

The Flute View

AUGUST 2016

NFA SPECIAL!

BRAZILIAN MUSIC at NFA
Rebecca Kleinmann

ADRIANNE GREENBAUM,
KLEZMER FLUTE at NFA

DANIEL DORFF at NFA

SARAH JANE HARGIS and
MELISSA KEELING at NFA

FAR CRY FLUTES at NFA

TYPES OF PEOPLE YOU MEET at NFA
Mara Miller

*The Flute Center of NY &
Miyazawa 2nd Prize Winner,
ARIN SARKISSIAN*



Interview: NFA Arts Venture Competition Finalists

Aug 1, 2016 by [The Flute View](#)



The National Flute Association is holding their biennial Arts Venture Competition this August in San Diego.

NFA says: "The competition seeks projects that approach performance and education in a new way (often through collaboration with communities or other genres or media)..... Examples of projects that are well suited for the Arts Venture Competition include, but are not limited to, collaboration with community arts organizations, an online course, a series of performances, an outreach program, etc. Finalists' projects will demonstrate creativity, added value to the flute, and greater musical communities, as well as potential for long-term success."

The finalists will give a 15 minute summary to the panel of judges, budget and supporting materials. They are also required to submit a report on how the award money was used by Feb. 17th 2017. The grant is worth \$2,000.

I interviewed 3 out of the 4 finalist teams--Stacey Chou, Jessica Sherer, and Michael Hoover--and here are their interviews which describe terrific and creative projects. One concern of mine about a competition like this is the amount of work required for a very small grant. A high level project takes hours of work and can be quite expensive, and \$2,000 won't go very far to cover these costs. I do understand that winning this competition might help the winners receive additional grants as they will be showing their proof of concept and ability to manage and execute a complicated project, but I hope in the future that the NFA will allocate more resources to the next Arts Venture Competition.

Stacey Chou



Stacey Chou

Tell us a little about yourself--how you got into flute, your education, current work, etc.

The original five members of [In Radiance](#) met at the Longy School of Music of Bard College, where we studied with Marco Granados for our Master's degrees. Four of the original founders are still with the group - April Cheung, Joanne Wheeler, Maria Gabriela Alvarado (Gaby), and Stacey Chou. Jennifer Willis, a colleague of Gaby's from the University of North Texas, will be playing with us in our performance at the 2016 NFA Convention. Gaby is pursuing her doctorate at UNT with a minor in Baroque flute and maintains a private studio. Jennifer is earning her Master's from UNT and teaches at one of the prominent middle schools in Dallas/Fort Worth. April teaches privately in Denver, and seeks to expand her musical horizons to jazz and other genres of music. Joanne and Stacey are based in Boston and regularly perform and teach privately in the greater Boston area. Joanne also teaches at Wellesley Middle School and at the Suzuki School of Newton, and Stacey recently won her first professional military band audition! We all are also committed Teaching Artists. Our quintet shares our music through themed concerts, GroupMuses, and educational projects. We also just released an EP! Because there are so many of us, it would be rather extensive to go into the details of where our group's name comes from and how we all got into the flute, so please come find us during the convention, introduce yourselves, and get to know us all personally!

Tell us about your project--how did you conceive of it? What are you trying to achieve with it?

We designed a workshop for inner-city school kids to show them how traditional classical instruments, like the flute, can find a meaningful place in their musical lives, and to grow their perception of the flute's capabilities. The workshop a hands-on arranging project. Taking a melody that the kids already know, we will lead them through making musical choices and incorporating the flute in an interesting way. Our project stemmed from everything we do as a quintet on a regular basis by searching for and creating new repertoire. Try to come up with three different flute quintet pieces. Difficult, right? One of our missions as a quintet is to create new works specifically for flute quintet - either original compositions or arrangements of other pieces - and also to highlight the amazing things the flute can do. For our project, we aim to draw out the kids' creativity and engage them experientially, all while showing them how relevant their art is in the world and how art brings communities together. We view this project as helping to raise up the next generation of intelligent and informed leaders.

What are your future plans around this project or other entrepreneurial endeavors?

We will be applying for more grants similar to the NFA Arts Venture Competition. We love coming up with new ideas on how to positively impact young people just by doing what we do, which is playing the flute! In addition, we hope to visit more community centers and put on more concerts as we continue to expand the concept of what classical music is.

What advice would you give to others who are interested in these types of projects?

Create opportunities, change up your perspective, and just do it!

Creating opportunities is important. Sometimes opportunities may open up by chance, but many times you may not be able to see your next step. We do not fit into the traditional ensemble model, and we all reside in different locations. It has challenged us to work with what we have and create new ways of achieving our goals as a group. For example, we commissioned a piece by Paul Sayed that was inspired by how we all live in different parts of the country. He took this idea and drew inspiration from how synapses communicate across the brain, much like we do with our Skype meetings and rehearsals. As a result, we have an amazingly unique piece about our journey as a group and have added to the repertoire for flute quintet! We will also be premiering this piece in our NFA Convention performance on Saturday, August 13!

Changing your perspective is an important aspect of sparking creativity and giving you ways to think originally. It's necessary in this day and age to use fresh approaches in our careers. That's not only how to get ahead career-wise, that's how to make a real impact with your art. It's also easy to feel despondent when you don't know what your next opportunity will be. In those moments, we look out towards our communities and try to see how we can best serve them, and not ourselves, through our music.

Finally, if you have even an inkling of an idea, go for it! Like Nike says, just do it! Set the standard high. You deserve it.

Jessica Sherer



Jessica Sherer

Tell us a little about yourself--how you got into flute, your education, current work, etc.

I started playing the flute in 5th grade band. It was the only wind instrument I could think of when they asked what I wanted to play, but it turned out to be a perfect fit! I did my undergraduate at Boston University with Marianne Gedigian and Linda Toote, my Master's at Longy School of Music with Robert Willoughby, and my Doctorate at Florida State University with Eva Amsler. I live my most whole-hearted existence when I'm able to keep my work life balanced between performing, teaching, and social justice. I play with about 8 orchestras on a regular basis, I have a wonderful trio (flute, viola, bassoon), and I spend my summers performing chamber music with the best colleagues at the Orfeo Music Festival in the Italian Alps. I teach at Emory University and Agnes Scott College, and I have about 25 private students. I'm also co-founder and co-director of the Atlanta Chamber Music Festival. I spent 5 years teaching for the Atlanta Music Project (an El Sistema USA organization), and have recently launched [Play It Forward](#), which provides private lesson scholarships for young musicians, who pay their scholarships forward in the community through hour-for-hour volunteer work.

