



Photo: Lumos Studios (Columbia, SC)

From the President

Flute Fair 2018 was a major success. I enjoyed wandering through the registration area, exhibition hall, and of course the recital hall to see so many smiling faces. I heard excited conversations, witnessed reunions with old friends and colleagues, and took in all of the other joyous events that happened over the course of the day. From our Young Artist competition to our winner recitals (piccolo, young artist and junior artist), it is obvious that our young people not only play stunningly, but they have amazing teachers.

Dr. Emaneth's presentation on commissioning and performing new music will no doubt inspire many to give it a try, especially after Lisa Bartholow's premiere performance of *Le Charmeur*, Nicole Chamberlain's piece for piccolo with piano and silent film. Sarah Jackson gave a very informative workshop on playing the piccolo. I hope everyone heeds her advice to protect their ears. I was glad to receive a wonderful set of piccolo tips to incorporate into my teaching and playing. Sarah's recital—beautifully accompanied by Tim Whitehead—was most enjoyable, featuring many lesser known pieces for both flute and piccolo.

Looking ahead, I'm pleased to announce that Göran Marcusson will be the Guest Artist for Flute Fair 2019. We will continue our popular Flute Choir programs. The Flute Club hopes to host other flutists in the area for the school year, from a sight-reading workshop to general flute pedagogy. Our Club has some tremendous talent, and I can't wait to hear what happens next.

A handwritten signature in black ink, appearing to read 'Jeana Melilli'. The signature is fluid and cursive.

Jeana Melilli

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Competition Announcements

by Angela Sherzer

Carl D. Hall Piccolo Artist Scholarship Information & Application

The Atlanta Flute Club announces the Carl D. Hall Piccolo Artist Scholarship, given in memory of Carl D. Hall, one of our founding members and an avid supporter of the Atlanta Flute Club. The competition is open to full-time high school and college students who have not reached their thirtieth (30th) birthday. Applicants must be members of the Atlanta Flute Club and be current in their dues obligations (dues may be included when sending in application if not already paid). The competition will be by CD audition which will be judged by a committee. The scholarship consists of a \$500 cash prize to be used to further the winner's music education. The winner will also present a short piccolo recital (approx. 30 minutes) at the Flute Fair.



Application Procedure:

- Performer's application must include a high quality CD. Required repertoire is:
(1) Vivaldi – Concerto in C Major, RV 443, for piccolo, mm 1 & 2, with ornamentation on repeats,
(2) a piece of the applicant's choice in a contrasting style, written after 1950.
All pieces that require accompaniment shall include same on recording.
Recordings shall not exceed 30 minutes in length, and shall not include any identification on the recording.
- A typewritten biographical sketch (one paragraph) should be included with the application.
- A check for the **\$25 application fee** must accompany the application.
Checks should be made payable to the **Atlanta Flute Club**.
- Applications must be **postmarked by December 22, 2018**. Winner will be notified no later than January 31, 2019.
- Send application, bio, fee, and CD to:
Angela Sherzer
408 Brewster Lane
St. Simons Island, GA 31522.

For additional information, please email aallen201@aol.com or call (912) 634-8143

Application Form

Name: _____ Phone: _____

Address: _____

email: _____

Title and Composer of applicant's selected piece on CD:



2018 Young Artist Competition Winners Announced

The finals for the Atlanta Flute Club's Eighteenth Annual **Young Artist Competition** were held on March 17 at our 2018 Flute Fair. The three flutists selected to compete as finalists by our recorded round judges were:

- ♪ **Brianna Futch**, a second year Master of Music student at the University of South Carolina.
- ♪ **JiHyuk Park**, a Flute Performance major at the Juilliard School
- ♪ **You Yang**, an undergraduate student at the University of Cincinnati College-Conservatory of Music

Each of the finalists presented a 20-25 minute program consisting of music of their own choosing. We were treated to some very exciting and inspiring performances. Our distinguished panel of judges for the finals consisted of Sarah Jackson, Christina Smith, and Todd Skitch.

Our First Place winner this year was **JiHyuk Park**. In addition to receiving prize money of \$1000, he will present a recital at next year's Flute Fair. We look forward to hearing him again in a full recital. The Second Place winner was **You Yang**, who received \$700. **Brianna Futch** finished in Third Place, receiving \$300. We would also like to thank last year's Young Artist Competition winner, **Joyce Choi**, for presenting a wonderful recital.

Congratulations to these talented young musicians; we are very proud of their accomplishments and thank them for sharing their talents with us!

First Winner of Carl D. Hall Piccolo Artist Scholarship

This year marked the beginning of a new competition for the Atlanta Flute Club, the Carl D. Hall Piccolo Artist Scholarship. The scholarship was established to honor the memory of one of our beloved founding members, Carl David Hall, former Principal Piccolo with the Atlanta Symphony Orchestra. The scholarship consists of a \$500 cash prize and the opportunity to present a piccolo recital at our Flute Fair.

Rachael Dobosz was our first winner of the Carl D. Hall Piccolo Artist Scholarship and presented a mesmerizing recital at this year's Flute Fair. Her performances of Telemann's *Fantasia No. 2 in A minor*, Benshoof's *Spindrift*, and Bliss' *Rima* were truly outstanding. Rachael is pursuing a Master's degree at DePaul University and presently studies with Stefan Hoskuldsson.

Initial funding for the scholarship was generously donated by Beverly Bradley. John Gonzalez also supplied a substantial donation toward our scholarship fund. We wish to thank them for their generosity. Anyone wishing to designate funds toward the scholarship may do so. Please send donations made payable to the Atlanta Flute Club, with the designation "CD Hall Piccolo Artist Scholarship" to the following address:

Ann Crain, Atlanta Flute Club Treasurer
1837 Prospect View Drive,
Lawrenceville, GA 30043-8379



2018 Junior Artist Competition Results

Erica Pirtle

This year's competition was the largest one to date. Students ranging in age from middle school through the tenth grade sent recordings of Faure's *Morceau de Concours* for the preliminary round of competition. Recordings were judged in a blind evaluation and three finalists were chosen.

