FIF Lima-Peru” page on Facebook.

The Integrated Flutist: Vancouver Flute Festival will take place May 30–31 in Vancouver, British Columbia, Canada, featuring guest artist/teachers Emma Shubin, Roderick Seed, Gabriella Minnes Brandes, and Paul Hung. Held at the University of British Columbia, the weekend events will include masterclasses; workshops on Alexander Technique, interpretation, musicality, and technique; private lessons; chamber ensembles, and more. Visit integralsteps.org/vancouver-flute.html.

The Puerto Rico Flute Symposium will take place in Arroyo, Puerto Rico, June 7–14. An extension of the Puerto Rico Summer Music Festival, the Symposium “…uses masterclasses, panel discussions, and performances to enhance the contributions made by people of color and other minorities in the music field. We are telling these neglected stories to bridge the gap between the realities of the underrepresented and the incomplete depiction displayed by the music industry. We hope to educate, challenge, stimulate, and inspire audience and artists alike focusing on the plight of minority musicians by shining a spotlight on the contributions of minorities and giving a voice to their neglected contributions.” Featured guest artists include Valerie Coleman, Alheli Pimentia, Christine Erlander, and Serenade Duo (Michelle LaPorte and guitarist Gary Saulter) with additional performances and lectures led by Anne Pollack, Elizabeth Janzen, Francesca Leo, Héctor Daniel Ramirez, Karen Demsey, Ana Emilia Castañeda, Colectiva Huēhuécoyōtl, and Zafra Wind Quintet. Visit prfsymposium.org.

June 1 is the registration deadline for the Jurjānu Andrejs VII International Woodwind Competition in Riga, Latvia, to be held October 10–17. Open to musicians born after 1990, the competition features a flute category, for which all three rounds will be held at the Jāzeps Vītols Latvian Academy of Music. Prizes are €3000 for first place, €2000 for second place, and €1000 for third place. Among jurors are Ilona Meija (Latvia), who is the associate professor of the academy, and Silvia Careddu (Italy). Visit jvlma.lv/en and find “competitions” inside the “what’s on” tab.

The second Festival “Flute Tones” was held December 16–17, 2019, in Nizhny Novgorod. The festival was organized by Andrey Malikh, flutist with the Nizhny Novgorod Philharmonic Orchestra, with the assistance of Moscow flutist Irina Stachinskaya. Nizhny Novgorod is about 400 km (250 miles) east of Moscow on the confluence of the Oka and the Volga rivers and, as the fifth-largest town in Russia, has about 1.2 million inhabitants. Flute festivals in Russia outside of Moscow and St. Petersburg are rare.

The festival included two masterclasses led by Stanislav Yaroshchenskiy from the Moscow Bolshoi Theatre Orchestra and Ilya Pirogov from the Moscow Symphony Orchestra “New Russia” and by Stachinskaya and Alexander Marinescu from the Mariinsky Orchestra in St. Petersburg. Two concerts included, in the first, performances of tango studies by Piazzolla played by Malikh and four Mozart quartets played by Marinescu, Yaroshchenskiy, Malikh, and Stachinskaya; and, in the second, these flutists along with additional Russian flutists in duets with piano accompaniment and with the Nizhny Novgorod Philharmonic Orchestra, culminating in a final performance involving 10 flutists on stage.

I presented a slide lecture about Theobald Böhm translated into Russian by Marinescu. Stachinskaya performed Böhm’s opus 31 and opus 18. Natalya Polunova, Pirogov, Kirill Trofimov, and Vladimir Visich played on a flute with the original Böhm system with an open G-sharp key. —Ludwig Böhm
Update from Canada
by Amy Hamilton

Toronto New Music Concerts presented Aitken@80 on April 4 in St. George by the Grange Church. This concert celebrated the organization’s founder in his 80th year with works by some of the world’s most recognized composers written especially for Robert Aitken. The program included Epigrams for Robert Aitken (2019) by Canadian Daniel Foley, Idyll for the Misbegotten (Images III) (1986) by George Crumb, John Cage’s Ryoanji (1983), Scrivo in vento (1991) by Elliott Carter, Tierra...tierra (1992) by Diego Luzuriaga, Piece for Bob (1975) by Canadian Norma Beecroft, and Canadian Henry Brant’s Ghosts and Gargoyles (2002).

Robert Aitken is giving one more masterclass at a beautiful agriturismo vineyard near Venice, July 14–20 (arrival July 13, departure July 21). In the one-week class, Aitken will systematically introduce the key ideas of his approach to music and to the flute developed in his remarkable career of the past 60 years. In addition, each participant will be coached on repertory of the participant’s choosing and the class will read and prepare flute chamber music. The week concludes with a public concert offered by participants at a nearby castle-vineyard. Jan Junker, former Freiburg student who became a close friend and associate of Aitken, will offer guidance on piccolo and flute maintenance to interested participants. Visit bobaitken.ca.

In Baroque news, the Academy Concert Series program Family Has Your Bach, held in October 2019, explored the transition from the High Baroque in Leipzig with Telemann and J.S. Bach to the Rococo style emerging in Sanssouci with the music of Bach’s sons including Telemann’s godson C.P.E. Bach. Toronto baroque specialist Alison Melville led the journey from the alto and bass recorder to the transverse flute through the mid-18th century.

And Baroque specialist Rachel Brown was featured in two performances, titled Everything Old Is New Again and Beginnings & Endings, at the Sweetwater Music Festival in Owen Sound, Ontario, in September 2019.

