



The Portland Piper

The Online Publication of the Greater Portland Flute Society

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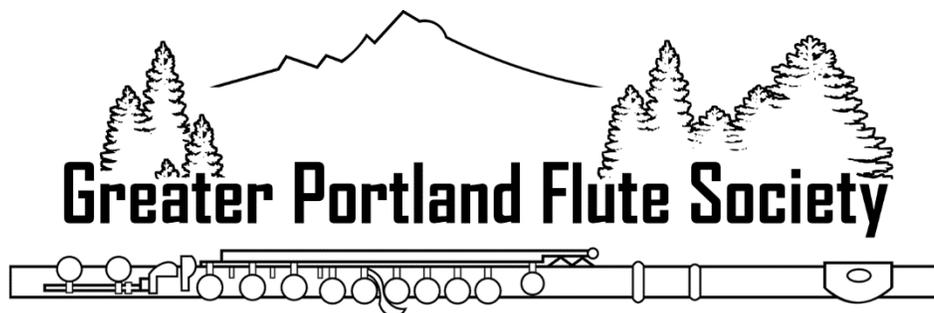


Table of Contents

Click on any of the columns below to go directly to this edition's feature.

	<p>Letter from the President Providing members with a vision of where GPFS is headed. Click here to go to page.</p>		<p>GPFS Music Lending Library Highlights from our librarian and membership about the content of the library, including music reviews! Click here to go to page.</p>
	<p>How You Can Help Simple ways you can support the mission of GPFS – participate, volunteer, connect, donate. Click here to go to page.</p>		<p>Our Flutist Friends Highlights from the abundant, quality resources available from around the country and globe. Click here to go to page.</p>
 	<p>GPFS News & Upcoming Highlights of recent society activities, including upcoming events – Fall Guest Artist, Paul Edmund Davies and applications for Student Study Grants. Click here to go to page.</p>		<p>Low Notes Insightful connections to information and resources focused on low flutes. Click here to go to page.</p>
	<p>OR & PNW Upcoming Events Direction to other fluting and learning opportunities in our greater region. Click here to go to page.</p>		<p>We Read Enriching our musical life through literature with a musical focus. Click here to go to page.</p>
	<p>GPFS Member Feature Learn more about our rich membership talent. This issue's profile – Adam Eccleston! Click here to go to page.</p>		<p>GPFS Instrument Rental How members can rent the alto and bass flutes available from GPFS. Click here to go to page.</p>
	<p>Teaching and Learning A focus on the teaching and learning of the flute written by our membership. Click here to go to page.</p>		<p>Index of Commercial Members Direction to webpage with easy contact links to all vendors supportive of GPFS and newsletter ad pages. Click here to go to page.</p>
	<p>Teaching and Learning A focus on the teaching and learning of the flute written by our membership. Click here to go to page.</p>		<p>GPFS Board and Committees Board updates and easy contact links to GPFS leadership so members can ask questions and provide input. Click here to go to page.</p>

Letter from the President



Dear Flutists,

A lot has been happening around the Greater Portland Flute Society! As we transition from Summer to Autumn, we are noticing many changes.

You may have noticed our **shiny new website!** Through this new system, we are better able to manage membership, events, and other resources available to Flute Society Members. We made these changes to streamline your interactions with GPFS and make it easier and more accessible to participate in events and get involved. I'd like to recognize GPFS Secretary Abigail Sperling for her tireless efforts in managing the website project and delivering the awesome new system!

You may have noticed our new and **improved newsletter**, full of revamped content of interest to flutists all in a convenient and beautiful online format. It is now easier than ever to interact with your favorite flute vendors and to read, save, and access articles and other media, and in full, vibrant color no less! Thanks to BJ Nicoletti, Emily Stanek, Abigail Sperling and Phyllis Louke for helping the GPFS board grow this robust member benefit.

Finally, a refreshed website and user experience calls for a refreshed look. You may have noticed the Flute Society's **new design and logo!** This new image is meant to represent who we are as a society. You see the image of Mt. Hood in the distance (as many of us do!) amidst the trees, with the flute at our foundation. This new and improved image is part of a new "rebranding" of the flute society, so look out for fun swag items in the future to show off your membership and to get the word out about the wonderful things happening at the GPFS!

It's membership renewal time, so be sure to test run the new site to experience just how quick and easy it is to renew! You won't want to miss our Virtual Fall Event featuring Paul Edmund-Davies and stay up to date on new projects and offerings as the new season gets moving.

Best wishes for your health, happiness, and well-being as the Fall arrives!

Chris Smith

president@GPFS.org

We want to hear from our members! We appreciate your feedback and ideas.

Also, please share your high-resolution digital photos of your performances, rehearsals, music room, music stand photos and brief stories about what you are loving, working on and learning. We would also like to hear from flute teachers. Share your stories and tips about teaching and learning the flute.

How You Can Help GPFS

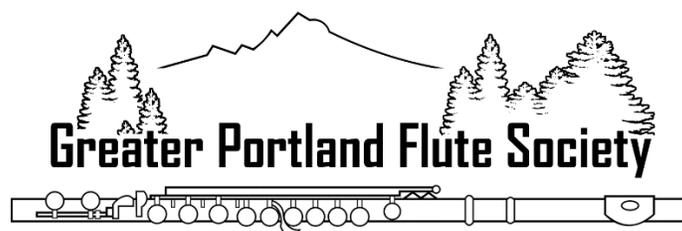


- **Participate** in GPFS events.
- Tell other flutists about these events.
- Forward notice of events to your local music teachers.
- Volunteer for these events.
- Suggest events for GPFS hold – president@gpfs.org.
- Suggest topics or provide content for the newsletter – newsletter@gpfs.org.
- Encourage other flutists you know to become members of GPFS - [Join GPFS](#).
- Require your students to join GPFS as part of your studio policies and fees.
- Write a grant to help support GPFS goals and activities.