The competition finals were held on February 25, 2018 at the Alpharetta Steinway Gallery. Finalists Emily Kim, Rachel Yoonseo Lee and Ben Smith gave impressive performances of beloved flute works including: Mozart G and D Concerti, Poulenc *Sonata*, Chaminade *Concertino*, Hanson *Serenade*, Gordon Jacob's *The Pied Piper*, and *Nocturne et Allegro Scherzando* by Gaubert.

The competition was adjudicated by JAC Coordinator Erica Pirtle, AFC Vice President Kelly Bryant, and AFC Corporate Liaison Brittany Salkill.

Congratulations to:

Winner: **Ben Smith**

2nd Place: **Rachel Yoonseo Lee**

3rd Place: **Emily Kim**

JAC winner Ben Smith presented an impressive recital at the Atlanta Flute Club's annual Flute Fair held on March 17, 2018.



Special thanks to the Alpharetta Steinway Gallery for allowing us to hold the finals in their beautiful recital hall at
5950 North Point Parkway
Steinway Promenade
Alpharetta, GA 30022

Information for the 2019 Junior Artist Competition will be available on the Atlanta Flute Club website in early fall.

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Commissioning New Works – A Beginner's Guide

Andrea Burger

Have you ever wondered what it might be like to commission new works? Not sure how to approach a composer, but want to try? This month we'll take a look at the fascinating creative process of collaborating with a composer.

Let's start with the basics. Why commission new works?



Elizabeth Robinson: It's pretty hard to dig up Beethoven and talk with him about what he was thinking here or there. If you're in love with a composer who never wrote for the instrument, what do you do? Where's my flute sonata by Brahms? There's not one. I'll find a "Brahms" in 2018 and commission a work written in the style of Brahms for the flute. It's my way of getting what I want - tailor made for what I want it to be - instead of shopping from existing options.

Being a musician can be isolating. It's nice to work on a project with another person who is as invested in it as you are and add to the flute repertoire. For example, Carter Pann has written some wonderful ensemble music. But there wasn't a whole lot for solo flute, and he is really good with flute. Now you don't have to listen to a band piece and think, "Where's my Carter Pann sonata?" The Flute New Music Consortium (FNMC), a group I'm involved with, commissioned it and now there is one!

Shelley Martinson: We've really exhausted our search [of music for flute and trombone] and that's a big reason why we do this. By commissioning these pieces, we are bringing music to the world that would never have been composed otherwise.



Philip Martinson: It's really exciting to play something that hasn't been heard before. I'm always looking for a forgotten, hidden gem in the trombone repertoire to play and expose people to. With commissioning, you're guaranteed that.

Matthew Angelo: It's a combination of things for me. I love having creative input into the music that I'm putting out there, the creative process in bringing a new piece into the world and saying *here is this new work*. We put a little bit of ourselves into it, the composer put themselves into it, and then we're presenting it to the planet.

Beth Devlin: I was involved with a commission *Catch A Falling Cherub* (variations on CAFC) by Catherine McMichael for the

Capital Area Flute Club. I had been thinking about commissioning a solo piece for a while, but what really pushed me to do it was that it was a reward for a GoFundMe project Nicole Chamberlain started to help get her album *Three-Nine Line* completed. This made it really easy to do.



Mary Matthews: We get caught up in debating the minutiae of what Bach or Beethoven would have wanted. It can be so much more rewarding as a performer to work directly with a composer and ask them for their thoughts rather than to hypothesize on their intent. Commissioning is also a way to support the future of our art. We need to keep bringing and introducing new music to the audience.

How do you find a composer?

Shelley: Philip actually uses the FNMC composition competition to find new pieces for trombone. He'll Google the finalists to see if they've written anything for trombone. As for me, I've also found so much new and exciting repertoire through the flute consortium.

Matthew: I'm part of the Maryland Wind Festival. We commission a new work every year. So along with building a community of musicians and composers through the festival, I meet people through gigs, Facebook, and friends. This helps me find composers to work with. NFA is also a great place to discover composers and hear new music.

As a composer, how have people found you to request commissions?

Nicole Chamberlain: It used to be that I wrote for myself. Then it was friends. Now, someone hears a piece of mine and they contact me. When I did the fundraiser for my debut album, I received commissions from people who had never met me before. In fact, somebody commissioned me for the work I'm doing now. She didn't even know I was going to be at the Florida Flute Fair and she showed up at my table, so I got to meet her in person. It's getting to a point where people I haven't met are asking for pieces based on works they've heard. Friends of mine who don't play flute are starting to ask for stuff. It's coming around full circle.

Cherise Leiter: My story is very similar to Nicole's. I wrote for friends, and have some wonderful colleagues who have championed my work, especially Michelle Stanley at Colorado State University, and Mary Matthews. Now, word is getting around and I have been contacted by unfamiliar performers who heard my work somewhere or somehow, which is incredibly exciting!

Jessica Rugani: Mostly through school, either by my performer colleagues, or in-house competitions.

How do you get paid aside from commission fees?



Nicole Chamberlain: ASCAP and BMI pays composers based on performances of works, also known as a performance royalty. Those are doled out once a year. Cherise can give you a better idea of how that works.

Cherise Leiter: As a composer in the academic world (I'm a professor at Metropolitan State University of Denver) many of the performances of my works are given at colleges/universities. From what I understand, ASCAP treats these a bit differently. Instead of counting every piece of music performed, they conduct sample surveys on certain days of the year, and pay royalties for the pieces that are performed on that day. So if your piece is performed on a non-sample day, you will not get royalties. However, to my knowledge, they do not publish the sample days (at least, I've never been able to find a list) so it is a bit of a Russian roulette as to whether or not you will land on a survey date.

This is a good link for first-hand information: <https://www.ascap.com/help/royalties-and-payment/payment>

Do you talk about themes, subjects or ideas for music during the commission process?

Philip: I think anytime we get to premiere a brand new piece, it's thrilling because it's something no one has ever heard before. In the most recent commission we did, the concept was about looking at two unique sounds. The composer has us pass off back and forth and blend our sounds. I thought that was a nice effect.

Shelley: Yeah, it was cool to have a chance to work with composers and create new music. We generally haven't placed any parameters on composers since we're already familiar with their work and like to give them creative freedom. I trust that I'm going to enjoy whatever it is by bringing a new piece of music into the world. It's fun to see what results from it.