Flute Street, Toronto’s professional flute choir, performs music from the rapidly expanding repertoire of original flute choir compositions, sprinkled with a few transcriptions and well-crafted settings of folk songs, jazz, and popular tunes. The first of three concerts this season, performed in November, featured the Toronto debut of Flute Street’s sister ensemble, Les Flutists de Montreal from Quebec.

Our great summer music festivals include the Boxwood Festival in Lunenburg, Nova Scotia, and Domaine Forget and the Orford Music Academy in Quebec.

See also this issue’s New Products department for updates on recordings from Canadian flutists.

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

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Visit nfaonline.org

Grolloo Flute Session
August 19 - 23, 2020

Matthias Ziegler, Ian Clarke and Wissam Boustany are presenting the sixth edition of this innovative flute course, together with Eva Kingma and pianists Tim Carey and Kamelia Miladinova.

Participants will be exploring many aspects of practice, performance and musical development in fully interactive discussions and workshops. Five full days of inspired music-making and vibrant exchanging of ideas in Grolloo, The Netherlands. This course is seeking to give advanced players a chance to analyse and develop their playing in an atmosphere of openness, respect and curiosity.

Check the website for details: http://www.grollooflute.com
Lois Schaefer: 1924–2020
by Evan Pengra Sult

Unless otherwise noted, all quotes come from a 2015 interview conducted by Zart Dombourian-Eby for the NFA oral history project.

Lois Schaefer, former solo piccoloist of the Boston Symphony Orchestra and Boston Pops and recipient of the 1993 NFA Lifetime Achievement Award, died of chronic obstructive pulmonary disease on January 31, 2020, at her home in Sequim, Washington. She was 95 years old.

Schaefer began her decades-long career in an era when the number of women in an orchestra rarely surpassed single digits, when union contracts and collective bargaining agreements were practically unheard of, when auditions took place in conductors' hotel rooms and there were no published repertoire lists. She played under a veritable “who’s who” of famous conductors: Reiner, Stokowski, Leinsdorf, Stravinsky, Haitink, Bernstein, Dutoit, and Ozawa (and had memorable stories about all of them). Despite her initial misgivings about playing the piccolo—“I was a snob”—she achieved extraordinary success on the instrument, known for her creamy, French-influenced tone. In the words of one reviewer, “Her playing had the sparkle given off by a well-cut precious stone.”

Musical Beginnings

Lois Elizabeth Schaefer was born March 10, 1924, in Yakima, Washington, the second daughter of Charles Frederick Schaefer, a fruit industry broker, and Mary Elizabeth Wherry, a schoolteacher. Schaefer’s musical training began at the piano under her mother’s guidance. “We had a terrible time. I cried every lesson and she cried every lesson and it was just impossible,” she recalled. Her older sister Winifred (“Winnie”) was a gifted cellist who became the first female string player in the Boston Symphony and later joined the Philadelphia Orchestra. “I was the younger sister,” Schaefer said. “I felt I had to compete, to get my parents attention.”

When she was in sixth grade, Schaefer said, “I went home and told mother I was going to play the trumpet, and she said, ‘Oh, no, you’re not. Why don’t you try the clarinet?’ So I went back to school the next day and the instructor handed me a clarinet and said, ‘Play it, blow into it.’ So I blew, and he said, ‘I think maybe you’d be a better flute player.’”

While a teenager in Yakima, Schaefer performed with a pianist friend, Gloria, whose younger brother often interrupted their rehearsals because of his interest in the flute. Eventually, Schaefer agreed to give him lessons. That boy, “a wee lad of 10,” as he recalled, was Donald Peck, later principal flutist of the Chicago Symphony for more than 40 years.

Schaefer did not have a regular teacher; she studied occasionally with Frank Horsfall (then playing with the Seattle Symphony) and attended a summer music camp in Seattle, which inspired her to save her money for a summer at Interlochen. One of 27 flutists there, she won the position of first chair and was offered a full scholarship to Eastman. She opted instead for the New England Conservatory, where she began lessons with Georges Laurent, then principal flutist of the Boston Symphony.

Schaefer’s parents were initially opposed to their daughter’s career plans. “Her parents thought that the orchestra was an unseemly place for a woman to be employed,” said Minnesota Public Radio host Lauren Rico, who interviewed her in 2001. “They thought she’d run into unsavory characters.” (Their concerns were perhaps not misplaced: in the early days of her career, one male colleague passed her risqué drawings during rehearsals to try to break her focus.)

In Schaefer’s first lesson with Laurent, “I played the opening of the Mozart Concerto in D,” she said, “and I got up as far as the D and I was holding it and he said ‘Stop. You must practice long tones.’ So for the first week or so I was doing long tones.” She brought in an étude and, as her former student Jan Gippo tells it, “at the end Laurent said, ‘Next!’ Lois said, ‘No, sir, I didn’t prepare it.’ For the following week’s lesson, she prepared two études. After she played them for Laurent, he flipped the page over and said, ‘Next?’ The next week there were three études, then four,
Schaefer won first chair and was offered a full scholarship to Eastman. She opted for the New England Conservatory, where she began lessons with Georges Laurent, then the principal flutist of the Boston Symphony—where she later played for 25 years.

and finally six, and after each performance he would flip the page and say ‘Next?’ It finally occurred to her that what he really meant was for next week.”

Shortly before finishing her undergraduate work, Schaefer was offered a job in the Kansas City Symphony, but the opportunity fell through before it started. Faced with the alternative (her mother thought she should give up music and get a home economics degree), she moved back to Boston for further study, where she became the first recipient of NEC’s artist diploma.

During this time, Schaefer played a special part in flute history. Bohuslav Martinů, then in exile in the United States, had become friendly with Laurent and decided to compose a sonata for him. From a lack of either availability or interest, Laurent declined to play the premiere in December 1949. Schaefer stepped in, alongside pianist Dolores Rodriguez, introduced one of the future staples of the flute repertoire at the New York Flute Club.