How did you get interested in entrepreneurship?

I've always been a go-getter. I didn't set out to be entrepreneurial, but when I spot a need, my mind instantly starts brainstorming on how to fill it. For example, the Atlanta Chamber Music Festival came about because, with the orchestra season running on an academic calendar, a few of my colleagues and I had some free time in the summer that we wanted to fill with something meaningful. We were also all active teachers, and noticed that there wasn't a lot of opportunity for pre-college age students to experience chamber music. So, we asked several of our friends and colleagues to jump in with us as our first faculty. They all really believed in the program, and now

we've just completed our 5th year, with 76 students comprising 19 chamber groups and 2 orchestras.

Tell us about your project--how did you conceive of it? What are you trying to achieve with it?

Like ACMF, Play It Forward fills a need in our community. I was lucky enough to have several teachers who agreed to teach me for free when my family couldn't absorb the cost of lessons, but many young musicians are not so lucky. High quality music instruction is really a luxury from a financial perspective, and lack of access for lower income students is a true social justice issue for me. I've always run a scholarship program in my private studio as a way of "paying forward" the lessons I was given for free, so I thought, why not put that philosophy into practice for any student who needs it? So Play It Forward exists as a means for students to obtain the same lesson experience as those who can pay the teacher directly. In exchange, they "play it forward" by donating their own time to help others. For every hour of lessons they receive, PIF students donate one hour of volunteer work to a local service organization.

What are your future plans around this project or other entrepreneurial endeavors?

We've started Play It Forward in the Atlanta area, but we have colleagues who are ready to launch their own chapters across the country. We envision PIF being a nationwide program within a few years.

What advice would you give to others who are interested in these types of projects?

Find the place where your passion and expertise intersect with a need in your community. Make sure it's something important to you, because it's difficult, but incredibly gratifying, work. Eliminate the word "failure" from your vocabulary. Don't be afraid to give something a go. If it doesn't work, you will have learned a lot about yourself and probably picked up some valuable skills as well. If it does work, you're off and running!

Michael Hoover



Michael Hoover

Tell us a little about yourself--how you got into flute, your education, current work, etc.

I am freelance flutist and teacher (and recently also a real estate broker) based in Chicago, IL. I perform piccolo with the Northbrook Symphony Orchestra and have also performed with the Rockford Symphony Orchestra and the Chicago Folks' Operetta, and in addition to a small private studio, I am a teaching artist with Ravinia Sistema on Chicago's far west side. I am also a co-founder and artistic director with Chicago Symphonic Winds, a nonprofit ensemble dedicated to continuing the rich tradition of wind repertoire through high caliber performances and community engagement. I earned my BM and MM in flute performance from DePaul University where I studied with Dr. Jennifer Clippert and Mrs. Mary Stolper. Other highly influential teachers include Alyce Johnson, Patricia George, Mark Sparks, and Tadeu Coelho.

How did you get interested in entrepreneurship?

That's a difficult question to answer... On the one hand when I was in high school, I think I always imagined myself in a major orchestra or a tenured professor at a university, or if that didn't work I could just have a large private studio and freelance. I didn't know there were other options. Chicago has such a great music scene with a multitude of start-up ensembles and DePaul has a very good program for Performing Arts Management, I was quickly exposed to the idea that there were in fact other things you could do with your career. Additionally my teachers at DePaul all had, what I felt, was a very realistic, career-oriented approach to teaching. The approach was

often whether or not you were selling your musical ideas to an audience; that is your job whether the audience is a true audience, judges, an audition committee, etc. You need someone to buy what you are selling. In that sense, I never separated being a flutist from being an entrepreneur. Every flutist is their own artist, their own brand. With all of this, I just left myself open to pretty much anything. I wasn't sure what my career would be. But I was going to be the best flutist and musician I could be so that if an opportunity presented itself, I could be successful and see where that path took me.

Tell us about your project--how did you conceive of it? What are you trying to achieve with it?

My specific proposal is centered around a chamber concert series that will feature works premiered by Paul Taffanel's ensemble, the "Society of Chamber Music for Wind Instruments" (*Société de musique de chambre pour instruments à vent*). Paul Taffanel is, obviously, a name that every flutist is very familiar with usually for his flute method and daily exercises and his compositions for flute. But in reality, he and this ensemble that he founded did a lot to promote not only flute repertoire, but repertoire for all wind instruments. This tradition was carried to the United States by his students Longy and Barrere who both helped establish a rich tradition of wind repertoire here in the United States. This concert series will promote Taffanel's legacy in a way that, although well-documented, is often overlooked and has implications far beyond his flute-specific contributions.

In a larger sense, I am presenting this project as a part of the 2016-17 concert season for the nonprofit ensemble I co-founded and currently act as artistic director of, Chicago Symphonic Winds. We aspire to promote the rich tradition and repertoire of the wind ensemble primarily through high-caliber (professional) performances of these works. Because wind ensemble repertoire is seldom performed at a professional level (outside of school ensembles), we try to educate our audience about the repertoire and the development of the ensemble through our programming. In this season each concert will focus on a particular cultural heritage and their contributions to the development of the wind ensemble. As I was conceiving of this concert season I knew that I wanted our French tradition concert to center around Taffanel's wind society. But he contributed so much to the wind medium, I thought it would be great if we could expand this single concert to an entire series of concerts that would feature these works.

What are your future plans around this project or other entrepreneurial endeavors?

Chicago Symphonic Winds continues to grow every year. Each of the founding members, including myself, are humbled by the amount of success we have had and positive feedback we have received both from audiences and performers in the ensemble. I really hope that we can continue to keep this ensemble growing and expanding and I plan to stay deeply involved in its development. For more details about Chicago Symphonic Winds and our upcoming (and previous) performances I encourage everyone to [check out our website](#) and to like us on Facebook. Our next season will be announced very soon.

What advice would you give to others who are interested in these types of projects?

Increasingly there are more musicians creating their own performance opportunities and outlets. Think about not only what you are trying to accomplish from an artistic perspective, but what this artistic project contributes to your community as a whole. This is helpful, both to ground us as

artists, and also important to consider when trying to fund projects through donors, foundations, and grants. I would also caution others to not take advantage of collaborators on their project, to be humbled when people are assisting you (especially other musicians) and especially if they are working for free. A “thank you” and/or a \$5 gift card can go a long way when you do not yet have the funds to compensate collaborators. And lastly, musicians should be as dedicated to their projects as they might be in preparing an orchestral audition. It takes a lot of time and hard work and often may not pay off in the ways that you hope. But you can learn from every experience and continue to grow.