Mary: I enjoy being a part of projects that are for an event or in honor of someone. I commissioned a work after my mother died. My brother and I found the poem, *To Laugh Often and Much*, by Emerson. I kept coming back to this work as an inspiration, so when I spoke to the composer (Jessica Rugani), she took the title of the poem for the piece. I didn't give her much direction other than the poem itself and a little about my mother.

Jessica: For this piece, I used the mood of the poem/quotation and circumstances of commission more than the substance of the poem in my compositional process. That said, the titular phrase, "to laugh often and much" definitely influenced the rhythm and mood of the opening flute figure, but I did not continue with poetic influences, and rather ran with the motive the first line inspired.

I also asked Mary about her mother — what she was like and what she enjoyed — to help give me a sense of her as a person. Anytime I write a piece specifically for someone, I like to tailor it to their interests, abilities, and needs as much as possible. So Mary and I discussed what she was looking for and how she wanted to honor her mother through this piece. Mary had performed an earlier commissioned piece of mine from another group, so I feel like that helped as we both already had a sense of each other's capabilities and sensibilities musically.



Matthew: I've also asked "Can you write a fun, quick 2-4 minute piece" that the audience will love and that fills the time? On another occasion, I've asked for a longer piece with a specified time and I'll give the composer the context of the program.

It's easy to put together an all-Bach program. But when I'm doing programming, I see what instrumentation I have to work with first. I like to put programs together where the pieces relate to one another. I might put *Acrophobia* (about fear of heights) on a program with another piece that is all third register. Or I could do a modern 20th-century piece with a Latin piece and completely vary the styles.

Nicole: Sometimes people are trying to fill out a program and they already know what's going to be on it. This is especially true with orchestral programs because those are created a year in advance. Sometimes that will dictate what you write. Other times, people have who the piece is for, so they have a theme. I've had everything from someone being very specific or someone like Beth Devlin who said she wanted a lyrical piece for her new contrabass flute. She dedicated the composition to her husband.

With Mary Matthews and Matt Angelo, it's been straightforward. They usually say, "Can you just write us something" and I know what their playing abilities are, so I just shoot for that. It's like getting a Corvette and saying you can do whatever you want. So what do you think I'm going to do with a corvette? I'm going to take it on the interstate and drive it as fast as I can! If I know their playing abilities I write to that, <said with a sinister grin> and it may be a little evil. Sometimes I think to myself, "I'm glad I don't have to play that."

As a musician interested in playing music correctly, what do you as a composer wish people knew?

Nicole: One thing that is important to keep in mind in composition is a complete thought. So if you cut music to fit a shorter time on a program, it's like leaving out a few chapters of a book. If you leave out techniques or notes, it's like changing the language. For me, there was one time where someone played a piece of mine and didn't do a single extended technique. So when you take that out, the piece becomes very repetitive and can get very boring. There are other amazing composers who don't use extended techniques so it might have made sense to play a different piece. We're not short of really great music.

There are people who cut out repeats in Bach's music. But there is a form when composing, for example A-B-A and when you cut those repeats, you're leaving off part of the A section. The thought becomes incomplete. If people do that for program time, many composers would prefer that a different piece be programmed.



Jessica: I am not God, and I don't always have all the answers about my own pieces. Sometimes the reason something sounds weird or is hard to play is that I made a mistake. Sometimes I need a performer to tell me I'm being ridiculous in my requests in performance. But sometimes, that really is what I want, and I will stick to my guns.

Do you make arrangements of your existing pieces?

Nicole: No, because when I've completed a piece, all of the ideas are on the page as I intended. So if I tried to add an instrument or several instruments, it would be easier to start with a new idea specifically for those instruments instead of trying to shoehorn an idea to fit an ensemble. I have arranged other people's music, and that was easier because I didn't have an emotional attachment to it.

When I write a piece, compositionally, there has to be a reason I chose that instrument. My teacher (Dr. William Davis at UGA) would ask, "Why did you write this for a clarinet?" There are

connotations and timbres (and a range) that come with an instrument. So that decision [what instrument] is important. You keep those in mind as a composer.

You don't just write a piano piece and then think "What ensemble should I write this for?" It's like writing a script. You're not going to write a story without knowing what that character is going to look like, sound like, and act like. Those instruments are characters and they have to play a certain role. Music composition is like writing composition. There is an exposition, development, a climax, and if you look at it like a poet views language it would make more sense.

Jessica: Yes, sometimes. I did for Mary's commission, at Mary's request, for a different ensemble. It happened rather soon after the original commission, as I remember, so it was almost like an extension of the work. Often these arrangements take on a life of their own and become completely new pieces. But there are some pieces that I have no interest in revisiting or arranging, it just kind of depends on the piece itself and how I feel about it, how it's held up over time.



Cherise: Yes, actually, fairly often. For me when composing, it is sometimes more about the music than the orchestration, if that makes sense. So I can hear my works in more than a single set instrumentation. Not always, but often. And even though the original is composed for a specific instrumentation, (and I try to write as idiomatically as I can), I can often still hear how it would sound for a different configuration. For instance, I wrote a sonata for flute, violin, and cello, and the slow middle movement just begged to be orchestrated for string orchestra, so it exists and has been performed in both formats. I also had a cycle for baritone and piano that became an SATB arrangement, and I have a piece for trombone and piano that I can really hear as a work for wind ensemble. Sometimes the music does change quite a bit and I add and subtract notes when re-orchestrating it, but other times it stays very similar to the original.



Is it easier or harder to work with a composer who is also a flutist?

Matthew: Working with a flutist is occasionally more difficult. Sometimes they think, "If I can play it, they can play it. And if I can't play it, they probably still can play it." I've been working with Nicole Chamberlain and I've asked her, "Why Nicole? *Why* do I have to play a jet whistle, then play a pretty, high C and go down and play some low note pizzicato?" And her answer is, "You've done it before!"

But with non-flutists, as long as there's that conversation about what you're going for, and you demonstrate, they're often more trusting because they don't understand your instrument like you do. They'll say, "Go for it, try it and I'll let you know if that's what I want."