In 1952, after an audition she called “just terrible,” Schaefer joined the Chicago Symphony Orchestra as assistant principal flutist, a role she held for three seasons; she was also on the flute faculty of the Chicago College of Music. But when conductor Fritz Reiner (“a hatchet man”) took over as music director, her contract in Chicago was not renewed. “There was no union protection,” she remembered, “You just went year by year until someone wanted to get rid of you.”

She moved to New York City, where she began an active freelance career. She played as the principal flutist of the New York City Opera for 10 seasons and performed with the New York Oratorio Society, NBC Opera Orchestra, RCO Recording Orchestra, and Columbia Records Symphony Orchestra. While in New York, she taught at the YMHA (Young Men’s Hebrew Association) and Hebrew Arts School.

Boston Calling
In 1960, the Boston Symphony was preparing for a tour of the Far East, but principal flutist Doriot Anthony Dwyer was on maternity leave. James Pappoutsakis, filling in for her, suggested Schaefer as the fourth flutist needed to fill out the section. The tour, Schaefer later wrote, was “a grueling trip of eight weeks. The repertoire was very demanding, and everyone got sick.” But there were good times, too, including sharing a traditional Sukiyaki meal at a Japanese inn with Pappoutsakis (“Mr. P”), her sister Winnie, and her future brother-in-law, BSO cellist Sam Mayes.

Four years later, the BSO announced auditions for the position of solo piccoloist. By the final round, there were only two candidates left: Schaefer and Wally Kujala. The committee could not decide on a winner, so conductor Erich Leinsdorf made the decision—Kujala was the winner. Saddened, though not surprised, Schaefer returned to New York.

Then she heard that Kujala had declined the job offer. Nearly a year went by before she received a call offering her the position. “By that time,” she said, “I was kind of pissed off. So I said, well I can’t leave New York for a year of probation, because when I come back, I’ll have lost all of my connections. So they waived it and gave me tenure. That was their big mistake!”

The year 1965 began Schaefer’s 25-year career playing in Boston. Among memorable performances were her appearances on National Public Television with the Boston Pops, where she played the famous piccolo solo in “The Stars and Stripes Forever” more than 2,000 times. She became a founding member of the New England Harp Trio, with harpist Ann Hobson Pilot and cellist Carol Proctor. They performed together for more than a decade. When she retired in May 1990, Schaefer premiered Daniel Pinkham’s *Concerto Piccolo* with the Boston Pops.

Leone Buyse, who joined the BSO in 1983, remembered Schaefer as “an absolutely wonderful colleague,” whose guidance and friendship were cherished throughout (and after) their time playing together. Buyse also recalled Schaefer’s “feisty” side, which was displayed in one notable incident: during a rehearsal of *Petrushka*, the guest conductor kept singling Schaefer out for criticism. When she’d had enough, she stood up and addressed him head-on. “He was so startled,” Buyse remembered, and he tried to calm things down. “He said, ‘Oh, please, this is such beautiful music,’ and Lois replied, ‘I always thought so until today!’”

The same year she joined the BSO, she returned to NEC—this time as a faculty member—where she taught until 1992; later, she briefly taught at the Boston Conservatory. As a teacher, Schaefer pulled no punches. Gippo remembered one lesson for which he was not prepared: “Lois got really angry—as livid as I’ve ever
seen her. She said, ‘Don’t you ever come in and perform for me or for anyone else, or even yourself, without being prepared! I want you to do well, but you haven’t studied this. It is totally out of rhythm! Go back and get the rhythm and the right notes and don’t bother me until you have it right. Then give me a call. Goodbye!’ I was just kicked out!”

It was a hard lesson, but an important one. “It taught me that you come to lessons prepared—with the music technically absolutely perfect—then we could start talking music,” Gippo said. “You weren’t going to get patted on the back for something you should have done to begin with.” Schaefer had high standards, but she wasn’t cruel. Gippo went on to share that “there was love in her voice; everybody knows that when they go to study with Lois. She cares about her ‘kids.’ She has a great deal of compassion for us all. Lois even lent me an extra piccolo that she had until I could afford to buy one of my own. She was a real friend.”

Retirement

In the years immediately following her retirement from the BSO, Schaefer became increasingly involved with the National Flute Association, joining the board of directors in 1991. In her candidate statement of that year, she wrote, “My hope is that the commissioning of new works for the flute will continue, with perhaps more emphasis put on convincing composers that the piccolo also is worthy of more in-depth literature.”

Her championship of the piccolo led to the creation, in 1993, of the NFA Piccolo Artist Competition. That same year, she was honored alongside her former BSO colleague Doriot Anthony Dwyer with the Lifetime Achievement Award, the second in NFA history. (They were the first women to receive the honor, and Schaefer was the first piccolist.)

Eventually, Schaefer moved to live with her sister, first in Gilbert and Flagstaff, Arizona, and eventually to Sequim, Washington. During these years, she indulged her love of travel, visiting Africa, Costa Rica, Ecuador, Machu Picchu, and the Galapagos Islands. A passionate hiker, she regularly climbed Mount Rainier and Mount St. Helens. In addition, she was a photographer, environmental activist, and an accomplished gardener, producing crops of what her family liked to call “the finest fresh summer vegetables in the entire State of Washington.”

In addition to her sister Winnie, Schaefer is survived by a nephew, Nicholas Winograd. Gifts in her honor may be made to the Boston Symphony Orchestra or Port Angeles Symphony Orchestra.