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- **Give** the gift of new or used sheet music – [How to Help GPFS Grow the Lending Library](#)
 - Sign-up for Fred Meyer’s Community Rewards, see below.
 - Shop at Amazon Smile, see below..
 - Give a \$5 or \$10 general pledge when you sign up for GPFS events online.
 - Make a monthly or one time donation at the online member donation site - <https://gpfs.org/Donate>
 - Hold a mini pop-up concert with fellow musicians and donate the proceeds to GPFS.

Did you know you can support the GPFS for free with your regular, everyday shopping? The GPFS participates in [Fred Meyer’s Community Rewards](#) as well as [Amazon Smile](#). Signing up is quick and easy! On your Fred Meyer rewards account, simply log in and select the Greater Portland Flute Society on the “community rewards” section and we will get a donation equivalent to your rewards! Amazon Smile is equally as easy and can now be used in the mobile app! Simply sign up for Amazon Smile on Amazon’s website (linked at the bottom of our website!). Once enrolled, you can activate Amazon Smile on your mobile app in the main menu.

GPFS News & Upcoming Events



- **Fall Guest Artist:** October 17th, 2020, noon to 2:00 - [Online Class, Paul Edmund-Davies](#). See page six for more details. Register soon!
- **Membership Campaign Launch:** The 2020-2021 GPFS Membership campaign has launched. It's time to renew, if you have not already renewed go to this new [webpage to register online](#). Please spread the word and encourage others to join!
- **Website:** The new GPFS website - <https://gpfs.org/>. Please visit and pass the link on to others.
- **Study Grants:** Our [Student Study Grants](#) annual program continues to support students of all levels. Applications for this new cycle of grants opened on September 15th 2020 and are accepted via email or postmarked until November 15th 2020.
- **Logo:** Our new logo, above.
- **Helping GPFS Grow:** More suggestions for how members can help grow GPFS through giving time, money, ideas, page 3.
- **Online Newsletter:** A new fully online newsletter featuring a range of new readership columns and links to resources nearby and around the world. You are looking at it! Provide your feedback, content ideas, news, articles, pictures or other input through newsletter@gpfs.org. We welcome your contributions.
- **Lending Library:** Growing our [free music lending library](#) by encouraging members to donate items, including a new "Wish List" as an option for selecting your donation.
- **Flute Academy and Flute Fair:** Planning continues for the GPFS Flute Academy <https://gpfs.org/Flute-Academy-Salem> and the GPFS Flute Fair - <https://gpfs.org/Flute-Fair>.

Online Workshop with Paul Edmund-Davies – How to Warm-Up Constructively



- Saturday, October 17, 2020, noon – 2:00 pm
- “For all ages and stages.”
- Free for GPFS Members and \$15 for Non-Members
- Below is Paul Edmund-Davies’ description of what participants can expect from his session.

“How to Warm-Up Constructively” is a 90 minute to two hour (Zoom), live online program aimed at all ages and stages where Paul provides instruction and exercises in what he refers to as the four pillars of technique, namely:

1. Breathing and Phrasing (incorporating Sonority)
2. Finger work
3. Articulation
4. Intervals

Learn more about this extraordinary flutist and teacher at the GPFS Fall Guest Artist webpage - <https://gpfs.org/Fall-Guest-Artist> or the - [Paul Edmund-Davies Website](#)

- By focusing on these four areas, with regular and dedicated practice, not only can we maintain our technical facilities on the flute, but we can also steadily improve them.
- Participants will receive a brief talk from Paul about what to look for in these four areas and after a demonstration will play along with the exercises sent out in advance or downloaded from an URL.
- At the close of each section there will be a question and answer session.
- This is a highly interactive and stimulating class that will hopefully keep people enthusiastic and ‘flute active’! It will also give those in flute clubs/societies a much needed opportunity to play.

Another attraction for participants is that they have a chance to say ‘hello’ to the flute player who has played on the soundtracks of many Hollywood Blockbuster movies, from Star Wars, through to Harry Potter and on to more recent films such as Interstellar, Mission Impossible, Wonder Woman 1984 and the upcoming James Bond film, No Time to Die.

“I am also not aware of anyone else putting together anything similar, with such a focus on method, combined with original materials.”

PAUL EDMUND-DAVIES - ARCM,
AGSM, Hon ARAM

GPFS Private Study Grant, 2020 - 2021



The Greater Portland Flute Society is pleased to offer [private lesson study grants](#) to high school and middle school students in the amount of \$300.00. The intent of this scholarship is to supplement tuition for private flute instruction with a GPFS member teacher.

Applications will be reviewed by a committee of GPFS board members. Selection of the grant recipients is based on financial need, teacher recommendation, and an essay expressing enthusiasm for and showing serious application to playing the flute. Students may receive the grant a maximum of three times.