Elizabeth: Probably nothing to do with whether they're a flutist or not. But when working with a non-flutist, you run into times when the composer relied too carefully on an orchestration textbook and notes were not in our range or the techniques they wrote don't work at various volumes. Neither is hard. It's just up to composer and performer to be communicative.

Philip... You must have a comment here.



Philip: <laughs> Yea, within our [trombone] community we certainly have composers, but you can tell when somebody that doesn't play trombone has written something for us. Usually people, at least in my experience, tend to write things that are on the more difficult side.

Shelley Martinson: Trombonists aren't used to playing fast notes!

On flute we have flutter tonguing, key clicks, and jet whistles. Does trombone have extended techniques?

Philip: Oh yes, we have a whole bunch of extended techniques. We have slap tonguing, which is similar to how you do it on the flute. We just do it through the instrument and get a loud pop. We can do some really cool mute stuff, like a harmon mute with some wah-wah sounds. We can do multiphonics, flutter tonguing, and take various parts of trombone off and play through it and get weird sounds.

Shelley: Their multiphonics are different from ours because their multiphonics use the voice as the second note. We consider multiphonics two pitches on the flute, but they consider it one pitch on the trombone and the other pitch is the voice.

Philip: <laughs> Yeah, but generally people think technique-wise, we're capable of more than what's comfortable most of the time. Usually it ends up being playable, but pretty difficult in my experience so far.

What advice do you have for someone new to commissioning about finding a composer?

Beth: Ultimately find someone whose music you like and would want to play. Then approach the composer and see if you can work together. For my personal commission, I had met Nicole Chamberlain at the Minneapolis 2017 National Flute Association Convention. I really liked her personality and the music I heard, so I jumped in to the GoFundMe project, and I am looking forward to premiering this work.



Elizabeth: Know what you want. Make sure you're connecting yourself with someone who does what you're interested in. If a composer is known primarily for sax and marimba, they may not be the right fit for the flute and electronics piece you're looking for. Have a sense of price range because knowing what it's going to cost you and having a plan for collecting those funds is important.

Matthew: You need to feel comfortable communicating with the composer and exchanging ideas. You may need to say to a composer less familiar with the flute, "This won't work so let's find another way." Often I find that the composer knows what sound they want but doesn't know which technique will give them that result. It's a teachable moment for a composer who may not be aware of flute techniques.

Nicole: It's important to be open and communicate with each other. A funny story will illustrate the point. With Elizabeth and *Death Whistle*, there have been a lot of stories. There's a hashtag (#piccolohmygod) that started because Elizabeth had a lot of rep to perform at the same time that I was working on a commission for her. It was all very hard, like the Hanson symphony where piccolo plays a lot of long high C's. So I started stalking Elizabeth on Facebook, looking at all of the pieces that were giving her troubles and I would quote them!

Other members of the orchestra were starting to request sound shields. We felt like you have not arrived until someone requests a sound shield in front of the piccolo player. So ... I decided to write *Death Whistle* as a three movement work. The first is *Ear Knife*. The second is *Ballistophobia* (fear of being shot), which is a reference to the old joke, "How do you get two piccolo players to play in tune?" You can figure out the rest. The third movement is

#Piccolohmygod, and this one quotes all of the excerpts. I thought that would be the hardest, but Elizabeth said, "Actually that's the one I could play because I'd practiced it all before!"

I don't write a lot of microtones. For *Ballistophobia*, I was going to write microtones to simulate the struggles of playing in tune as a picc player. I was playing on my little ancient picc. I could do all of these microtones. Elizabeth said, "I can't do these. Are they the right fingerings?" She even sent me a video showing her the fingerings. This gave me time to think and I sent my picc to be repaired.

When I got it back, I pulled out the *Ballistophobia* to address the issues and now I couldn't play the microtones either. Turns out, I had so many baby leaks, I had written a piece unique for my piccolo in disrepair! To make sure I wasn't crazy, I played Laura Philpott's and Kathy Farmer's instruments (because they were similar to Elizabeth's) and I couldn't play microtones on theirs either. So it was my leaky piccolo. Once it was fixed, I rewrote that section so I could write a piece that would work on everyone's piccolo. That's the importance of communication.

Luckily Elizabeth came to me about this before it was too late. We were able to figure out the problem, which turned out to be my piccolo, not her playing.

Do you prefer composing for flute (or your own primary instrument)?

Nicole: Flute is easier. It's nice when I get a different instrument. There isn't an instrument I've hated. So far, it's been very fun!

Cherise: My primary instrument is piano, and it is the most difficult instrument for me to write for! I don't know why, but it's almost like I am aware of too many possibilities, and I want to put them all in every piece. I am working right now on a set of etudes for piano, and it is the hardest I've ever worked as a composer. I also play flute, although nowhere near the level of Mary and Nicole—I often tell people I play just enough flute to be dangerous. I do really enjoy composing for flute, and it does seem to go more smoothly than composing for piano. I will also admit to being very fond of the human voice, and if I had to choose a favorite instrument...

Jessica: My main instrument is clarinet, I double sax, and have played some flute and bassoon (but wouldn't do so professionally!). I prefer composing for woodwinds and strings, but am not especially picky beyond that. I do enjoy a lot of the cool extended techniques that flute can do, and have had a lot of fun with those in my works. I feel my writing for woodwinds is a little more idiomatic than my writing for strings, but I feel pretty

comfortable with both groups. I've had less experience with brass, and even less with percussion.

How can we find you online, and where can we hear you play if you have any upcoming concerts to announce?

Elizabeth: I have some premiers before the newsletter will be released, but any readers attending the NFA Convention in August can hear *Death Whistle* on Friday August 10th on a piccolo concert.

In the fall, I'll be starting as the Assistant Professor of Flute at Missouri Southern State University in Joplin. Readers can feel free to contact me through my website at: <http://www.robinsonflute.com/>

Mary: There are several performances in June at the Maryland Wind Festival. You can check the website for the schedule: <http://marylandwindfestival.org/>. Every year we commission at least one piece. Listeners can hear rarely heard works for wind dectet (sometimes called a double wind quintet). We get people from all over the US, France, Belgium, Japan.