The author thanks Zart Dombourian-Eby, Leone Buyse, and Nancy Toff for their assistance in compiling this obituary.

Evan Pengra Sult is the principal flutist of the Pacific Northwest Ballet Orchestra and serves on the board of the Seattle Flute Society; he holds degrees from the Eastman School of Music and the San Francisco Conservatory.
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The New York Flute Club: A Centennial History has been published in celebration of the 100th anniversary of the club. Nancy Toff, the club’s archivist and historian and NFA Distinguished Service Award recipient, narrates the storied history of the club, the oldest non-keyboard musical instrument organization in the world.

From its beginnings in Georges Barrère’s apartment—a reading of Kuhlau’s Grand Quartet—to 100 flutes performing at Governors Island, the club has served as a model for flute clubs worldwide. Founded by Barrère and his students and colleagues, among them William Kincaid and Lamar Stringfield, it has presented 700 professional concerts featuring a who’s who of professional flutists and has witnessed more than 190 premieres. Its competition, founded in the 1970s, has helped launch the careers of many important flutists worldwide.

The 36-page booklet includes archival photographs and concert programs, a list of the 190-plus works premiered at the club, and listings of the winners of the New York Flute Club Competition and its two composition competitions.

The PDF version of the booklet is free. Print copies are $5.00 plus shipping and handling. Visit nyfluteclub.org.

Ravello Records has released Spring Shadows: Electronic Solo Works featuring compositions by Anne Neikirk. The CD includes one work for flute performed by Wayla Chambo.

Influenced by her own liberal arts education, Neikirk’s works often focus on telling a story or depicting a non-musical idea. Chambo is the soloist on Flicker, which the composer describes as “a sonic representation of fire.” The electronics begin with synthetic sounds that mimic a fire’s whooshes and pops; the flute complements this texture with extended techniques including jet whistles and percussive sounds, moving into harmonic sweeps and then rhythms that echo the fire’s crackles. By the end of the piece, a recording of a real fire has replaced the imitation, and the flute fades away along with the dying flames.

The other three works—Balloonman, locoMotives, and Lung Ta—are for saxophone, harp, and percussion and are performed by Andrew Allen, Elizabeth Huston, and Adam Vidiksis respectively. Visit ravellorecords.com.

The newly published Baroech haba! Welkom! showcases famous traditional melodies sung in synagogues arranged for flute duets (or flute and other instruments). The book was compiled, edited, and published by Mia Dreese, award-winning editor emerita of Fluit magazine. Its contents include “Hatikwa” (the Israeli national anthem), “Jerushalajim shel zahav,” “Adon olam,” and “Maoz tsur.” The book costs €10 plus postage; send an email to m.dreese@hccnet.nl or mia-dreese.nl.

Norwegian flutist and flutemaker Jan Junker has founded Floetologe Editions, a new publishing organization focused on reissuing out-of-print works and new compositions. Junker studied with Torkil Bye in Oslo and Robert Aitken in Freiburg. He has played with the Norwegian National Opera, Stuttgart Philharmonic, and orchestras in Dresden, Basel, Cork, and Gstaad. He has toured five continents with the Heidelberg Chamber Orchestra. As a flutemaker, Junker builds flutes and headjoints for piccolo, flute, and alto flute from silver and a variety of woods.

Floetologe Editions has two dozen works in its catalogue ranging from Bach to Andersen to Doppler to living composers who have written pieces for Junker, including Canadians Bruce Mather and Alexina Louie. One feature of Junker’s efforts is the publication of several pieces (Stamitz’s Concerto in D Major and Franz Doppler’s Chanson d’Amour among them) with a choice of accompanying parts for piano, flute choir, or full orchestra, all for purchase rather than rental.

Junker started his publishing endeavor out of the frustration felt by him and others in dealing with unpublished or badly printed older pieces that were available for rental only. Alexina Louie’s Altitude for piccolo and piano and a number of works by Bruce Mather (for flute and organ, piccolo and piano, flute and piano, and flute orchestra) are standouts of the contemporary pieces. (Editor’s note: Altitude and Max Meyer-Olbersleben’s Fantzie-Sonate are reviewed in this issue.)

The works are published on high-quality paper and with thoughtfully placed page turns. Available at Flute Specialists in Michigan and Just Flutes in London, they can be ordered from any music retailer.
Lindsey Goodman has released *Etereo*, a multi-composer album featuring works with solo, duo, and trio settings. The album opens with Josh OXford's complex “Bluez...” in which Goodman's breath accompanies frantic jazzy melodies, rife with overblown harmonics and vocal harmonizations akin to throat singing. Bruce Babcock's “Soliloquy” soars and flutters, at once insistent and inquisitive. For “Marsyas and Gadfly” by Jason Taurins, Goodman performs a series of arrhythmic dances, punctuated by instrumental bends and shrieking cries. Steven Block’s “sweet soulless solstice” also explores the physical limits of the instrument, replete with minimal overdubbing, explores different compositional approaches, metrically and texturally, with all sounds acoustically created on flute and piano, often by using extended techniques. 

The album opens with Roger Dannenber’s “Separation Logic” for flute and live computer processing (2013). In this futuristic work, it is the listener’s responsibility to determine what is real and what is imagined while hearing short, electronically manipulated melodic phrases. In the second track, David Stock’s “A Wedding Prayer” for two flutes (2004), Goodman plays a duet with herself. In Tony Zilincik’s two-movement *I Asked You* for solo flute and mixed media, Goodman competes with samples of spoken text and percussion riffs in *Everything I Love*, the first movement; the second movement, *I Play Music*, presents a similar challenge, with the percussion replaced by modern synthesizer and sounds of ocean waves. The flute melody, providing a showcase for Goodman’s dexterous lip-trills, is a native chant whose meditative nature sends all other sounds to the background.