Artist Interview: Daniel Dorff

Aug 1, 2016 by [The Flute View](#)



[Daniel Dorff's](#) music for flute and piccolo has entered the standard repertoire and is frequently performed and recorded worldwide.

He received degrees in composition from Cornell and University of Pennsylvania; teachers included George Crumb, George Rochberg, Karel Husa, Henry Brant, Ralph Shapey, Elie Siegmeister, and Richard Wernick.

He is VP of Publishing for Theodore Presser Company; his compositions have been published by Theodore Presser Company, Carl Fischer, Lauren Keiser Music (formerly MMB), Shawnee Press, Mel Bay, and Kendor Music, and recorded on Albany, Bridge, Crystal, Azica, and many other labels.

NFA Performance Information: Thursday, 9:00-10:00 am

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

Please tell us about yourself – your education, how you got into music and composing, current work etc.

I started playing recorder in 2nd grade and saxophone in 4th, and by 7th grade had become fascinated with harmony, mainly through studying Beatles songbooks. In high school I became captivated with classical music but was a saxophonist with no interest in switching to clarinet, so I started writing my own saxophone pieces to have music that I liked to play.

This desire to create music that people want to perform and hear was way out of step for academic training in the 1970s. I was often told that to express myself properly as a composer, I must write atonal expressionism because that's the only valid style, and I've never understood this attitude. I'm writing to express *myself*, not someone else's self. I was even accused by one professor of being honest in my writing, as if that was a flaw.

Despite the flak from other composers, performers were very interested in my music, and I did love my schooling at Cornell and University of Pennsylvania. I had the opportunity to study with wonderful composers and the self-confidence to know that all creative artists are subjective, and that I could learn a lot from these older masters who didn't like my aesthetics.

After finishing grad school at UPenn, I began free-lance proofreading at nearby Theodore Presser Company, considering that as temp work until I got a teaching job. I didn't realize their editor-in-chief was about to retire, and that he sensed my zeal for producing sheet music and was grooming me as his replacement. I hadn't considered sheet music editing and production as a possible career path, but it fits me perfectly. I've been full-time at Presser for over 30 years, and it truly still feels fresh every day because there's always new music coming in to work on.

You've composed many wonderful works for flute (and piccolo), how did you get interested in writing for flute?

Thank you! Being a saxophonist from the start and eventually a clarinetist, I can't help but think like a wind player. In the 1970s, most saxophone repertoire was from the Paris Conservatoire, so my concept of idiomatic woodwind writing grew from these flute-oriented composers. Clarinetists are surrounded by flute players in orchestra, chamber music, and hanging around the practice rooms, so there were always flutist friends to write for.

The more recent wave of flute music came later from representing Presser at NFA conventions in my role as publisher for Schocker, Liebermann, Baxtresser, and many other wonderful composers and teachers. Making friends with flutists at conventions led to some commissions and performances, and I'm incredibly fortunate and grateful that these continue to spawn more performances and commissions.

Of course this goes hand-in-hand with my love of the flute as a vehicle for my musical ideas! Flute is inspiringly natural as a manifestation of a composer's breath and voice, all the nimble agility one could ask for, and a wide range of colors and sizes. How could I not love writing flute music?!

There are several articles about my woodwind music at www.danieldorf.com/flute+clar.htm that go into this more deeply.

Congratulations on your 60th birthday concert which will be performed at the NFA convention on Thursday at 9am. What pieces

will be performed and who will be performing? What is the genesis of this concert?

I'm totally fortunate and grateful to John Bailey for programming this concert, and to the 10 performers for participating! John combined an all-Dorff chamber music proposal from Cindy Anne Broz, with a proposal from Patricia Surman to perform my sonata, to create a jam-packed retrospective with diverse instrumentation.

Since Cindy is from San Diego, her ensembles are right there to play at the convention. Her wind quintet, The WindSong Consort, will give the first NFA performance of *Cape May Breezes*, a 19-minute suite inspired by the quaint town at the bottom tip of New Jersey. Following the quintet, Patricia Surman will perform *Sonata (Three Lakes)* which she's just released on Centaur Records. Then Flûtes de Salon (Cindy Anne Broz, Ruth Mayhew Washington, Cathy Blickenstaff, Tracy Goodwin) will give the first NFA performance of *It Takes Four to Tango*, and end the concert with *The Year of the Rabbit*.

You have written a tremendous body of music dedicated to orchestral music for children, can you tell us about some of these pieces? What motivated you to write for children?

As with writing for flute and working at Presser, this grew from a combination of coincidences and passions. My first professional commission was from Young Audiences of Philadelphia to compose a 40-minute opera for their in-school opera company. My natural composing style (for adults) is full of tunes, and I love making people laugh, so putting this all together was a breath of fresh air coming right after the dry theoretical years of academia. Young Audiences performed this *Stone Soup* opera over 1000 times in 20 seasons.

Word gets around, and that led to a commission from the Sacramento Symphony to write a narrated guide to the instruments, specifically designed to keep American 8-year-olds engaged through a story, unlike the lecture-format of the Britten guide's narration. My approach is always to keep the kids, parents, and musicians entertained all at their own levels, like the old cartoons we grew up on without realizing how much there was for the grownups too. The Minnesota Orchestra's education department commissioned two pieces, one on Aesop fables, and another on Goldilocks, and the Philadelphia Orchestra has commissioned many narrated chamber pieces for their youngest listeners. While they all have music education objectives like contrast or variations, the real goal is for the next generation to like classical music because it's fun to hear, and to foster their enthusiasm.

There are some interesting articles and audio clips at www.danieldorf.com/childrens.htm and many of these are also on youtube.

You are also VP of publishing for Theodore Presser Company, how do you balance your composing/performing life and your work at Theodore Presser?

My biggest problem is that I love my job! I tend to be enthusiastic about whatever I'm doing, and often I don't want to leave work when I could stay on a project, but likewise, often I want to stay home instead and compose all day. Given that it's a regular office job, and with years of balancing, it's become easy to consider time boundaries in both directions. I don't really do much performing anymore, although I miss it, but time just doesn't allow practice and rehearsal

commitments except for special concerts. Time management remains a challenge, but mental focus isn't. When I'm at the Presser office, I'm totally that person with pragmatic and objective skills to serve our composers and performers, and when I'm home I'm totally the creative self-oriented person. It hasn't always been easy to change gears that readily, but after many years it's become a natural daily pattern.

What's coming up for you next year?