At NFA in August, Matthew and I will be performing *Acrophobia* with saxophonist Alyssa Hoffert on an all flute and saxophone concert. The performance will be our U. S. premiere, and we gave the world premiere in Paris in March. At NFA, I will also be performing on George Pope's honorary concert for receiving the "Distinguished Service Award" and giving a lecture about El Sistema teaching.

I just accepted a new job beginning in the fall of 2018 as the new Assistant Professor of Flute at Tennessee Tech University. I can be reached through my website at <https://www.marymatthewsflute.com/>.

Matthew: People can reach me through my website <https://www.matthewjangeloflutist.com/> This summer I'll be back for my fourth summer with the Maryland Wind Festival in Frederick, MD. More info at www.marylandwindfestival.org. I'll also be playing at NFA in August with Mary Matthews. We'll be performing *Acrophobia* for two flutes and soprano saxophone by Nicole Chamberlain on Thursday afternoon. I also have several performances scheduled with my wind quintet Manor Winds.

Shelley and Philip: My website is <http://www.shelleymartinson.com/> and Phil's is <http://www.philipmartinson.com/>. People can contact us through the site.

We'll play on *The Future is Now* recital at NFA. There's also the International Trombone Festival where we'll play one of Nicole's pieces (*Wail*) in the last week of June 2018. <https://trombonefestival.net/>

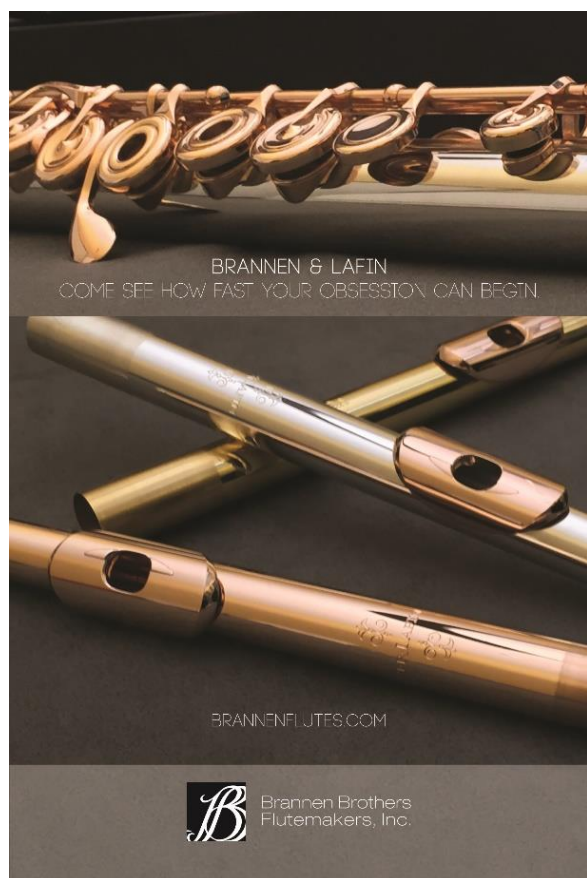
Beth: I'm part of the [Capital Area Flute Club](#) in Albany, NY. If you're visiting the Capital District, please feel free to join us for a session. We come together monthly and play as a group for fun. And we perform several times each year at local community events.

Nicole: <https://nikkinotes.com>. I'm having a pretty good year at NFA this year. I'll be having several pieces played this year. I just recently found out that my piece Ogeechee will be performed during Fort Dodge Symphony Orchestra's season this year. I hope to also have a few more pieces. I just finished a flute and clarinet duo for PM Woodwind Project and a flute choir work for Charter Oak Flutes. I have a few more commissions which include a brass ensemble work, clarinet choir work, solo alto flute piece, and another flute choir work which will be premiered by the Mid

Atlantic High School Flute Choir directed by Dan Parasky at Mid Atlantic Flute Convention in 2019. There's some other collaborations cooking that I will hopefully be able to make public soon. And of course, you can go to my website to buy Mary, Matt, and my new album "*Three-Nine Line*". It's also available on iTunes and Amazon.

Cherise: People can reach me through my website: <https://www.cherisedleiter.com/>, and I have many of my pieces on Soundcloud as well.

Jessica: My website: <http://jessicarugani.weebly.com/> is the best way to reach me and hear my music. No imminent performances just now, a few things in the development stage, but nothing finalized enough to announce. Keep checking in if you're interested though, will update the site as things change!



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Where Are They Now?

Interview with Troy Paolantonio

by Andrea Burger

The Atlanta Flute Club has awarded its annual Young Artist prize to so many wonderful flutists over the years. In our last issue of the newsletter, we caught up with our 5th anniversary winner. In this issue we'll sit down with Troy Paolantonio, who won in 2008. You'll be amazed at all he's accomplished over the 10 years since winning first prize. Troy has a bigger-than-life personality and it was a pleasure to speak with him. He gives us insight into a unique full-time performing opportunity that may provide a fulfilling career for the right flutist.



*Shenandoah National Park fife ensemble video shoot, 2017,
Photo credit: SSG Erin Ernst*

Troy, do you remember what you played for the competition?

I remember exactly what I played because it was the first time I prepared the Martin *Ballade* for anything. My program for the competition was Gaubert *Nocturne et allegro scherzando*, then Ian Clarke's *Zoom Tube*, then I closed it out with the Martin *Ballade*.

Normally I think I would have something a little bit earlier, like a classical or baroque work, then something French and something contemporary. But it worked out because all of these pieces were so distinctively different that it was a fun program to play.

How did you prepare all of that music?

I had done *Zoom Tube* back in college during undergrad at Florida State. I learned it from memory. The Gaubert, I had worked on with a student or two. Then I needed a power piece so I went with Martin's *Ballade*. That one is so great because of the timing. It's not too long, not too short, and it has a lot of interesting material. There's nothing else like it.

Tell me a little about your background. Let's start with where you grow up.

I grew up in Coral Springs Florida, a little bit NW of Ft. Lauderdale and went to J.P. Taravella High School.

Who was your teacher in High School?

Her name was Rene Miska. She performed with all of the local orchestras: The Miami City Ballet, Florida Grand Opera, the Naples Symphony. It was because of her that I got my first professional orchestra opportunities while I was in my internship for music education.