Application Postmark Deadline: November 15, 2020

Mail entries to: Sandy Duffy Norman; 3395 Sunridge Drive SO; Salem, OR 97302

To qualify, the student must meet the following requirements:

- Be a student in high school or middle school.
- Have played flute for at least one year with a school group or private flute instructor.
- Declare financial need.
- Write an essay expressing your interest and enthusiasm toward the study of the flute along with your accomplishments
- Provide a music teacher recommendation
- Select a current GPFS flute teacher to study with.

Qualified students interested in receiving a study grant should mail the following information, postmarked by November 15, 2020. These forms can be found on the [GPFS Study Grants Web Page](#):

1. Student Study Grant Application
2. Parent Financial Statement of Need Application
3. Teacher Recommendation Form, which includes a statement about your performance ability and their knowledge of your financial need.

Notification of award will be sent by December 6, 2020. The grant check will be sent to the GPFS teacher of the student's choice. The GPFS study grant recipients will **receive a one-year complimentary student membership to GPFS**, which includes the GPFS newsletter and admission to all GPFS sponsored events during the current year.

Oregon & PNW Upcoming Events



- **All Classical Portland:** At the time of this newsletter's publication, Oregon Symphony principal flutist [Martha Long](#) is scheduled to appear on All Classical's Thursdays @ 3 on September 24th, but it's possible that this event will be rescheduled due to smoke conditions in the area making recording a challenge. Keep your eye on the [All Classical website](#) for more information. During these uncertain times and otherwise, please visit Martha's website for updated information.
- **45th Parallel:** Martha Long is also scheduled to be on three programs for the [45th Parallel](#) – Arcturus Quintet, Switched-On Flute, and Flutes Across the Distance. Here is a link to the [45th Parallel YouTube Channel](#) where you will also find all past Friday night concerts.
- **Oregon Symphony:** Enjoy the [Oregon Symphony's Minute for Music videos](#). Oregon Symphony flutists Alicia and Martha are featured in episodes 3 and 2, respectively. Further, for this fall, the symphony is currently developing additional strategies for making their music accessible, keep your eye on this website as their projects come to fruition - <https://www.orsymphony.org/discover/watch-listen/essential-sounds/>
- **Six Online Flute Pedagogy Workshops for Band Teachers, Studio Teachers and Performers:** Fall, 2020 and Spring, 2021, Via ZOOM with Patricia George and Phyllis Avidan Louke. All workshops will be held 12-2 PM Pacific. Registration Fee is \$15 per workshop or \$80 for the series of six workshops. For more information, please go to <https://fabulousflute.com/workshops/>.
- **Seattle Flute Society (SFS):** "Inspiring and serving the Pacific Northwest flute community since 1979," announces their new SFS Online Series - <https://www.seattleflutesociety.org/>. They also released their "first ever digital exclusive content: *8 for August*, a unique collaborative performance of Paul Hindemith's *Acht Stücke*. Eight brilliant Seattle flutists have each taken on one of the movements of this masterpiece for solo flute; the resulting compilation is a wonderful showcase of the vibrant artistry of our Seattle flute-playing community! Featuring performances by Zart Dombourian-Eby, Sarah Bassingthwaighe, Sarah Pyle, Christina Medawar, Rose Johnson, Jeffrey Barker, Merrie Siegel Parmley, and Paul Taub!" [Listen to the release of "8 for August"](#) here, scroll down to see the video link!
- [Sophia Tegart](#), Assistant Professor of Flute at WSU, Yamaha Performing Artist and a GPFS member has released an album of works for flute and piano with pianist Michael Seregow. "Palouse Songbook," features compositions inspired by nature, art, and poetry by women composers. Released on Centaur Records, the album contains both newly commissioned and previously written works by Emily Doolittle, Gabriela Lena Frank, Ingrid Stölzel, Nadine Dyskant-Miller, Jessica Rudman, and Jean Ahn. The project was funded by a WSU New Faculty Seed Grant and is now available on Spotify, iTunes, Apple Music, and Amazon – [Spotify Link for Palouse Songbook](#).

GPFS Member Feature



Meet Adam Eccleston

Written by GPFS Member [Abigail Sperling](#)

If you have not heard of local flutist and GPFS member Adam Eccleston (perhaps you've been distracted by current events?) you've been missing out! The international flutist and avid arts education supporter moved to Portland five years ago and has quickly become a fixture in the area.

Adam Eccleston's love of music originated from his family's passion for music from their home countries of Panama and the Caribbean Islands. Originally from New York City, Adam moved to Germany with his family at the age of nine. The list of world-renown teachers with whom he has studied is impressive to say the least: Eric Lamb, co-principal flutist of The International Contemporary Ensemble; Thaddeus Watson, piccolo player of the Frankfurt Radio Symphony Orchestra at the Frankfurt Hochschule für Musik und Darstellende Kunst; Sir James Galway in Switzerland; William Bennett in England; and of course with Paula Robison at the New England Conservatory, where Adam received his Master of Music degree. Add to that Dr. Tara Helen O'Connor, Marco Granados, Amy Porter, Leone Buyse and Jim Walker, and you have some of our most treasured teachers!

In the years before he moved to the west coast, he had a career as a soloist with several orchestras around the United States and Europe. He is former principal flutist of The Eastern Festival Symphony Orchestra and the Boston-based chamber orchestra, Discovery Ensemble, which focuses on bringing classical music to inner city schools throughout Boston.

A recommended book?