Elainie Lillios’s *Sleep’s Undulating Tide* for flute in C and live, interactive electroacoustics (2016) seems to be a continuation of the previous Zilincik track until the entrance of a ghostly mezzo-soprano voice—the flutist’s herself. The work suggests a dark space where unidentifiable creatures of the night can be heard but not seen.

Linda Kernohan’s “Demon/Daemon” is a performance art piece in which the flutist is both musician and actor seemingly possessed by an evil spirit. Randall Woolf’s *The Line of Purples* for flute and pre-recorded electronics (2015) begins as a popular rock anthem but journeys into a classical chamber work and then back again. Roger Zahab’s “suspicion of nakedness” brings the listener on an emotional journey through the tentative phrases of the flute melody interspersed with unsure pauses and rhythmic anxiety and hurriedness.

This work ends abruptly to give way for Judith Shatin’s “For the Fallen” for amplified flute and electronics (2017). The fallen, in this case, is the fallen of all wars. Here Goodman offers a moving tribute, with the entire spectrum of possible flute sounds and colors though an electronic backdrop of dark chimes, pipes, gongs, and cymbals. Visit navonarecords.com.

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Vancouver flutist Mark Takeshi McGregor has released *Lutalica*. The title refers to the parts of one’s identity that do not fit into categories and is reflective of McGregor’s diverse background in Japanese, Australian, and Canadian cultures. The program consists of widely varied solo flute works by composers from Australia, Chile, Canada, Japan, New Zealand, Taiwan, and the U.S. and include *forever after* by Hope Lee, *Nakoda* by Ellen Lindquist, *De Mares Imaginados* by Pedro Alvarez, *Harakeke* by Philip Brownlee, *Jingzhe* by Kaiyi Kao, *Tamazusa* by Etsuko Hori, *Wrenegade* by Nova Pon, *Stratus and Shale* by Graham Flett, and *Hiraeth* by Emilie LeBel. Visit redshiftrecords.org.

Dutch flutist and piccoloist Ilonka Kolthof, second prize winner of the 2017 Walfrid Kujala International Piccolo Competition and third prize winner of the 2014 NFA Piccolo Artist Competition in Chicago, has released her debut album, *Halo*, featuring new works for piccolo and piano by six Dutch composers, on CD and high-resolution download on the high-end record label TRPTK.

Kolthof says in the liner notes, “I’m convinced that the piccolo has entered a new era. After years of being perceived as just a color in the orchestra, the time has come for this beautiful little instrument to conquer the stage on its own merit. Despite its negligible size, the piccolo harbors a surprisingly rich palette of sounds. Its powers of expression and outspoken character offer endless opportunities to elevate it into the ranks of solo instruments.”

A tireless promoter of her instrument, Kolthof initiated the Dutch Piccolo Project with the aim to actively raise the status of the piccolo to the level of an autonomous solo instrument. She carefully selected composers who not only show affinity with the piccolo but also speak with a distinct voice, each showcasing the diversity of musical creativity in her home country. On this album the piccolo whispers, sings, cries, and even, at times, screams. One moment it revels in virtuoso acrobatics, the next it moans in hushed undertones. Composers included are Ned McGowan, Jan Vriend, Piet-Jan van Rossum, Bart Spaan, Allan Segall, and Jan-Peter de Graaff.

Kolthof graduated from the Conservatory of Amsterdam, The Netherlands. She subsequently completed a piccolo specialization with honors at the Royal Conservatory of Antwerp in Belgium. For this album she collaborated with international soloist and multiple prize-winner pianist Ralph van Raat. Visit https://trptk.com/shop/halo/

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Music

A Touch of Blue

W.C. Handy, arr. Robison
©2019 Theodore Presser

Paula Robison describes this collection for flute and piano as “a coming-together of ideas which illuminated the end of the 19th century and shined its way brilliantly into the 20th.” She includes program notes on each of the pieces included in the collection. Works included are “St. Louis Blues,” “Dizzy Fingers,” African-American spirituals “Steal Away” and “Deep River,” “Goin’ Home,” and three preludes by Gershwin.

This is a wonderful collection of pieces and will provide nice variety to any recital program. My personal favorites are St. Louis Blues, “Goin’ Home” from Dvořák’s Symphony No. 9, and the Three Preludes by Gershwin.

According to Wikipedia, Gershwin initially planned to compose 24 preludes for this group of works. That number dropped to seven in manuscript form and then was again reduced to five in public performance. By the time they were published, in 1926, only three were included. The preludes were originally written for solo piano. Several arrangements have been made of these preludes, and I think Robison’s are fabulous.

I highly recommend this collection.

—Ronda Benson Ford
This recording brings together the ensemble Europa Ritorivata, consisting of Matteo Gemolo on baroque flute, Patrizio Germone on baroque violin, Miron Andres on viola da gamba, and Lisa Kokwenda Schweiger on harpsichord. The repertoire is a contemporary exploration of historical instruments, giving a new perspective on the sounds they produce and their potential for use in a new language.

This is an area I have something of a vested interest in, having commissioned several contemporary works for baroque flute myself as part of my New Baroque project. There is a growing interest in the use of old instruments in a contemporary idiom, and some performers—such as Eleanor Dawson and Stephen Preston’s Trio Aporia—are already well established in the commissioning of new works for this purpose. Although still relatively niche, it is exciting to have many new voices entering the arena, encouraging more and more composers to explore old instruments in new ways.