This summer I'm writing *Desert Dusk* for alto flute and cello, commissioned by Mélomanie for flutist Kimberly Reighley who'll premiere it in May 2017. This October the Sparx Duo will premiere *Serenade for Flute and Harp*, a 15-minute suite based on a French medieval love song. Also in 2016-17 Cindy Anne Broz will premiere *For Elise* for flute and piano as part of an "all Dorff & Ewazen" CD for Albany. There are also a handful of other CDs coming out, and some non-flute commissions!

Electrified Flute at NFA by Sarah Jane Hargis

Aug 1, 2016 by [The Flute View](#)



[Sarah Jane Hargis](#) is a nationally acclaimed performing artist in the repertoire of classical, modern and improvisational musics.

She has been teaching flute as a university professor/lecturer, private instructor and guest lecturer in schools and universities around the U.S. for close to twenty years.

Sarah Jane holds a Master's of Music in Flute Performance from the University of New Mexico, and a Bachelor's of Music Education from Eastern Kentucky University.

NFA Performance Information: Friday, 9:00-10:30 am

Electrified Flute: Enjoy music that stretches the boundaries of the flute repertoire with performances by Claudia Anderson, Shanna Gutierrez, Sarah Jane Hargis, Melissa Keeling, the Shemon Flute and Saxophone Duo, Erin Helgeson Torres, and WoodWired.

Electrified Flute is taking place Friday morning at 9AM. I, for one, think this is funny: electrified flute in the morning? I'm expecting fireworks and lights shooting out from the flute with this title. Though, the name is totally accurate--you will see flutes, electronics, and the blending of the two. This concert will fill your ears with so much pleasure that you won't get at any other concert this weekend!

I want to give you a taste of what we are creating that morning. There will be sounds that you have never heard before. There will be flute loops, groovy beats, outlandish shenanigans, and beautiful echos of what would be labeled "impossible" on a wind instrument. Each musician will be taking their live sound and pumping it into stomp-boxes, looping pedals, looping devices routed into computers, even effects from computer software and I'm sure a few other tricks. Want to see what the flute can really do? I'm certain you will hear much use of "extended techniques" from all of these performers.

[Melissa Keeling](#) and I will be joining forces to share a piece we wrote together called *Bluegrass Drive*. This piece is special to both of us because "it was inspired by Kentucky, where we both were raised," says Melissa. Here's our interpretation; picture a beautiful sunrise over luscious fields of bluegrass and corn pastures. We go for a drive east, toward the sun, where you see there's horses and tobacco drying in the barns. Then, rolling hills and canyon cliffs. We will take you into the roughness of the mountains and coal country. You'll hear trains that echo through the hollows. As the sun starts to set in the west, we reflect back to the diversity of Kentucky with joy and awe. This piece will be accompanied by this video Melissa Keeling produced to give you a further image of the beauty of Kentucky.

I will be performing one of my solo compositions called *Indigo Waters*. This piece is oddly enough, also about where I'm from, specifically the Appalachian mountain range. The whole piece is very programmatic and begins with imagery surrounding you in song. Picture tall mountains covered in mist and echos (yes, actual echos of flute) with a Native American tone. The Bass Flute starts a loop which continues throughout the piece to represent the hard working coal miner chipping away and the constant motion of coal providing electricity throughout the United States. There will be some wild improvisation, distortion, and even explosions! This piece is on my upcoming solo album to be released August 6, 2016.

I had the opportunity chat with a few other performers from this concert to get the scoop on what they will be performing that glorious morning. This is what I found:

Melissa Keeling is also doing her very own arrangement of Eddie Van Halen's iconic guitar solo called *Eruption*. She arranged it for solo flute with Robert Dick's glissando headjoint and effects. Melissa shares, "Eruption is my interpretation of how Van Halen might have sounded if he'd been a flutist. Combining multiphonics, the Glissando Headjoint, circular breathing, and effects pedals, the piece is an exhilarating whirlwinds of energy." I got to hear a bit of it while she was arranging it, and I am SO looking forward to hearing the full arrangement at this concert. Her videos are a must see if you haven't yet.



Melissa Keeling

[WoodWired](#) is a totally funky duo with Hannah Leffler on flute and Cheyenne Cruz on bass clarinet. I checked these guys out on YouTube and they are pumpin! They are performing their own arrangements of Michael Lowenstern's *Ten Children* No. 3 and No. 9. Hannah says, "they were originally written for bass clarinet and pre-recorded track." "We arranged them ourselves as a duet for flute and bass clarinet, and we are doing all the looping effects live," Cheyenne shared. Hannah chimed in and mentioned, "The coolest part of these pieces was the process of dissecting Lowenstern's pre-recorded tracks so that we could create each layer live. It has been such a fun project." These two movements come from Michael Lowenstern's album titled *Ten Children*.



Woodwired Duo

[Shanna Gutierrez](#) even sent me notes for her piece called *FREED* for open-hole bass flute and electronics by Kyong Mee Choi. She says it “portrays a state of mind that is free from all notions, concepts, belief, and memories, and that is capable of observing its own desire and fear. The piece has three sections—the first section describing entering stillness in mind, the second section illustrating desire and fear, and the last section depicting the mind coming to understand true freedom. We spent many hours together recording the sounds for the electronics, and sculpting a piece that takes full advantage of the Kingma open-hole bass flute.” WOW! I am super excited to see that Bass Flute!



Shanna Gutierrez

There will also be performances by Claudia Anderson, Erin Helgeson Torres, and the Shemon Flute and Saxophone Duo. SO much to see in one hour and 30 minutes. This IS a show you will be talking about long after the performance. I know, I know, IT'S EARLY! The thing is, if you are a fan of the new wave of technology and flute you HAVE to come and check it out!

Artist Interview: Arin Sarkissian

Aug 1, 2016 by [The Flute View](#)



Congratulations to Arin Sarkissian, winner of the [The Flute Center of New York](#) 2nd Prize and the [The Miyazawa](#) Audience Favorite (the most "likes" on YouTube) Prize in our inaugural High School Soloist Competition. We interviewed Arin to find out more about this talented young flutist.

Bio: Arin Sarkissian, 17, is a rising senior at Crescenta Valley High School, where he participates as Head Flute Section Leader and President of Band. He studies the flute with Christina Yoo, and is actively supported by his amazing parents. Arin enjoys playing with various musical ensembles, such as the Colburn Youth Orchestra, participating in musical competitions, and improving his craft so that he can share the beautiful gift of music with any audience he plays for.

When did you start playing music?

I embarked on my musical journey in the 4th grade, when my elementary school offered all students in the 4th grade the opportunity to participate in the music program. Although nobody in my family played an instrument or knew much about music, together we decided it would be an interesting activity to try out.