Where did you earn your first degree?

I went to Florida State University. I started there in the summer after my high school graduation and majored in Music Education and Flute Performance. I was a member of the Marching Chiefs for 5 years and a drum major in my last year. It was an exciting time. Imagine marching into a stadium of 95,000 people and they're announcing your name over the loudspeaker because you're one of the drum majors!

After graduation what did you do?

I interned at Miami Coral Reef High School, which was a magnet school for several programs. New World School of the Arts and Coral Reef were the big music programs down there. While I was interning, my teacher, Rene, told me that the ballet orchestra was going on tour in Europe. She asked if I wanted to play piccolo. That was my first pro orchestra gig, playing *Coppélia* with the Miami City Ballet orchestra, side-by-side with my teacher.

The contractor for that gig also worked with the Florida Grand Opera. I was able to play *La Boheme*. There is a scene where two piccolos come on stage in the middle of the opera. Naturally, it was during this time that I had all four wisdom teeth pulled, because that's the time to do it! <laughter> Despite the pain, I managed to get out on stage and play the part.

After you left Florida State, where did you go?

When I interned at Coral Reef, I didn't know what I was going to do after that. I had originally wanted to try out for a show *Blast*, which is like a marching band Broadway show. But they didn't take flute players. The other group "Shockwave" had some wind players, but they were usually doublers on other instruments.

In the middle of my internship I thought, "What am I going to do?" I didn't have a plan. Busch Gardens was putting together a show. It was going to be like *Blast* with drums and dancing. So I went and auditioned while I was interning. It happened to be during Spring break of Miami-Dade County schools. I went to Tampa, auditioned and they asked me if I doubled. I thought, "Oh no, they won't want me because I'm a flute player and not a brass player." When I got home they called and hired me. I was in a show called *Jammin'*. I got paid to jump around on stage and have fun five times a day.

You did a show like that 5 times a day in that heat?

It was super hot, but even when it wasn't, just running on stage meant I had to place paper towels on the stage area where you couldn't see them so I could grab them to wipe the sweat from my forehead.

My costume had a Robin Hood style bow-and-arrow quiver for my flute so I could climb on the set with my flute. The set was about 25 feet tall and it had different platforms. I started on one of the upper levels and did as much as I could one-handed. I'd hold the pole with my right hand and play left-handed things on the flute as I was sliding down the pole. I figured out what the coolest acrobatic stuff I could do was, and tried it out.

That sounds terrifying! What came after that?

In the middle of my time at Busch Gardens, I knew Kim McCormick at the University of South Florida. There was a graduate certificate program you could enroll in. Then the teaching assistantship opened up in the flute studio. Kim said that if I was accepted into the certificate program, I had a good shot at getting the assistantship.

It turned out that the Busch Gardens show was closing down after a year. So it was perfect timing. I went ahead and took the teaching assistantship and started a master's degree.

What happened after the master's degree?

A lot of people go straight from one degree to the next. But I took some time between each degree. I wasn't practicing what a teacher was assigning. I found things to play and played the music I wanted to play. That's when the Atlanta Flute Club competition happened. It was a great outlet for that. Those three pieces I played showed off the skills I had developed and my personality as a musician. The competition was a great motivational thing to have. It was a big boost to me as an artist and a confidence builder for going forward in my career.

What came next for you?

After winning in '08, I moved to New Jersey, but came back the following year to perform in the winner's recital, which was so cool! It was great being able to play the music I wanted, music that said something about me individually.

What did you play for that concert?



Busch Gardens Tampa Bay,
"Jammin'" 2003

I played the Mozart Rondo in D, and I was so glad to give my first performance of the Jacques Castérède *Sonate en forme de suite*. Then there was also *Techno Yaman* by Robert Dick, which is an East Indian-inspired solo with a recorded electronic track. I helped compose the electronic track along with a friend of mine. The Burton *Sonatina* is one of my favorites. I've always played that piece from memory.

I think it was Angela Sherzer who asked, "Are you going to do *Zoom Tube* again?" So I figured I had to do that again too. It was great to come back and do a program that helped build my confidence as a soloist and an individual who has something to contribute to the world.

Between the competition and the winner's recital you programmed two interesting performances. I'm curious, what's going on with you now?

I'm finishing a Doctorate in Music Performance at The Catholic University of America in Washington, D.C. I just completed a lecture recital on the music of Jacques Castérède. I was acquiring all of his flute works. I had the *Sonate en Forme de Suite*, and also his flute and harp work, flute and guitar, and his Paris conservatory piece for flute and piano. I found his website and he has 14 flute works.

I got his mailing address from a concert hall owner in Germany. They were also a big fan of Castérède and gave me his address. I sent the composer a hand-written letter and I got a hand-written response. This was in 2007 and I'm lucky to have that because just a couple of years after he wrote that letter, he lost his mental faculties. Then all of his communication went through his wife, Martine, until he died in 2014.

What an amazing treasure, to have that letter. Tell us what you love about him.

It was a combination of my own personal interest in his music and the difficulty of the 1980 Paris Conservatory competition piece, *Ciels* from 1980. I thought, "That's cool because I'm from the 80s". And it was super hard. The piano part is really, REALLY hard.

You probably know his etudes. Etude #5 is incredibly gorgeous. Then the *Sonate en forme de suite* from 1955. And *Sonatine de mai* from 2001 for flute and harp is delightful - it has singing, lovely melodies like the month of May in the middle of spring, with flowers everywhere.

There's a bunch of other interesting things that he wrote. There is a piece from 1979, *Divertimento a quattro* for the same instrumentation as the Bolling *Suite for Flute & Jazz Piano* (Fl, Piano, Bass, Percussion). The first movement is sonata-esque, then it has a study in jazz for the second movement. The third movement is like a short stroll on the Champs-Élysées and I'm contemplating life as I stop for a biscuit - all at the same time. The fourth movement is one I've not been able to get my hands on.

Really, why not?

This piece has never been printed. The first three movements were given to me by the individual who had them. But the fourth movement is owned by a different person, and I've been unable to obtain that part.

What other things are you up to?