Matteo Gemolo is one such interesting voice; currently in the final stages of a PhD on new music for traverso, he has become one of the leading exponents in this area. His playing is inspiring; approaching new music on traverso is sometimes highly complex, requiring virtuoso technical control and musical sensitivity to bring out the best of the instrument without veering too close to a modern flute sound. He balances these aspects well, demonstrating a range of techniques from percussive articulations to pitch bends, flutter-tonguing, jet whistles, and air sounds while still producing a distinctive traverso character.

The rest of the ensemble is similarly polished; its players’ sounds are carefully balanced with perfect control of intonation, and they offer an energetic and engaged interpretation.

The music itself shows the multifaceted potential of old instruments for new music. Jocelyn Morlock’s Revenant takes idiomatic fragments of Baroque repertoire (from Bach’s The Musical Offering) and transforms them into a spacious landscape; the sound is still Baroque, but her imaginative treatment allows the instruments to resonate while creating a distinct compositional voice. Hans-Martin Linde is perhaps better known for his contemporary recorder repertoire; his Anspielungen for traverso is a virtuoso tour de force that Gemolo delivers with panache.

Jacqueline Fontyn’s La Fenêtre Ouvert is a five-movement sonic exploration that includes multiple extended techniques across the whole ensemble of flute, viola da gamba, and harpsichord. Inspired by Pierre Bonnard’s painting and the music of Couperin, this compelling work has much to offer. Sun Bleached by Greek composer Thanos Polymenes Lionitis introduces electronics into the ensemble, creating spacious sustains through live processing, which change and manipulate the sense of time.

The final work, Jukka Tiensuu’s Tiet/Lots, inhabits another world yet again, opening with a big sigh and developing intensity within each phrase. Aspects of this music made me think of George Crumb, and Tiensuu displays a sense of humor by using microtones and pitch bends in a rhythmically controlled way to mimic “the endless tuning session of periodic instruments.” The second movement extensively explores glissandi, while the third movement is a slow dance. The piece ends with a tribute to the renaissance Battalia, which makes use of a range of techniques to represent the “empty sounds of war.”

This thoroughly engaging CD is full of fascinating sounds. It is expertly produced by a world-class ensemble. It will be staying on my iTunes playlist for quite some time.

—Carla Rees

Lechuguilla
Stephen Lias
©2019 Alias Press

Stephen Lias (b. 1966), professor of composition at Stephen F. Austin University in Texas, is best known for his series of works written as an artist-in-residence in various national parks in the U.S., ranging from solo works for various instruments to pieces for symphony orchestra.

His “Lechuguilla” for flute and clarinet was written as part of this series in 1995 but was just published this year by the composer’s own Alias Press, available through Theodore Presser. The title refers to a cave in Carlsbad Caverns National Park in New Mexico, shown in a breathtaking photo on the cover. The composer writes on his website that the five-minute work “explores the interrelationships between themes representing air, rock, and water.” Unfortunately, there is no preface to the score explaining the background of the work.

This duet is an excellent introduction to extended techniques for students who have not previously encountered them and poses no major challenges for advanced high school or early college students. Both instruments are called to produce wind sounds, random key clicks, harmonics, and pitch bending. Free sections are interleaved with metered music.

One challenge is that air sounds are difficult to match between flute and clarinet, as the two instruments produce them in different ways. Also, the score must be copied to perform without stopping for page turns.

“Lechuguilla” is an evocative work that should prove popular with musicians who love America’s great natural landscapes.

—Leonard Garrison
Two standouts in Norwegian flutist Jan Junker’s new Floetologe Editions catalog are the Fantasie-Sonate, op. 17 for flute and piano by Bavarian composer Max Meyer-Olbersleben (1850–1927) and “Altitude” for piccolo and piano by Canadian composer Alexina Louie (b. 1949), commissioned by Junker in 2014.

Junker first heard the Meyer-Olbersleben, played by Andreas Blau of the Berlin Philharmonic, at a German flute convention in the 1980s. Flutist and teacher Robert Aitken, who has championed the work, gave Junker a copy while he was studying with him at the Hochschule in Freiburg.

“The Hochschule had a clean copy in the library, probably because the composer’s grandson was a voice professor there, but to buy this piece in a music shop was impossible,” Junker related to me. “One publisher did a reprint of a copy once, but it was so bad that the pianist had to first rewrite many of the five lines of the staves before being able to play it.” (The story of the print publication history of this work would merit its own article: first published by Fritz Schuberth in Leipzig in 1885, the piece was dedicated to Wilhelm Tieftrunk, principal flutist of the Hamburg Philharmonic.)

The Sonata is in three movements (Lebhaft, Ständchen, and Bacchanale) and can be compared stylistically to works by the composer’s contemporaries Joachim Andersen and Carl Reinecke: episodic, quickly alternating between lyrical and bravura virtuoso passages.

Alexina Louie was born in Vancouver in 1949 and currently lives in Toronto. Originally trained as a pianist, she earned her M.A. in composition from the University of California–San Diego, and her catalogue includes music in many different genres. Recipient of multiple awards including the Order of Canada, a Juno Award, and the Molson Prize of the Canada Council for the Arts, Louie has been commissioned by the Canadian Opera Company, the Toronto and Montreal Symphonies, and violinist James Ehnes.

Junker commissioned “Altitude” from Louie in 2014 and premiered the piece in 2015 in Sarasota, Florida. A virtuoso six-minute work that features both the technical and lyrical sides of the piccolo, it requires precise, careful collaboration with the piano. Like the Meyer-Olbersleben, the score and parts are well printed with excellent contrast and easy page turns.

Floetologe Editions publications are slightly large scale (the scores measure 8.5”x12.5”) and are printed on excellent heavyweight paper that is well bound. They feature well-thought-out page turns.