Why did you choose the flute?

To be honest, there was no definitive factor in my decision to play the flute. When my mom and I looked at the list of possible instruments I could learn at the elementary school, the flute wasn't on my mind at all. In fact, the first instrument I ever touched was a trombone during the instrument showcase at our school. Upon inspecting the list, I was intent on learning the cello, but my mom suggested that I learn something else because I walk home from school everyday, and hauling around a cello that was bigger than me would not be a simple task. I then decided to play the violin, but immediately changed my mind when I learned that my brother had already chosen to learn the violin himself. My mom finally suggested choosing the flute, which was small enough for me to carry easily on my way home and what she hoped would be quieter than a brass instrument that would cause a loud ruckus in the house. She may have underestimated how loud

(and high!) the flute can play or how annoying hearing it daily would be, but she definitely hit the mark in encouraging me to begin playing the flute! It's crazy to think that I really could have chosen any other instrument, and how that simple moment gave me a gift I would enjoy for the rest of my life! The flute!

Who is your primary flute teacher?

I started flute lessons in the eighth grade with my first private instructor, Mrs. Lilit Hovhannisyan. She really encouraged me to find joy in playing music and sparked my passion to continue playing the flute. In the ninth grade I then began studying with Mrs. Christina Yoo, who has really helped develop my skills as a musician and pushed me to new heights of musicianship. She is an inspirational individual who dedicates her career to teaching young flute students in and around La Crescenta, California. Without her I don't think I would be anywhere near my point of progress I am at today, and I am extremely grateful that she continually helps me become the best musician I can be, providing me with the skills I need to be able to share great music with an audience!

What grade are you in? Where do you go to school? What are your plans as a musician?

I just finished the 11th grade, so I am an incoming senior to the 2016-2017 school year! I attend Crescenta Valley High School, where I also participate as the President and Head Flute Section Leader of the CVHS Marching/Concert Band (GO FALCONS!). In the future, I hope to be able to continue playing the flute and share the gift of music to the world!

What are your goals in the next year?

Being in my final year of high school, I'm hoping to finish strong and make the most memories I can! But more specifically, I plan on applying to a 4-year university where I can hopefully continue studying the flute as well as pursue a major in Physiological Sciences. In terms of music, I also want to continue to refine my flute playing and elevate my tone to the next level. Undergoing major embouchure changes and continually experimenting daily with new ways of playing the flute can be extremely time-consuming and sometimes even discouraging, but I'm confident that if I keep working hard every single day I can continue to develop the ideal flute tone I'm looking for!

What did you think when you found out you won The Flute View Competition?

At first I couldn't even open the results because of how nervous I was, but upon finding out I was one of the prize winners I was extremely happy! Achievements like these validate all the hard work that I put into playing the flute and motivate me to continue to work harder!

Did you think you were going to win this competition?

After listening to some of the audition videos of the other applicants, I began to think that it was impossible for someone like me to win a prize in this competition. But sooner or later I reminded myself about the real reason I love music; I don't play the flute to simply win competitions or be the best, but rather I play music for the sake of music; in other words, I find joy in playing the flute and sharing music with different audiences. I find satisfaction in performing to the best of my abilities and dedicating countless hours to deliver justice to a composer's masterpiece. Upon considering these values, I realized that I shouldn't think about winning or losing too much, but

rather think about what I can do to improve my flute playing. One of my favorite conductors I have ever worked with, Mr. Allan McMurray (a Professor of Music at the University of Colorado-Boulder), once shared with me that musicians “are not trying to play perfectly, only trying to remove any distractions from the beautiful music.” This statement inspired me to view my flute playing in a different perspective, and I find no greater joy than working my absolute best to become the best flutist I can be, so that I can technically “remove any distractions” in order to deliver “beautiful music”!

What do you like best about the flute?

I generally consider the flute to simply be the apparatus through which I happen to convey my musical ideas. It could be any instrument through which I share the gift of music! But, there are distinct qualities about the flute that I find to be extremely unique! I’ve always seen the flute as such an interesting instrument not only because of how we almost breath “life” into our instrument with our own air but also, unlike other wind instruments, how our own lips serve as a form of resistance rather than having a reed. This fact, to me, makes the flute an extremely personal instrument in that it provides a different experience for each and every flutist out there. I myself have discovered my form of “evidence” for this unique characteristic through my flute growth; I have found that, while it is definitely helpful for others to help me on my musical journey and provide insight from a listener’s perspective, the times where I truly grow as a flutist involve long hours, alone, in a practice room. Through trial-and-error and experimentation, I find the best methods for developing my embouchure and progressing as a musician to be the ones that I discover myself rather than methods given to me by others. I also think a flute player’s tone can say so much about their personality!

What are you going to do with your prize money from the Flute Center of New York and Miyazawa?

The prize money will contribute to funding my flute lessons, as well as cover some of the costs involved with music festival participation. I am so grateful to the Flute Center of New York and Miyazawa for providing me with these prizes, and I am also extremely thankful to the Flute View for having provided me with this opportunity in the first place!

Please give us 5 quirky fun facts about yourself (don’t think too much about this!).

I am OBSESSED with eating sushi!

I have a twin brother.

I’ve always wanted to learn how to beatbox on the flute!

I often stay up extremely late watching BuzzFeed Videos or Parks and Recreation instead of doing homework.

After leaving elementary school I quit playing the flute until the end of my seventh grade school year in middle school :O (so thankful I got back into it!)

My celebrity crush is Ariana Grande!

In case you didn’t notice from above, I tend to dislike being confined to defined limitations and rather enjoy being able to think BIG and freely! Go big or go home!

Roles of the Flute in Brazilian and Flamenco Genres by Rebecca Kleinmann

Aug 1, 2016 by [The Flute View](#)



[Rebecca Kleinmann](#) will be touring Southern California with Brazilian Guitarist, Fabiano Nascimento and her Quartet featuring Spanish-born Jazz pianist Alex Conde this August.

Friday August 12th, 7:30 - 9:30 pm, [Dizzy's San Diego](#) : 4275 Mission Bay Drive at Rosewood Street, Pacific Beach, CA

Sunday, August 14th, 6:30pm, [SOHO](#) : 1221 State St. Santa Barbara, CA

Monday, Aug 15th, 9:00 pm, [The Blue Whale](#) : 123 Astronaut E S Onizuka St. Suite 301, Los Angeles, CA

Opening Act: Fabiano do Nascimento, seven-string guitar

Rebecca Kleinmann Quartet: Rebecca Kleinmann, flutes and vocals; Alex Conde, piano; Edwin Livingston, bass; Marlon Aldana, drums; Julien Cantelm, drums (San Diego)

NFA Performance Information: Thursday, 1:00-1:25 pm

Exhibitor Showcase: Emanuel Flutes, Inc. Come and discover the sound of the Emanuel Flute on the stage with a short performance of a Franz Doppler duet by Suzanne Buerkle and Arastu Sharma and a Brazilian jazz improvisation with Rebecca Kleinmann. There will be a short time for questions.