I just presented a piece at the International Low Flutes Festival called *Cinq Bagatelles*, written in 1980. This was when the first contrabass flutes were being constructed. It is characteristic Castérède-sounding music. Sometimes it sounds like it has tonal harmony, but it's rooted in modal harmony. All over the place at cadential points you hear tri-tones, two modes functioning alongside each other, and multilayered cadences. You hear F# Aeolian and B minor Dorian.

Now I see how these 10 notes are all doing the same thing in two different ways and it's amazing! I did some analysis of the music of Olivier Messiaen, who Castérède studied with. There are references to Messiaen all over Castérède's music.

Who are you studying flute with now?

I'm studying with Alice Kogan Weinreb. She is the perfect teacher for me at this point in my career. She plays 2nd flute with the National Symphony Orchestra. She can take anyone who wants to grow and works with you on your goals. For me that means being a better pedagogue and learning how to be a teacher at the university level. She would instruct me on the way that I would play music, and I can take those things and know how to listen to others when they play. She's been the final puzzle piece in molding me as a flute player.

You're the first military flutist I've met. How did you go from being a student to joining the armed forces?

I had been in school and was waiting tables to pay bills while I was a student. It was now time to get a music job. In 2009, this opportunity presented itself. I played for the army band liaison. This is a great opportunity for any musician at any point in time.

If you meet the prerequisites for joining the military, you can audition for the regular army band. I was accepted into the regular army band but the position wasn't going to be open for 6 months. While I waited for that position, I auditioned for the Mid-Atlantic Flute Fair Young Artist Competition, made it to the finals and won. That prize money went a long way to helping me pay bills until I was able to start my military position.

What was joining the service like?

I went to Basic Training in June 2010. Most people think of it as something that's going to be awful and 10 weeks of struggle. But it was a great experience I will cherish. It is a place where if you embrace the experience of it, knowing you can not possibly meet the physical demands because they're there to break you down, you find out what you're made of.

After Basic, you go to the Army school of music in Virginia Beach. There you do 10 weeks of training where you have lessons and learn the marching style of ceremonial bands. Then I went off to South Korea for my assignment, which was an amazing experience!



Fife and Drum Corps public affairs publicity photo

Why does the army send a band there, or anywhere?

The simplest answer is that the military is a pretty savvy organization. Not only does it try to equip itself with the best training, weaponry and technology to win battles on the battlefield, but the music program is a way of reaching people. It is a way of connecting with foreign governments, and foreign people after wars are over, when you have to establish bonds between people and form alliances.

The army has 20 bands around the continental US and a few abroad to connect people and to keep our own public in support of the politicians and policies that keep our military as strong as it is. Their mission is to educate, entertain, and inspire.

This sounds like an incredible opportunity for a young musician.

The US does a good job of paying musicians well. All of the military bands have the best musicians you could ever imagine. They show the best face of the army that can possibly be shown when they perform.

Where have you been assigned?

After my first assignment in South Korea, there was an audition that opened up for the US Army Old Guard Fife and Drum Corps. I was fortunate enough to be selected by them in June 2011. I came back from South Korea in October of 2011. Then the Fife and Drum Corps in 2012 went to Fortissimo in Canada, which is a military and musical event with guest bands, performers and soldiers from the Ceremonial Guard.

They host this concert of military bands at their parliament. The building looks very much like Hogwarts with a Maple Leaf flag; it is beautiful. The year I attended, they hosted a Jamaican military band and fife and drum corps from Germany and Colonial Williamsburg.

How does the military support you as a musician, other than paying you?

It's a wonderful opportunity for a musician. You have a regular paying job and you get to be of service to your country. There is time allowed for your own musical pursuits. For example, when I was in South Korea, I met local musicians and arranged my own recital. If you're driven and want to do great things, there is plenty of opportunity to pursue musical goals.

That brings me to my next question. I saw your 100 Days to NFA video from a few years ago. You were playing the glissando headjoint. How many flutes do you have? Do you have a favorite? Are you a collector? I guess that's more than one question.

<Laughs> I'm becoming a collector. I have my Burkart flute which is the one I play most of the time. I have a Burkart piccolo. I got the Glissando headjoint created by Robert Dick, who is my celestial mentor. He is out on the rings of Saturn, and no one can touch this guy. His level of intelligence and artistic expression is so incredibly out there, well established and unique. It's something to be marveled at, in my opinion.

I heard him play pieces like *Piece in Gamelan Style*. I have a special place in my heart for Balinese and Javanese Gamelan. I was in the Gamelan at Florida State. So when he was playing this solo piece, I just had to hear it. It's an improvisational piece with the heartbeat pulse of Gamelan music, in addition to multiphonics and scales of Javanese tradition. I just thought, "Oh, this is EVERYTHING!" I would regularly watch his videos. I saw Robert Dick play the glissando headjoint on *Sliding Life Blues* and I had to have it.

I had lessons with Robert Dick too. In the Fife & Drum Corps we had to do physical training tests every now and then. If you get a certain high score, you get a weekend pass. I wanted a lesson with Robert Dick but it all depended on my score. My push-ups and sit-ups were fine, and were within the range to qualify me. But the run had to be a certain speed. So I clearly ran for my flute lesson! I ended up getting 90 out of 100 points on my two-mile run.

I was able to go to New York City and take a lesson on how to make the Glissando headjoint work and how to play the *Sliding Life Blues*. I learned in an improvisational way.

Do you have any other flutes?

Yes. A friend of mine who had purchased a wood Yamaha flute wanted to sell it. He called me to see if I wanted it. I thought if I don't do this now, I'll never buy it. I went ahead and bought it. And I'm so happy. There is a warmth in the sound that isn't readily available with a metal instrument.

I just got an alto flute and competed in the alto competition and won 3rd place. I bought a Pearl bass while at the Low Music Flute Symposium.

I also have a flute headjoint that has a key that opens up on the headjoint. What it reveals is a foil membrane over the opening into the headjoint. When you play, it's similar to a Chinese Dizi. When the air goes by, it vibrates the membrane and you get that far eastern sound on a metal flute.

The other headjoint that I have, the shakulute, I haven't made much progress at all with yet. It's a headjoint you can put on a silver flute and play it like a shakuhachi flute.