- Tomi Adeyemi, *Children of Virtue and Vengeance* (sequel to *Children of Blood and Bone*)
- Michael W. Twitty, *The Cooking Gene*

A recommended flute composition?

- Chaminade!
- Anything by Julio Racine
- David Baker for cool, fun, jazz-inspired music

A recommended musician or recording?

- Yumiko Sakuma, especially on her Beethoven recordings
- Sonara Slokum; especially her new album (Return)

Who is an inspirational visual artist/artwork for you?

- Yolanda Gampp, baker extraordinaire and cake designer
- La'Meeka Edwards, baker extraordinaire and cake designer

When you see Adam around Portland these days, it could be in any number of places. You might catch him at All Classical Portland where he is the 2020 [Artist-in-Residence](#). He might be at Portland State giving a masterclass, or working (from home at the moment) in his job as Program Director of [Bravo Youth Orchestras](#). Haven't heard about Bravo? Bravo is a school music program inspired by El Sistema with the goal of improving the lives of underserved children through intensive orchestral instruction in Portland. Currently at [five](#) Portland schools, Bravo offers both school-time music classes and an afterschool full youth orchestra.

What's your version of paying it back?

You forget how many people help you along the way. I think it is so important that we sit back and think and remember, a lot of people helped us along the way. For me growing up, part of my family is immigrant, they emigrated here to start a new life. That gives me inspiration to give back to people who have given to me. I've always loved playing the flute, even today, 20 years later, I love it! I absolutely love it. What I'm noticing is that there's not enough positive reinforcement going around, especially in low income areas. There's not a lot of positive role models today that are doing something clean, so for me I've always made it a point to be that role model. When I think about some of my role models, they're all white. In the flute world, they were all white. So having that representation is so important. So for me, giving back is so people can see that they can do it. Giving back to my community, my roots are immigrants, slaves, non-English-speakers, farmers, Native American, those are my roots! It's unfortunate that there's been so much inequity over the generations that there's only a handful of us who come out of those environments.

There is no question Adam is a dedicated supporter of arts education, and despite the pandemic, he is busy! "I've been busier now than I have been before this whole thing happened, which is crazy!" With several colleagues, he is working to build an institute for El Sistema inspired programs across the country. The goal is to help young teaching artists in these programs (who are usually fresh out of graduate school) in whatever area they need it: diversity, differentiability of students with learning disabilities, Individualized Education Programs for those who need it, especially with instruments, teaching philosophy, and more. As Adam points out, conservatory graduates enter the job market with a certain mindset, with ideas that are sometimes mismatched with the programs for which they work. His institute launched just a few weeks ago, and over three days nominated participants focused on Organizational Philosophy, Racial Equality, and Effective Assessments.

As if that was not enough, he is also teaming up with colleagues across the country to start a flute festival for black flute players. At the moment, still in the development phase, they're looking to get it started next summer. Like so many things these days, it's going to start virtual but with Adam, Valerie Coleman and UO Professor Jackie Cordova-Arrington on the planning committee it will almost certainly be successful at connecting BIPOC flutists from around the country.

As for inspiration, Adam doesn't have to look further than his students. "The students want to learn. They want to know what you know. Just talking about my life, as this black kid, growing up in Germany, they want to know about that [...] When you see them grow – I'm now in my sixth year working at Bravo, and our first kids are now going into their sophomore year in high school – to see the amount of creativity and leadership qualities that I know that we've instilled in them has been remarkable. That lets me know that I'm doing what I'm supposed to be doing."

A lot of what Adam is doing these days is a balancing act between his flute and performance related opportunities and his Bravo work (not to mention those projects that he has on the go!) It is definitely not for the faint-hearted! Keeping up the chops, working a job, and busily planning ground-breaking and inspirational events for flutists, students, and teachers across the country, keep your eyes (and ears) peeled for more of what Adam is bringing to the Portland scene, especially as a member of the GPFS!

Links to Recordings

[Adam Eccleston YouTube](#)

A personal favorite of this writer is his recording of Valerie Coleman's [Fanmi Imèn](#).



Teaching & Learning

Music is the divine way to tell beautiful, poetic things to the heart. Pablo Casals

A Review of “Rue Traversière”

Written by GPFS Member [Emily Stanek](#)



I recently made a video demonstration for the NFA on [Rue Traversière—the Flute Way 3](#), by flutist and composer, [Sophie Dufautrelle](#). This new technique book is a comprehensive companion to Taffanel and Gaubert’s 17 Daily Exercises. In each of the seven sections, Sophie provides various articulations and rhythmic patterns including pedagogical instruction, to help any level of player practice T&G, from the novice to the professional. The mission of her book “is to address all elements required for playing the flute, so that the various technical parameters can be learned simultaneously using the same exercises.” I really enjoyed this fresh new look into practicing some of my favorite exercises from Taffanel and Gaubert’s beloved book.

Section two includes ways of practicing T&G no. 4 and I had fun using the Acapella App to practice no. 4 as a trio. This book is a great pedagogical resource and a fun companion to T&G. When you get it, check out section 6 on beatboxing! Here is a [link to Sophie’s YouTube video](#) on this new release. Please also enjoy GPFS member [Emily Stanek’s distinguished presentation on this publication](#) which was prepared for the NFA Summer Series.