For reasons both conscious and mysterious, my musical heart keeps circling back around to two places: Brazil and Spain. Within the music of these two countries one can find beautiful melodies and harmonies, infectious grooves, joy, sorrow, pain, transformation, rich stories, sexuality, and meaning. Aside from Jazz, these traditions are the two main harmonic and rhythmic platforms in which I improvise and feel I can best express my own particular nature. As I reflect today, I realize that the role of the flute has a very different history in these two traditions.

In the broad spectrum of Brazilian traditional and popular genres, the flute has long been a staple of the musical palate. Brazil's first official national music, Choro, was originally inspired in part by European classical music of Chopin and contemporaries and military marching band styles with piccolos and drums mixing with sounds of indigenous Brazilian music and African rhythms. At the same time in the late 1800s, similar diverse influences meeting in the New Orleans melting pot gave rise to Ragtime, which in turn paved the way for Jazz. Many of the important instrumentalists and composers who sculpted the sound of Choro were flutists, including Pixinguinha, Benedito de Lacerda, and Altamiro Carrillio. Today, it is rare to attend a "roda" (circle) de choro in which there is not at least one flutist. I heard with my own ears earlier this year, in the rodas of several regions of Brazil, a level of flute playing that is bursting with unprecedented virtuosity and enthusiasm.



Rebecca Kleinmann

Choro gave birth to Samba to which Bossa Nova and Brazilian Popular Music can trace roots. The lush flute arrangements (complete with alto and bass flutes) in many of Antonio Carlos Jobim's recordings further show us Brazil's love of the timbres of the flute. Jobim was a flutist himself, as is Hermeto Pascoal, another hero of Brazilian Jazz composition who has always been ahead of his time and exploring new sounds for the instrument.

Meanwhile, in the "Sertão," the plains in the countryside of northeastern Brazil, the rustic pifano flutes, often played in pairs, were jamming playfully and rhythmically as an intricate part of folkloric and dance music of the area. Today, the Baião rhythm found in Forró dance music is growing in popularity and can be heard in clubs and dance parties in cities around the world. Artists including Carlos Malta and his "Pife Muderno" honor the roots of pifano music while simultaneously propelling the style into the future by injecting it with modern sounds.

Flamenco music and the flute are now getting friendly, but the back-story is different and much more recent. Often people think of guitar instantly when flamenco comes to mind. The truth is that even the guitar is a relative latecomer to the old tradition that began with only "cante" (song), "baile" (dance often including percussive footwork), and "palmas," (hand-clapping). Within Flamenco, just as in Brazilian music, there exists an array of styles. "Palos" are different musical forms with specific rhythmic patterns (often in 12) and tendencies formed over the history of flamenco. Dancers, singers, palmeros and instrumentalists alike steep themselves in *Bulerias*, *Solea*, *Tangos*, *Seguiriyas*, and *Alegrías*, just to name a few palos that have become the common ground upon which Flamencos communicate and express themselves.



Rebecca Kleinmann Quartet

The flute found a significant role in flamenco with the innovations of flutist and saxophonist Jorge Pardo. Pardo began recording flamenco in the late 1970s and played for decades with virtuoso guitarist Paco de Lucia. Just as Paco changed the face of flamenco forever, Pardo developed a place for the flute without losing sight of tradition. If your ears are familiar with flamenco, you can hear Pardo imitating the intensity, inflections and colorful tuning of flamenco singers in one moment and in the next mimicking the ripping “falsetas” (instrumental melodies) of a virtuoso guitarist. He glides between and unites previously defined roles to create a style for flamenco flute that has a new sound and purpose all of its own. Pardo, along with other core members of Paco’s band, later collaborated with Chick Corea in flamenco jazz fusion tours and recordings including “Rhumba Flamenco.”

Today, more flutists including Pedro Ontiveros and Lorena Alcaraz, are playing their hearts out and creating more acceptance for the fiery role flute can play in flamenco. I am thrilled to be involved in this world and constantly discover a rich art-form by studying intricate footwork, vocal melodies and guitar falsetas, playing in juergas till the wee hours, and by putting the flute down to study palmas and even flamenco dance. Don’t get any ideas and ask to see that from me anytime soon, but it has informed my playing immensely!

In a world of dissolving boundaries, it is a delight to dive and literally fly into the cultures of the music towards which we are drawn. There are always more details to learn and more stories to hear. It is a true joy to hear musicians and dancers honoring roots of Brazilian and Flamenco music while taking chances to creatively usher in the next evolution.

Artist Interview: Adrienne Greenbaum

Aug 1, 2016 by *The Flute View*



Flutist [Adrienne Greenbaum](#)'s career as orchestral and chamber musician, teacher,/professor/mentor, and published composer and arranger spans nearly five decades. Professor of Music at Mount Holyoke College, she is sought after as a performer and teacher for diverse audiences and enjoys teaching children as well as adults.

She is the leading pioneer revivalist of the klezmer flute tradition, performing on vintage European and American wood flutes from the late nineteenth centuries. She enjoys touring with her klezmer ensemble "FleytMuzik" having recently completed a seven concert tour of Scotland.

NFA Performance Information: Saturday, 8:00-10:00 pm

Gala Concerto Concert: With Göran Marcusson performing Mozart's Concerto in G, Trudy Kane performing Ellen Taaffe Zwilich's Concerto Elegia, Adrienne Greenbaum performing a short klezmer medley, and Walter Auer, performing Reinecke's Concerto. Also featuring two NFA premieres: Ken Benshoof's Concerto in Three Movements (NFA commission), played by piccoloist Jennifer Gunn, and Martin Amlin's In Memoriam C.D.H., written in memory of Atlanta Symphony piccoloist, Carl Hall, played by piccoloist Linda Toote. Ransom Wilson and Clyde Mitchell, conductors.

Tell us about yourself, your education and current positions.