Veterans Day 10k, I ran while playing fife tunes every half mile

What's next on the horizon?

The big news is that I auditioned for the Army Field Band and won! I'll be stationed at Fort Meade, MD. I will be going to Canada one more time for the same Fortissimo music festival I went to with the Fife and Drum Corps in 2012. A great way to have started my career with the Fife and Drum Corps and also complete it. When I return, I will be joining up with the Army Field Band.

I wish the readers could hear this conversation. Your enthusiasm is contagious. I have to ask you, was there a moment during your student life that "flipped the switch" for you?

It sounds like you're asking, "When did I feel like I became a professional?" or "When did I know what I wanted to do with myself as a flutist?" This is a question that can be asked of one's self many times over throughout your studying and development as a musician. We never stop learning and growing, but there definitely is a point at which you feel like you've arrived at *who you're supposed to be*.

Being a professional or "making it" is not defined simply by receiving a paycheck for making music. Anyone can do that. When you're doing something that you love, when work doesn't feel like work, when music is joy and joy is life, and when you feel grateful for all the good and the even all the challenges that come with it, this is when you have found who you are supposed to be with your pursuits as a musician. This may not mean a job, this may not mean winning an audition, maybe it does, and maybe it will.

I have felt this switch flip when hearing Robert Dick's "Lookout" for solo flute for the first time and knowing that contemporary music would always be a love of mine. I felt this when I lived and worked independently for the first time as a performer at Busch Gardens. I felt this when I bit down hard and decided to take a chance and join the Army Bands as a flutist and go to South Korea. I felt this when diligently preparing and succeeding in my audition with the US Army Old Guard Fife and Drum Corps. I was filled with gratitude for the opportunity to be a guest at the Atlanta Flute Club as a returning soloist, as well as being a guest clinician at Western Kentucky University and University of Tennessee because of friends and colleagues at those schools that believed in me.

I felt a mirroring pivot in life when I had finally come full circle from being an audience member at a flute festival to then being the featured guest artist at the 2017 Kentucky Flute Festival; *what an honor* and privilege from the Kentucky Flute Society. And I feel so humbled and so fortunate to have been once again selected by audition to join the US Army Field Band. All of these points continue to flip my switch and remind me that I am on the right path in this life of making music as a flutist.

Are you able to teach with your schedule?

Yes, I'm able to teach. I have a patchwork quilt of students. One played years ago and I'm helping them pick flute back up again. I have a couple of 7th graders, three high school students and some college students and adult amateurs. I'm a better musician and better teacher by teaching so many students who are completely unique.

Do you have one piece of advice for readers, particularly students?

Go ahead and imagine what you want to do. If you could snap your finger, whatever comes to mind, keep it in focus. Do whatever it takes to make that happen.

Thank you Troy for a lively interview. It's always interesting to see where our winners' careers take them. Your career path is one many of us might not have considered, so I personally appreciate you sharing your story. The twists and turns that have led you to where you are today were delightful to hear about. I hope that we'll see you back in Atlanta soon. Congratulations on your new position with the US Army Field Band.



Kudos to the 2018 Flute Fair Volunteers!

Ann Crain, Volunteer Coordinator

Many dedicated, conscientious volunteers ensured that the 2018 Atlanta Flute Fair ran smoothly. Thank you to everyone who worked at the registration table, served as door monitors or runners, turned pages for the pianists, took photographs, setup and reset music stands or furniture, coordinated competitions, or assisted with the many other tasks that comprise a memorable event. Special thanks to those who served in multiple capacities. Volunteers are simply indispensable for the success of our events.

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Membership

Nancy Wilson Chairperson

We currently have 129 Active Members including 9 Corporate, 8 Silver, 1 Gold, 1 Platinum, 49 Adult, and 61 Student members. There were 130 people that attended the 2018 Atlanta Flute Fair including eight vendors that exhibited.

AFC membership runs from January through December. You can join or renew now by filling out the Application Form found under Membership on the website at www.atlantafluteclub.org. If you pay by check please print and return the form to Nancy Wilson. You may also join or renew online using PayPal located in the same membership area on the website.

The AFC E-Mail Notification Service is a great way to find out what is going on in the Atlanta flute scene. You can subscribe on your membership application form. As of 2018 you must have been an active member within 3 years to receive this service. You may update your subscription preference any time by sending an email with your request to: membership@atlantafluteclub.org. Georgia artists who wish to advertise a concert or event must be an active AFC member. Please send a brief description of the event, and website if applicable to: membership@atlantafluteclub.org.



Treasurer's Report

Ann Crain, Treasurer

Atlanta Flute Club Income and Expenses (January 1 – March 31, 2018)

Beginning Balance: \$9,562.25

Income:

Dues and Fees	\$8,606.68
Carl D. Hall Piccolo Artist Scholarship Fund	\$650.00

Total Income: \$9,256.68

Expenses:

Synovus Bank Checks and Extra Deposit Slips	\$44.77
Wix Invoice #179180002	\$168.00
WIX Invoice #183873843	\$40.00
Registration, State of Georgia	\$30.00
Carl D. Hall Piccolo Artist Scholarship	\$500.00
2018 Flute Fair Expenses	\$7791.22

Total Expense: \$8,573.99

Ending Balance: \$10,244.94

Fun Flute Fact

Flutist or Flautist? As someone who plays the flute, you probably get asked, "Is it flutist or flautist" at every family event or social gathering. You may be surprised to find out that there is no consensus in the flute community as to which term is preferred.

If we look at the Oxford English Dictionary (OED), we find that flutist is in fact, the older of the two terms, first utilized in 1603. The term "flautist" didn't come in to use until 1860. The OED goes on to state that since the term "flute" is related to the modern French *flûte*, it is logical that a person who plays the flute is a flutist.

The late Fenwick Smith wrote a detailed article on the subject, which you can find here: <http://bit.ly/flutistorflautist>.

Even with this seemingly definitive review of the subject, there are still others who prefer words like fluter, or the term flute player.

When we look to James Galway, we get this quote: *"I am a flute player not a flautist. I don't have a flaut and I've never flauted."*

What is your preferred term? Write to us at afcnewslettereditor@gmail.com and let us know. Happy Fluting!

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