NFA Summer Series 2020, Orchestral Excerpt Masterclass with Elizabeth Rowe hosted by Martha C. Long

Written by GPFS member [Sandy Duffy Norman](#)



I would like to preface this report with my earliest encounters with [Elizabeth Rowe](#) and her artistry as a flutist. She is from Eugene, Oregon and I live and teach in Salem. When I was a young flute teacher attending my students district performances, I heard ninth grade Elizabeth Rowe play the Chaminade Concertino along with the other performers to be adjudicated that day. That impressive performance opened my mind to the musical and virtuosic possibilities that could be achieved by such a

The Portland Piper, Fall 2020, Vol. 34 No. 3

talent, even at the age of 14 or 15. A couple of years later, the first time I had students in the OSAA state solo competition, Elizabeth performed Frank Martin's Ballade, memorized of course, winning first place that year (and also the year before, unbeknownst to me). My respect for her command of the stage and her commitment to performing the music began and made an indelible impact on my expectations as a teacher. Since then I have kept track of her progress through USC with her teacher Jim Walker and her subsequent orchestral career. When I learned that the amazing Oregon Symphony principal flutist, Martha C. Long, was a student of Elizabeth Rowe, I felt a gratification and somehow connected to this high powered flute culture we have in Oregon.

This masterclass was everything I knew it would be and it was a true pleasure to view these fabulous performances through the ears of Boston Symphony principal flutist, Elizabeth Rowe.

[A full overview of this masterclass can be requested through newsletter@gpfs.org](mailto:newsletter@gpfs.org)

Final Round Repertoire:

- Ludwig van Beethoven, Third Symphony in Eb Major Op 55, IV. Allegro molto, bars 171-200
- Maurice Ravel, Bolero, Tempo di Bolero moderato assai, bar 1 to [1]
- Richard Strauss, Salome Op 54, Ziemlich langsam, 2 before [D] to 4 after[H]
- Serge Prokofiev, Peter and the Wolf, Allegro, 5 before [2] 5 after [5]

Masterclass Moderator/Coordinator:

[Martha C. Long](#) is the principal flutist of the [Oregon Symphony](#) and the coordinator for the Orchestral Audition Competition and Masterclass. Bachelor of Music, Colburn School with Jim Walker; GD, New England Conservatory with Elizabeth Rowe.

Highlights from the National Flute Association Summer Series Session, “Commissioning 101”

Written by GPFS member [Adrian Dee](#)

The NFA did a fabulous job this year of converting the annual convention to an entirely online experience. There were many pre-recorded performances which simply blew me away, as well as many live panels and conversations which were very educational and inspiring.

- **Selecting a Composer:** The first big decision when commissioning a new piece is selecting your composer. Whether you select someone you know or someone you don't know, but whose music you are familiar with, start by building a relationship. Start with a conversation about what you envision. Depending on whether or not you already have a relationship with this person, be sure to

include in your conversation things other than music – life events, hobbies, travel, whatever. The better the composer knows you and understands you, the more likely you will get more of what you want in the final composition. Remember to encourage the composer’s own voice; try not to ask for something they have already written.

- **Agreement Formalities:** For your agreement, put everything in writing. If not a formal document, then at least a simple letter or email stating the nuts and bolts of the agreement. For example: the fee, the payment schedule, the length and instrumentation of the work, any funding arrangement, whether other costs will be included, delivery date of the first draft and final score, any premier performance arrangements, any publishing arrangements, and the manner in which you and the composer will communicate.

Commissioning a new piece of music is more than just paying someone to do something. It is conversation, interaction, and sharing of ideas in the interest of generating a new work of art.

- **Fees:** Negotiating a commission fee can be different for each project. A more experienced and known composer will command a higher fee than someone just embarking on their career. A longer piece, or larger ensemble takes more work and will require a higher fee. For some guidance, take a look at [New Music USA’s page](#) on commissioning fees. Make an agreement on whether the fee will be paid all up front, or half at time of agreement and half when the final score is delivered, or whatever other arrangement you both decide upon. Discuss if there will be other costs, such as copying and postage, travel to the premier, technical equipment required for performance, and which if any of these costs will be included in what you will be paying. Be clear about any funding opportunities you will be pursuing – a commissioning club? Grants? For resources, look into Chamber Music America, the NFA, ASCAP and BMI, New Music USA, and any local organizations that support new music. Will you be arranging a premier of the new work? How will costs for that performance be covered? Will you be premiering the piece? Will you have exclusive performance rights for any period of time? What about publishing the piece – is the composer already affiliated with a publisher? Will there be any publishing costs?
- **The First Draft:** Be aware that when the first draft of the work is presented, this can be a fragile moment for the composer. Choose your words carefully and invite rather than tell. Do not make a judgement about whether the work is “good” or not; be open to trying new things. Offer solutions rather than critique. If you think something is unplayable, offer what you think might work better for a wider range of performers. If you’re not sure what the composer wants in a certain passage, simply say “I’m not sure what you are wanting here.” Offer to play what you think it is, and ask for feedback. Remember as the performer, you are an interpreter. Remember to enjoy the hard stuff.

GPFS Music Lending Library



- Remember to visit the GPFS Library webpage to look over our catalog for holdings.
- Remember our new loan policies mean NO MORE deposit, **FREE** mailing or in-person pickup, and the option to request a PREPAID return shipping label.
- New items are added routinely!

You are also invited to donate items. Our current “wish list” includes pieces from the 20th and 21st century. Please contact our librarian at librarian@gpfs.org if you wish to donate one or more of the following pieces - [Music Donation Wish List](#)

- We would like to thank Margaret Hespín for her generous donation of sheet music to the GPFS library! To highlight just a few of the pieces she donated, we now have:

The Music of Nestor Torres: Solo Transcriptions and Performing Master Class CD.