My degrees are from Oberlin (lucky me, I studied all four years with the always-inspiring-still-living Robert Willoughby!) and Yale (with Tom Nyfenger). I grew up in Akron, Ohio. You would think “Poor me” but the music program was fantastic. I composed many works every year and so to this day I love composing and arranging as it’s very natural after many decades. My high school flute teacher, Raymond DeMattia, is still living in the Akron area, a healthy 90 years old! I was Solo Flutist with the New Haven Symphony for 37 years, Orchestra New England for 25 years and now freelance with various ensembles. Lastly, but primarily (!), I am Professor of Flute at Mount Holyoke College and have been there for 43 years.

How did you get involved with Klezmer flute?

Nearly twenty years ago I heard the music for the very first time in an informal setting, and asked straight away where I could learn more about it and was sent off to KlezKamp in the Catskills in New York to learn the details. I was totally bitten by the bug. I loved the spirit, the sounds, the modes, and the fact that it was functional music for the most part; there’s a tune for anything and everything. The Kamp staff noticed I was advanced on the flute and therefore encouraged me to go totally historical in my approach, including using vintage, conical flutes. I attended for a few years, learned from every instrumentalist and vocalist except for the missing flutist and I was off and running, fast. After two years I was teaching there until it finished its 30-year run. I started a band that first year I attended, our first engagement playing for my son’s Bar Mitzvah, and now lead that ensemble for the piano bench; FleytMuzik is my flute-based ensemble.

Can you tell our readers about Klezmer flute? How does one learn Klezmer flute?

Listen and sing; lots.

The flute was one of the primary instruments in Klezmer, together with cimbalom (hammered dulcimer/tsimbl) and fiddle and bass. The clarinet really took over in the mid-nineteenth century. The flute may have lost some popularity in this music because of the need for volume. However we always will question this because the violin isn’t any “better” but the violinist does have two roles: melodic material and sekund, or accompanying chords. The only answer in today’s times is that most families encouraged playing the violin; it was almost automatic. Therefore, many more fiddles would be employed in a Klezmer band because of both the need for volume as well as the availability of fine fiddlers, although a few old photos of klezmorim from the late 19th c. show sometimes three flutes.

How does one learn? You listen to old recordings of flute (we have four known solo recordings from the early 20th c.) and other instruments and listen to the inflections they “employed.” Briefly, figurative ornamentation is similar to what we learn about baroque music—one can take a simple interval or set of notes and extend or reduce to keep the tune fresh and interesting. The better you are at improvising in baroque music, therefore, the easier klezmer becomes as well. We usually repeat tunes at least a couple of times (because much of our repertoire is dance tunes with no specific ending) so both figurative and short ornaments are played for variation and to emulate the emotional croaking or cracking of the voice. And, air speed is definitely on the fast side so as to avoid a hollow, weak sound.

I of course began on Boehm system, but, because I already was a traverso performer, I slowly eased into the 19th c. simple system flute. To be honest, I stayed in easy keys for a long time as I couldn’t navigate all the cross fingerings needed when playing in “our” Jewish key of D minor, for instance. G minor is also quite difficult. E minor (or similar modal scale based on E): Best Friend

Key because the F# is where our F is on Boehm system. This very year actually marks a time when I have branched out into learning and being able to use the third octave of G3 to C4. And, I will take leap of faith in my work and perform on a nice Hungarian flute from the late 19th c at NFA, if only briefly as my improv moment at the beginning will be in, gulp, G minor.



Adrienne Greenbaum

Are there any techniques that are particularly used in this style of playing?

Very definitely. And not so definitely. The klezmer (klezmer is defined as a vessel of song which can be interpreted both as the instrument and as the musician) employs much of the same techniques as the baroque musician would, including figurative ornamentation such as taking a simple interval or set of notes and extend or reduce to keep the tune fresh and interesting. Same purpose with klezmer tunes, especially because much of the repertoire is dance music so it gets repeated more than once or twice. The better you are at improvising in baroque music, therefore, the easier klezmer becomes as well.

Then you have the short ornaments, very similar to much of what we would consider ornamental in any music, really. Whether a skeleton melody or a figuratively ornamented melody, you would want to add short ornaments. The difference lies with how you play these same 12 notes we are working with. The speed, the cutting off of a note to give an emotional croaking effect, called *krechts*, or a differently clipped group of three notes called a *boyp*. These are just labels for sounds and written out ornaments that we have, but really no different from putting labels on our baroque ornaments, such as *aschliefer*, which in klezmer might be called a *shmeer*. It's what you do with those notes, how you play them, emulating a croaking or a sobbing as one would do in the voice.

I'm actually off to give a talk as part of a symposium on historical performance practice in klezmer and many of us will be talking about defining and codifying these ornamental concepts. My own

stance on it will be the same as in other music: Should you play an ornament or many ornaments or vary phrases just because you can or should we perhaps instead think more sensitively about how the ornament shapes and impacts the music? Music or Muddy Showing Off? I personally try for a convincing balance of interesting material that has emotional purpose as well.

We're looking forward to hearing you play on the Gala Concerto concert at the convention. Can you tell us about the medley that you will be performing?

I arranged these tunes for orchestra and solo flute many years ago and performed the set a couple of times, however not totally the same. There is an improvisatory *Doyna* to begin, which is a traditional way of the klezmer getting the listeners' attention, for instance at a wedding. My improv will never have been done by me on the simple system flute, so that is truly new for me, and of course my improv will be new material. I then switch to my wood Boehm Powell for the remainder so, with a few additions from those previous performances, I will move on to do two dance tunes: a Ukrainian/Polish dance called a *kolomeyki* and then finishing with a *freylekhs*, or happy dance. I can tell you I will be oh so very happy performing for these 5 minutes. A bucket list item for me.

What's coming up next?

I just this week completed a recording project of music from a klezmer band from a small town of Dubiecko, Poland. It's a live concert recording of fabulous dance and listening music, much of which wouldn't even be considered true klezmer. I transcribed about 30 tunes from an old folio that reached me because I play klezmer on the flute with an ensemble of strings, the only ensemble of its kind that exists, as far as I know. I hope to tour with the group and this repertoire and I'll have the CDs by convention time. Before the convention, as I mentioned earlier, I'm off to Germany to join other scholars on the subject of klezmer performance practice and then teach at Chris Norman's Boxwood and then, after the convention, I teach at an adult band camp in Maine. Once Fall hits I will begin prep for a nice eclectic recital at the NYFlute Club on November 6; joining me will be the fabulous Dianne Frazer. Having also completed a tour with FleytMuzik with a newly-developed klezmer/baroque/trad program, I need to remind myself to feel grateful for being so busy. Classical life is also still active with a wonderful chamber group based in the New Haven area, the Wall Street Chamber Players, and of course my teaching at the college more than keeps me off the streets. I'm a happy flutist for sure.