—Paul Taub

Written for flute, alto saxophone, piano, and narrator, this playful chamber piece centers around the story of Fuzzette, a hairless tarantula who is the most talented webstress in the village but is self-conscious of her appearance. When the handsome and sought-after Pancho falls for her, she learns to appreciate her unique qualities. Reminiscent of the classic tale The Ugly Duckling, Muczynski’s work imparts an important moral lesson intended for young audiences. The take-away of this story is summarized in the closing dialogue, with Pancho stating, “You are unique, Fuzzette, and that is a wonderful quality,” to which Fuzzette responds, “I can see now that being ‘different’ from others is not such a terrible thing after all.”

This playful chamber piece tells the story of a hairless tarantula who is self-conscious of her appearance.

Imaginative and charming, Fuzzette, the Tarantula is characterized by playful writing and a conversational dialogue among the instrumental voices. The work is somewhat unusual in that the narration, rather than the instrumental portion of the composition, is the focus of the piece. Composed as nine descriptive
musical scenes (referred to as cues), the music accounts for less than five minutes of the 14-minute piece.

The music itself is moderate in range and tempo, with most of the flute part written in the middle register. While some allusions to jazz influences are audible in Muczynski’s approach to rhythm and orchestration, this piece is not overly syncopated and could be put together with minimal rehearsal. While each musical cue features its own character, tempo, and meter, only the first and final scenes include mixed meter.

The score and parts are clearly notated and printed on high-quality paper. Both flute and saxophone parts thoughtfully include cues from the narration. Similarly, the approximate length of each musical excerpt is provided for the convenience of the narrator.

While this work lacks the musical depth of some of Muczynski’s more celebrated compositions, Fuzzette, the Tarantula is a charismatic piece that would do well on a program of heavier works or, as the composer intended, as a centerpiece for children’s concerts. Advanced high school students as well as college and professional players would benefit from the charm and charisma of this refreshing chamber work.

—Shelley Martinson
Canti con flauto II
Six Songs of the 19th Century
Ed. Peter Thalheimer
©2018 Carus-Verlag

Second in the Canti con flauto series presenting 19th-century repertoire for high voice, flute, and piano, this volume continues the initiative to feature works reflecting contemporary views of love and nature, with birdsong-like flute writing. The first three works are written by flutist-composers: Christian Gottlieb Belcke (1796–1875), Henri Altès (1826–1895), and Adolf Terschak (1832–1901).

The first selection, Belcke's The Lament of the Nightingale (1848), quotes and decorates Beethoven's casting of the flute as the nightingale in the bird-call woodwind chorus in Symphony No. 6. While there are a few short cadenzas, for both solo flute and flute with voice, this light romance features the flute more prominently than voice (text in both German and English), with light piano support.

Altès' Le Rossignol et la Tourterelle hails from a collection of 15 melodies (op. 26) for voice and orchestra for tenor, mezzosoprano, or soprano (text in French); only this particular romance, number 12, features "flute accompaniment." In the tradition of Beethoven and Belcke, Altès' opening nightingale motive is syncopated and repetitive, yet he alters the melodic material for a more exotic flavor, oscillating back and forth between half-steps and whole steps. Overall, the flute writing is more commentary-like to present contrasting birds of nightingale and dove; the piano reduction (by the composer) is quite light and simple. The lighter texture allows for more color and dynamic exploration as a chamber ensemble.

Terschak's The Nightingale, op. 135, for soprano (text in German and English), flute, and orchestra or piano, presents a more florid and constant flute part, starting off with an extended cadenza.

The remaining pieces are most likely by non-flutists: Henry Rowley Bishop (1786–1855), Samuel Laville (1840–1873), and Adolf Terschak (1832–1901).

Misterioso
Krzysztof Penderecki
©2018 Schott Music

Krzysztof Penderecki, the great Polish composer, made his name as a master of color, creating nearly palpable blocks of sound in works like his famous Threnody for the Victims of Hiroshima for strings, written in 1961. His later works, like the 1992 flute concerto, retain this interest in color while taking a more romantic, melodic approach.

The seeds of this later style were present at least as early as 1963, the year Penderecki wrote his miniature "Misterioso" for flute and piano. This work treats both instruments melodically and is delicate in texture.

Though counting is a potential challenge (meters include 7/8, 10/8, and 5/16), the piece does not require the prodigious technique necessary in much of his other compositions, making it a good introduction to contemporary style for advanced high school students and undergraduate college students.

It would also function as a beautiful moment in a recital program, much like the (very stylistically different) "Canzone" by Samuel Barber or "Morceau de Concours" by Gabriel Fauré.

—Timothy Hagen
Music

Double Espresso!
Carter Pann
©2017 Theodore Presser

Like the eponymous beverage, Carter Pann’s “Double Espresso” is a shot of energy for ears and fingers. The brief work was written for superstar flutist Christina Jennings and is equally virtuoso for the flutist and pianist. It makes a terrific encore for advanced players who need a little more adrenaline in their lives.

—Timothy Hagen

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CDs

Piccolo Concertos
Jean-Louis Beaumadier
©2019 Skarbo

Jean-Louis Beaumadier has done more than anyone to advance the piccolo as a solo instrument, having toured on four continents, unearthed a trove of repertoire from the “Belle Époque” or Golden Age of the piccolo, commissioned new works, edited a series of piccolo publications, and recorded 20 CDs. His latest, Piccolo Concertos, is his first collection of concertos with full symphony orchestra, many of them written for him and recorded for the first time.

Beaumadier studied with Jean-Pierre Rampal at the Paris Conservatory and then performed for 12 years as solo picclist in the Orchestra National de France. Until recently, he was professor of flute at the Marseille Conservatory.