In this collection, 15 of Torres’ solos have been transcribed, a lead sheet is provided, and Torres offers insight into playing Latin style music, flutter tonguing, and more. Check it out and enjoy playing along with your favorite Torres piece.

Flute Solos for the Performing Artist, by Michael Garson: This jazzy piece features collaboration with Jim Walker, renowned flute performer. The accompanying tape allows you to listen to the performers and includes a piano only part so you can play along. Piano accompaniment is also provided.

Flute Trio: Sleeper’s Wake, Bach, arranged by Bill Holcombe: Even though you may be unable to gather with other flute players in person, you can record two of the parts and play along using your favorite recording software.

**Remember, the library is free to members, and music can be shipped to you at no cost.
Peruse the list of pieces on the website and fill out a request.**



Library Feature: *Sonatina*

by Lennox Berkeley

English composer, Lennox Berkeley (1903-1989), studied in Paris with the distinguished Nadia Boulanger and Maurice Ravel, and spent time teaching composition at the Royal Academy of Music. His *Sonatina* was originally written for the recorder but indicates that it can also be played on the flute. The first movement main theme introduces us to a haunting lyrical melody that is juxtaposed to running and energetic sixteenth notes and articulated passages. All the while, the texture of the piano, its harmonic support and melodic counterpoint to the flute, creates an energy that makes this movement captivating

The second movement gives the flutist the opportunity to showcase its expressive nature through an arpeggiated melody which continues the haunting nature from the first movement main melody. At a tempo marking of 58 to the eighth note, longer phrases are better suited so that the smoothness and cantabile nature of the line is apparent - being also mindful of the speed and width of the vibrato so as to not add any unnecessary bumps to the line.

The third movement (*Allegro moderato*) presents a folk tune that is dance-like in nature, giving this movement great energy in both the flute and piano parts as they dance back and forth together in true collaboration. You will certainly smile at the end of this movement. At approximately 9 ½ minutes long, this piece would be a perfect opening or ending piece to a solo recital. I look forward to adding this captivating piece to my next program!

James Dutton gives a beautiful performance of this piece - [Dutton Performance on YouTube](#)

Written by GPFS Member [Emily Stanek](#)

SONATINA

I. LENNOX BERKELEY

TREBLE RECORDER
(or Flute)

Moderato (♩ = 60)

1. 2. poco rit. a tempo 3.

Library Feature - *Soliloquios No. 1 for Solo Flute* by Roque Cordero



Soliloquios No. 1 for Solo Flute by Panamanian composer, Roque Cordero, is a short, three movement piece written in 1975, and requires a variety of extended techniques such as flutter tonguing, key clicks and note bending. This piece also provides opportunities for the flutist to play with the timing or length of silence and length of notes at their freedom. There are many quick dynamic shifts from forte to piano and various quick intervallic jumps. For the flutist who has been hesitant to learn extended techniques and does not want to be overwhelmed, this is the piece for you! Check it out today from our library. This is a [link to a performance of the piece](#).

A note about the composer Roque Cordero: He was born in Panama City in 1917 and died in Dayton, Ohio in 2008. His pieces have been performed and recorded throughout the world, receiving many international awards for his symphonies and various chamber works. Roque was a professor of composition at Indiana University and Illinois State University.

Written by GPFS Member [Emily Stanek](#)



GPFS is looking for volunteers to review selections from our music lending library. These reviews would be for library selections of interest to you and written briefly, similar to the content provided in the above reviews. Please contact librarian@gpfs.org to express your potential interest and learn about the next steps.

Our Flutist Friends Worldwide



Simply Flute – In honor of GPFS’s fall guest artist Paul Edmund-Davies, we remind you here of his web presence www.simplyflute.com: “a platform dedicated to providing instruction and exercises to help flute players of all stages and ages on their respective musical journeys. Content for the site is regularly created and updated. Subscribers have access to more than 1750 pages of music and text and in excess of 370 performance/teaching videos, all for the price of less than two coffees a month!”

- **Chicago Flute Club** - Fluting with the Stars Virtual Series 2020-2021, <https://www.chicagofluteclub.org/Flutingwiththestars>
- **New Jersey Flute Society** – A Q&A online series featuring “some of the greatest flutists of our time.” Watch their website as a new opportunity is released every few weeks - [NJFS Web Interviews Series](#).
- **NY Flute Club**: Celebrating their 101st year, yes 101, the [NY Flute Club](#) just announced [their 20-21 season](#), most of which, to date, is online and free to members. While their membership fee is \$70, higher than many flute clubs, the cost can easily be reasoned by their robust programming which, so far, includes eight online events for October through January.
- **British Flute Society** – Our European friends from the [British Flute Society](#) are offering an online series for their members called Warm-Up Wednesdays which provide an opportunity to warm-up (live and on-demand) with a range of outstanding flutists. Also, on November 15th and 22nd, 2020, Carla Rees will offer [two sessions on low flutes](#).
- **National Flute Association’s Amateur and Adult Flutists Committee** – During the NFA Summer Series, a “Chat Session” with this committee emphasized Flutetunes.com as a resource, particularly during this time of quarantine. Go to [this website](#) to learn more about this resource. A fun tidbit, [“Hibernation Blues”](#) from “Quarantunes” by Ricky Lombardo.