6 Types of People You Meet at NFA by Mara Miller

Aug 1, 2016 by *The Flute View*



It's about that time for one of the most exciting events of the year to commence!

Flutists from all over the country (actually, all over the world) will be connecting in San Diego for the National Flute Association Convention on August 11th-14th, 2016.

With such a large group assembling, there are a few stereotypes that you will undoubtedly find. Be on the lookout.

Sheet Music Shopaholic

Guilty as charged. Every year, I diligently budget myself a modest amount dedicated to purchasing new music. . . and then I completely disregard that number and proceed to buy an Alteri bag-full of scores. Those 10% discounts paired with no shipping fees make it all worth it. My wallet hurts, but my heart sings. Many others can and WILL relate after San Diego.

Famous Flutist Fanatic

It's very easy to go all "One Direction fangirl/boy" when you have Carol Wincenc, Sir James Galway, and Jim Walker casually congregating in the hotel lobby. The "Kardashians" of the flute world gather at NFA. This convention is a perfect way for you to meet some of your favorite famous flutists. Go for it. Wait in the long line to speak to performers after their recitals. Be engaged in their presentations. Grab a flute celeb selfie if the moment is right (and ask Nicole Esposito for any assistance if you're unsure because her selfie game is FIERCE)! Ask for autographs if you'd like. Give your flute heros Pokemon Go tips. If you're lucky enough, you could even score a lesson. ;)

Flute Choir Fiend

In my own mind, it takes a very special flutist to tolerate more than an hour and a half's worth of flute choir music. I am not that flutist. I also have mad respect for the enthusiasts that genuinely love flute quartets. Hundreds of people send in recordings each year to audition for one of the several, talented flute choirs performing at NFA. These people are usually very upbeat, kind, and have the best choreography to Ian Clarke's "Walk Like This." With one of the themes for NFA being chamber music this year, I'm sure there will be plenty of opportunities to hear some excellent ensembles so, you should take advantage of it!

Excerpts Enthusiast

We get it. It's important to test out a flute before you buy it, but if I have to hear one more rendition of Midsummer Night's Dream or Daphnis and Chloe by the flute booths in the exhibit hall, I will literally pull my hair out. It happens every year. I'm staging a small protest in San Diego by playing only excerpts from Justin Bieber albums to test flutes. If you're wanting to join this protest, comment below.

Non-committal Night Owl

I've known these flutists. While you're sweating bullets about how you're going to decide between a Project Trio concert and a Denis Bouriakov masterclass (both conveniently scheduled at 10am in different ballrooms), your nocturnal friend is nowhere to be found . . . until you spot them front and center at the evening jazz concerts each night. Seriously, where were they all day?

Contemporary Connoisseur

They're usually the hippest of the bunch. Whether they are whimpering whistle tones over mating whale noises into a mic or beatboxing sick rhythms over a hot track, the contemporary folks are the peeps to hang with at the convention. It is imperative that we keep supporting new music within the flute community. There are so many interesting, undiscovered stories to be told through song and we should be excited to listen. I'm not biased at all, right? :P

You are likely to meet these six types of flute players at NFA, but one of the things I love about the flute community is how diverse we all actually are. The sky's the limit as to the personalities you will encounter. Make some new friends. Whatever your interests, just remember one thing while in San Diego: LET YOUR FREAK FLUTE FLAG FLY, BABY!

Check out nfaonline.org for more information regarding the convention this year.

Far Cry Flutes at NFA by Elsa Nilsson

Aug 1, 2016 by [The Flute View](#)



Weissman/McKenna artist [Elsa Nilsson](#)'s music is profoundly playful and widely influenced. She believes the beauty of music is how it transcends cultural boundaries, and she accentuates this in her compositions by mixing cultural elements to create a sound that is distinctly her own.

Nilsson has built a solid career and reputation upon her belief that all folk music (including jazz) has a common thread, and that by weaving those threads together, a deeper, more complete understanding among varying cultures can be reached. She regularly performs with [Far Cry Flutes](#) and the Elsa Nilsson Quintet.

NFA Performance Information: Saturday, 1:30-3:00 pm

Chamber Music No. 5: *The East Winds Quintet* (Robin Kani, flute) plays music by Sametz, *Far Cry Flutes* (Jamie Baum, Elsa Nilsson, and Mayu Saeki) play a piece and an improvisation written by its members, *In Radiance* (Stacey Chou, Joanne Wheeler, Maria Gabriela Alvarado, April Cheung, and Jennifer Willis) perform three works, including a premiere of a work by Sayed; the *Kokopelli Ensemble* (Emily McKay, flute) perform two pieces for woodwind quintet with narration; and the *Trans-Nebraska Players* (Franziska Brech, flute) perform music by Newman.

The program for the NFA flute convention arrived at my apartment in Brooklyn a few days ago. As I browsed through it, I was struck by how silly it is that I have never been to one of these conventions before, and also how thrilled I am to take in all of the amazing presentations and performances that will be occurring. There is so much music to see! I am also beyond excited to be presenting my group "Far Cry Flutes" in the Atlas Ballroom at 1:30 on Saturday, August 13th. This iteration of Far Cry Flutes features myself, Jamie Baum, and Mayu Saeki. For the NFA convention, we will be performing my original piece *Radar Working* for C flute, alto flute and bass flute with both composed and improvised sections as well as a free improvisation-based piece. The instrumentation on the improvisation will be decided in the moment.



Far Cry Flutes

The name Far Cry Flutes is a nod to Eric Dolphy who is a significant influence for the group and whose music is featured among the repertoire. My original idea behind this group was to use flutes to build grooves that you would normally find between a drum set and a bass, but the concept has evolved beyond that. The music draws from a wide variety of sources including Balkan flavors mingling with the spice of avant-garde, and contemporary-classical sounds over an occasional bed of jazzy bass lines. The compositions feature John Zorn-inspired improvisation juxtaposed with folksy melodies reminiscent of romantic composers. We often utilize extended techniques in order to expand the sonic landscape of the compositions and improvisations.

What I love about composing and performing with this ensemble is the space and fluidity that arises within the improvised sections. We use flutes in the interactive fashion of a jazz rhythm section in both the compositions and the improvised segments. I find that this approach leads us to explore new directions and roles for the flute as an instrument, and in doing so we are able to create new sounds and spaces.

If you are planning to attend the NFA convention in August, I hope to see you at the Far Cry Flutes performance. I can't wait to witness all of the amazing things that will be going on. I will also be spending a lot of time at the Trevor James Flutes booth, so please come say hi!

