



Musician Profile: Flutist Savannah Gentry



Tell us a little bit about yourself and your life as a musician.

Hi, I'm Savannah and I am a contemporary specialist and freelance flutist based in NYC. I grew up in the greater Portland Area and have been an active member in the GPFS as a teacher and performer. I decided at a very young age that I wanted to become a professional musician and pursued music degrees at University of Oregon where I studied with Molly Barth, Indiana University where I studied with Thomas Robertello, and Manhattan School of Music where I studied with Tara Helen O'Conner. I love performing all types of music, however, throughout my career, I have been drawn to contemporary music due to its relevance in our modern world, ability to inspire socio-political discourse and question the boundaries of traditions.

What projects are you involved with now that particularly excite you?

I am in the process of creating two new music ensembles: The Hourglass Ensemble and Bio Rhythm. The Hourglass Ensemble's mission is to reimagine music out of the classical realm and provide accessible collective experiences focused on the pursuit of meaning and depth. Bio Rhythm's first project will be to collaborate with Indigenous scientist and composers to create educational presentations in Portland OR, Vancouver BC, and New York City to address climate change and socio-political justice.

What’s on your music stand lately? What pieces are you learning?

Recently I’ve been doing a lot of revisiting. On my stand, I’ve got orchestral excerpts and Vivaldi piccolo Concertos to address some articulation issues that I’ve discovered - I always want to keep improving. I’ve also got some live electronic pieces written by Elaine Lillios that I will be demonstrating in my workshops at the GPFS Flute Fair that I am looking forward to sharing with you all!

What music have you played recently, or recordings have you listened to that you’d like to share with GPFS members?

Erica Peel’s recording of Amanda Harberg's Hall of Ghosts for Solo Piccolo.

Who is your favorite flutist?

Jasmine Choi – She has such impeccable clarity when she plays.

Why are you a member of GPFS?

I am a member of the GPFS because I love being a part of such a vibrant community that has continued to inspire me pursue all knowledge about flute playing. It has provided me incredible opportunities to perform in masterclasses with Sarah Jackson, Jean Ferrandis, and Jasmine Choi and provided the space for me to tryout my forever flute for the first time. The GPFS has always been there for me as my career has grown and changed.



What kind of flute(s) do you play?

My flute is a Burkhart 998 body with rose gold soldered tone holes, and a Lafin head joint with rose gold lip plate and platinum riser. My piccolo is a Burkhart Professional model with a Clarion style head joint and rose gold tenons. Lastly, my alto flute is a Trevor James copper alloy model.

Favorite book you've read or movie you've seen lately? Or what do you like to do when you are not making music?

When I'm not making music, I like to spend as much time outside as possible either hiking or gardening.

What else would you like to share with GPFS members?

I will be giving two workshops at the GPFS Flute Fair. Descriptions below:

Title: Understanding Extended Techniques through Resonance

Description: In this workshop, extended techniques will be demonstrated through performance and explained how they are executed. Extended techniques on the flute can aid understanding of traditional elements such as tone and technique and this workshop aims to bridge the gap.

Title: Performance and Electronics - Electroacoustic Music of the 20th Century

Description: A user friendly introduction to MAX MSP software to show the different ways live processing can be used in music performance. A performance of live electronic works to demonstrate will follow the workshop.

- www.savannahgentryflute.com
- www.youtube.com/@savannahgentryflute
- https://www.instagram.com/savannahmaegentry_flute/
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“Music enhances the education of our children by helping them to make connections and broadening the depth with which they think and feel. If we are to hope for a society of culturally literate people, music must be a vital part of our children’s education.”

Yo-Yo Ma

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“Music is the universal language of mankind.” — Henry Wadsworth Longfellow

“Music can change the world.” — Ludwig van Beethoven

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



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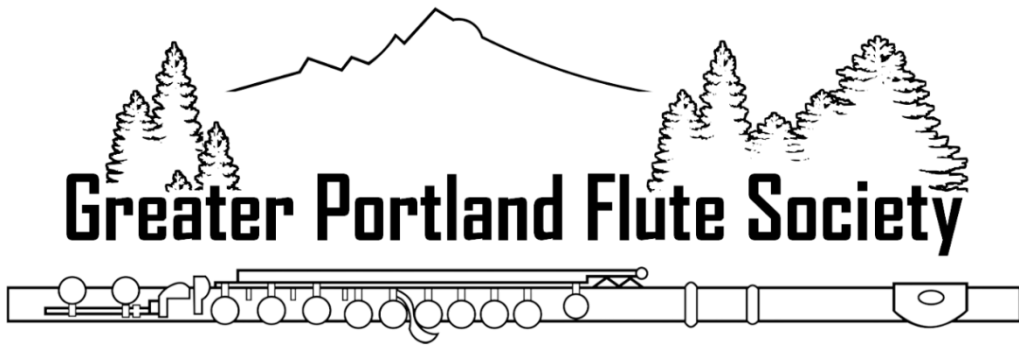
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