Please share with our newsletter editor, newsletter@qpf.org, what you think GPFS members should know about our flutist friends from around the world. A new, increasingly robust, online performing, teaching and learning environment is emerging, making the world of fluting an even stronger and more accessible community.

Low Notes – All About Low Flutes



Highlights from Low Flute Sessions at NFA Summer Series

The National Flute Association (NFA) Summer Series 2020 had a track featuring sessions focused on low flutes. Here are highlights from two of these sessions.

Low Down and Locked Down – An Interactive Session for Low Flute Players

- **Growing Online Playing and Learning Opportunity:** This session, and plenty of other sessions from the NFA Summer Series, was a nice playing and learning opportunity, including playing along with some of the best low flute players in the country. While online technology doesn't yet easily or readily allow for large groups to play music together, this session was still an opportunity to at least play in part with others when, as of late, there is very limited opportunity to do so in any way. So, in this respect, it was worth it, and it begs the question as to how we as a flute society can create more opportunities for any amount and type, limited though it may be, to play together and to listen to each other play.

What ideas do you have for creating virtual playing, teaching and learning opportunities? What would you like to see happen simply for the benefit of your own musical life or for the benefit of elementary, middle, high school, college or amateur players? Please send your ideas to board@qpf.org.

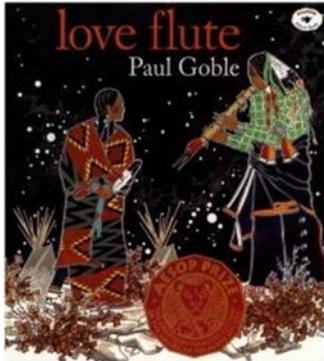
- **Alternate Fingerings:** This session was unpredictably, but helpfully, riddled with tips for playing low flutes as well as insight on [resources for low flutes](#). Some time was spent on the importance of knowing and using alternate fingerings. For example, Christine Potter noted d3, the third higher d, is often a problem that can be managed by removing the e-flat key or overblowing a lower d or g. She also called attention to her alto and bass method book having an extensive alternate fingering chart. She reminded participants that every player and flute is different therefore making it important to try options for oneself to see what works best.

- **Columbia Flute Choir Videos:** Sharyn Byer, another professional flutist and low flute player to know about, mentioned videos of low flute choir on the [Columbia Flute Choir](#) website. These are worth listening to and, particularly noteworthy, is "Alleluia", by Eric Whitacre, arranged by our very own GPFS and board member [Phyllis Avidan Louke](#) and performed by Columbia Flute Choir at the 26th Annual Columbia Flute Choir Festival on November 9, 2019, in Falls Church, VA

Resources and Tips from the NFA Low Flutes Committee

- **NFA Low Flutes Committee:** The [NFA low flutes page](#) has alto and bass repertoire lists, a low flutes user guide, and list of low flute makers.
- **Chris Potter:** An enduring and “no fail” source of expertise on low flutes, Chris Potter - <https://chrispotterflute.com/alto-bass/>. On a more personal note, Chris mentioned she is currently in love with the piece “Theme and Variations on Sometimes I Feel Like a Motherless Child.” Here she is performing it on bass flute - [Chris Potter Playing Motherless Child by Stan Persky](#).
- **Phyllis Advin Louke:** At Phyllis’ website, flutists can find an article about [getting started with playing low flutes](#) along with more general articles also written by Phyllis about tone, intonation and other topics which are applicable to the low flutes as well - [Other Resources](#).
- **International Low Flute Festival:** Learn more at lowflutesfestival.org. There is also a YouTube Channel featuring artists from the Festival - [International Low Flutes Festival YouTube](#).
- **One Outstanding Performer:** Look for low flute performances by [Carla Rees](#), a British low flutes performer, teacher, composer, collaborator. She can also be found on the above YouTube channel.
- **Low Flutes Group on Facebook:** At this [Facebook Page](#), questions are asked and answered by an expert in low flutes.
- **Contemporary Composers:** Some contemporary composers writing for low flutes - [Jonathan Cohen](#), [David Bennett Thomas](#), [Dan Kessoner](#), [Phyllis Avidan Louke](#) and [Nicole Chamberlain](#).
- **For Composers and Performers:** The webpages altoflute.co.uk and bassflute.co.uk – “This multimedia resource provides a detailed insight into the Kingma System bass/alto flute. The information given is intended to be primarily of use to composers and performers, and has been compiled from practical experience of the composer-performer relationship....”
- **Know that Repertoire for C flute is an Option:** “Stay low, but go high.” In other words, be willing to consider music written for traditional C flute to play on the low flutes such as the Telemann flute duets. Another participant noted she had just performed Katherine Hoover’s *Greet the Sun* on bass flute and thought it work very well. They encourage low flutists to consider modern music, indicating that, in some ways, extended techniques work better on the lower flute.
- **Headjoints:** Christine Potter’s website has a list of options for headjoints for alto flutes. Currently, several of the participants are fond of David Chu’s and Chris Abel’s alto headjoints, among others.

We Read



Love Flute

Retold and illustrated by Paul Goble, 1992

Winner of the 1993 Aesop Prize

For all flute lovers, a beautifully illustrated book about love to be read ourselves and shared with others in our lives, particularly children. It also makes a very lovely decoration for a music studio.