His playing is always stylish and expressive, with great tonal beauty and flexibility, remarkable control of dynamics including astonishing pianissimo in the high register, and virtuosic fluency; one can forgive occasional lapses of intonation. The Prague Radio Symphony Orchestra conducted by Vahan Mirzadian is first-rate, and the sound quality and balance of the CD is perfect.

The most engaging performance is of Jean-Michel Damase’s Concerto for Piccolo and Orchestra, his last completed work. Damase (1926–2013) is well known to flutists for several charming solo and chamber works. His style, reminiscent of Jean Françaix, Jacques Ibert, and Francis Poulenc, is light-hearted and witty, with a sophisticated sensitivity to instrumental color. This concerto is dedicated to Beaumadier; his American premier at the 2017 NFA Convention in Minneapolis was memorable. The work is cast in three movements. The first alternates between lyricism and playful banter between soloist and orchestra; the second rivals the slow movement of Poulenc’s Flute Sonata in melodic beauty; and the brief finale returns to a whimsical mood.

Florentine Mulsant (b. 1962) studied composition at the Paris Conservatory and the Schola Cantorum in Paris and is now professor of composition at the Marseille Conservatory. Her Concerto for Piccolo and Orchestra, op. 72 (2017), written for Beaumadier, features close collaboration between soloist and orchestra in its dreamy and melodic first movement and mischievous second movement. The harmonic language resembles Arthur Honegger or early Henri Dutilleux. The score is now available with a piano reduction and promises to become a frequent recital work.

Pianist and composer Véronique Poltz tours with Beaumadier. She studied at the Paris Conservatory and the École Normale de Musique in Paris and teaches at the Marseille Conservatory. Her two-movement “Kilumac” Concertino, op. 36 for piccolo and orchestra is the perfect celebratory vehicle for Beaumadier. The title is a combination of letters from the names of her daughter and son-in-law, used as a collection of pitches in German note-names, and the piece illustrates the budding relationship and wedding of the couple.

It is a coup for Beaumadier to obtain a commission from Régis Campo (b. 1968), one of France’s most successful composers with more than 200 vocal, instrumental, and dramatic works. He has previously written an attractive flute concerto, “La Tempête.” His new concerto, Touch the Sky (2019), inspired by a view from an airplane window, is a colorful work in four movements, with a style akin to post-minimalism.

Lowell Liebermann’s Concerto for Piccolo and Orchestra, op. 50 (1996) holds a firm place in the repertoire and has previously been recorded by both Sir James Galway and Nicola Mazzanti. Beaumadier captures the great expressive range of this substantial work from the sublime to the comedic.

Joachim Andersen’s Moto Perpetuo, op. 8 was originally written for flute and piano and dedicated to Paul Taffanel. Andersen scholar Kyle Dzapo discovered a manuscript in New York containing hints at orchestration, which forms the basis of Véronique Poltz’s arrangement for piccolo and orchestra. Beaumadier flaunts fluid articulation in this performance.

Lionel Pons, professor of music history and analysis at the Marseille Conservatory, provides informative liner notes.

—Leonard Garrison
Composers often look at composition along a certain spectrum: instruments complement each other, they oppose each other, or they occupy some space in between. The works included on Rough Wind/Smooth Wind, the latest recording from the excellent Scott-Garrison Duo, exemplify the wide variety of characters and sound worlds that can stem from this simple idea.

Pierre Jalbert’s Triple Set for flute, clarinet, and piano is a wonderful opening. It resembles the aesthetics of fellow composers Jennifer Higdon and Guillaume Connesson, capitalizing on extremes, with outer movements that are as intense as the middle movement is spare.

Jalbert is compellingly followed by Eric P. Mandat’s Togetherness for flute and clarinet, the first movement of which is especially fascinating with its juxtaposition of drone-like sounds (featuring a particularly effective use of multiphonics on both instruments) and melodic figures.

While Meyer Kupferman’s Four Constellations and Alec Wilder’s Suite are charming and full of character, the final three pieces on the album are, like the opening pair, exceptionally well programmed. Elliott Carter’s Esprit Rude/Esprit Doux I and II are presented on different tracks and without break. The first was written as a gift for Pierre Boulez’s 60th birthday, while the second was written for Boulez’s 70th. Carter wrote about the first work, for flute and clarinet, that “both instruments have some rough and some smooth breathing.” This results in figures that rotate from jagged to languid and back as the instruments dart around each other. Part 2 picks up precisely where part 1 leaves off—in fact, until the marimba entered, I was unaware that part 1 had ended.

The forceful energy Carter creates in these works contrasts beautifully with Robert Brownlow’s Bric-a-Brac for flute, clarinet, and piano, which opens meditatively with a movement entitled Reflections on Hildegard and Messiaen. Talk about extremes! While the scores presented are beautiful and interesting, it is of course the players themselves who make the album a pleasure to hear. Leonard Garrison, flute, and Shannon Scott, clarinet, are at the top of their game in every possible way. Technique is so fluid and serves the music to such an extent that it is nearly an after-thought. Phrasing is always thoughtful, and intonation is excitingly precise.

Rajung Yang’s piano playing is everything it needs to be—exciting, beautiful, propulsive, lingering—in Jalbert, Kupferman, Wilder, and Brownlow, while Stuart Gerber’s performance on marimba in Carter adds an additional rough dimension to the music. These stellar performances are heightened by the recording quality. The sound is not overly resonant, and there is no superficial editing to remove breathing.

In other words, listening to this album is an intimate experience, as though the listener is in the room with the performers. I recommend it highly.

—Tim Hagen
Katherine Kemler

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