This is a beautiful story of love based on a legend of the Plains Indians about the first flute, a gift from the birds and animals of the forest. A young man who knew not how to express his love now has a way of expression where words had failed.

<https://www.simonandschuster.com/books/Love-Flute/Paul-Goble/9780689816833>

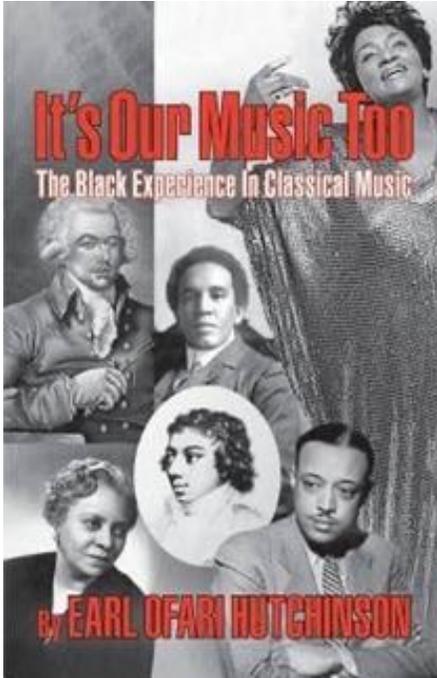
“He walked for four days, and all the while he listened closely to the songs of the birds and animals. Sometimes he blew into the flute, imitating their tunes and weaving them together until he had made his own melodies. Every bird and animal loved the songs he played.... On the fourth day...he began to play his flute...the spirit of the breeze carried his wonderful songs straight to the girl he loved...and the girl knew the songs were speaking to her.”



I live in music

Poem by [Ntozake Shange](#) and Paintings by [Romare Bearden](#)

This short poem can be read on [this webpage](#) of *The Friday Influence* website, but life is even better if you see the books illustrations. Whether you lean toward poetry or not, as a musician, you will find this piece speaks to you very rhythmically and fluidly. It is sound and color inducing. The feel of it will shadow you next time you step up to your music stand! It starts with the words – “i live in music is this where you live....” Later – “...i walk around in a piano like somebody else be walkin on the earth....”



It's Our Music Too: The Black Experience in Classical Music

By Earl Ofari Hutchinson, 2016, 120 pages

This is a unique, deeply thoughtful and refreshing approach to the topic of influences on classical music. It reads very easily. While [It's Our Music Too](#) is better read cover to cover, each section can largely be embraced individually. It has alluringly titled chapters: More than the Black Mozart; Charlie Parker Meets Stravinsky; The Chocolate Scheme; From Bach to the Blues; The Invisible People?

Accompanying each section are two or three spot on recommended listening suggestions. It is also a pleasure simply getting to know, "hearing the voice," of this author. More can be learned more about him through [this website](#).

In the words of the author – "My intent is to tell how the greats from Beethoven and Mozart to the jazz influenced big name pieces by George Gershwin, Igor Stravinsky, Maurice Ravel, and Aaron Copland have borrowed from and paid homage to jazz, blues, ragtime, boogie woogie and Negro spirituals. Throughout, I recommend many pieces to listen to by the greats of classical music who were directly inspired by black musical forms, as well as the works of black composers who have written exceptional works that have influenced the works of other classical composers."

Separate from this book, another source of potential interest to readers is this [web resource focused on black composers](#) -

GPFS Instrument Rental

Due to Covid 19, the GPFS flute lending program and our alto and bass flute rental program is currently on hiatus, but we will be back soon! Watch for updates on the gpfs.org flute loan/rental pages below, our Facebook page, and any email communications from us.

Please spread the word about this exceptional member resource!

<https://gpfs.org/Flute-Loan-for-Students>

<https://gpfs.org/big-flute-rentals>



Index GPFS Board & Committee Members



GPFS Board Webpage

Through our new website, we now provide easy contact links to GPFS leadership so members and others can ask questions and provide input.

<https://gpfs.org/the-board>.

New GPFS Board Member

BJ Nicoletti: I am looking forward to helping the Greater Portland Flute Society continue their long and great work helping flutists of all ages in Oregon learn and grow the next generation of flutists. Having worked thirty years in the field of social service, advocacy and applied research, I'm currently enjoying early retirement time with my new silver Miyazawa flute and lessons with flutist and instructor extraordinaire Dr. Abigail Sperling. Formal education includes a Bachelor of Music Education, a Master of Music and a Doctorate in Education - Applied Research and Evaluation. Former experience includes the ensembles *Richmond Classical Flute and Guitar Duo* and *Two Part Variations* flute and guitar duo as well as private flute instruction for 25 years. I'm currently enjoying playing duets with flutist friends, working on *Histoire du Tango* with guitarist Dirk Weiss, learning *Chaconne* by Anton Vivaldi, and slowly, but surely, wading around the modern era of flute music. My primary responsibility on the GPFS board will be to support the creation of the new online newsletter along with longtime editor and new colleague Emily Stanek.

We look forward to other GPFS members joining the newsletter team and other activities of GPFS. Please contact us if you have even the slightest interest in providing content ideas or material, photography, coordinating a readership column or other assistance with the newsletter or GPFS – newsletter@gpfs.org or president@gpfs.org

Giocoso Corner

We end with a smile.

[*A Little Humor from Classical FM.*](#)

Index of Commercial Members

See these listings on this GPFS webpage – <https://gpfs.org/Commercial-Membership>



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