

World Flute Society Vision Statement and Mission and Goals

The World Flute Society seeks to be a distinguished organization, globally recognized in music and cultural education, artistic expression, scholarship, research, classification, documentation, historical and contemporary performance practices, and educational and cultural outreach, with the world's indigenous and folk flute traditions as the primary focus of the society's endeavors.

“Arizona Flute Circle Celebrates the Music of Dr. Jacob Lenzner” by Natha Tsosie and Jenn Steege

Members of the Arizona Flute Circle, located in the Phoenix area, recently enjoyed the privilege of debuting the flute music of Dr. Jacob (Jack) Lenzner, M.D. Retired from medical practice, Jack now lives in a retirement venue that has allowed him more time to pursue one of his passions - writing music. During the past 10 years, Jack has created more than 60 compositions on the music notation program called Noteworthy Composer. Most of his compositions are for orchestral instruments. It was not until recently that Jack was introduced to the music of the Native American and Anasazi flutes through Arizona Flute Circle members Nathan Tsosie and Jenn Steege.

“An Interview with Vince Redhouse” by Dr. Kathleen Joyce-Grendahl

Navajo flutist Vince Redhouse was born and raised in Monterey, California. Most of the recognition that he has garnered is from what he has done with the traditional Native American flute, although the tenor saxophone was always his first voice and sound. Vince really loves classical music and jazz. Although those two genres of music may seem contradictory in nature, to Vince they are both beautiful musical languages that demand a great study and commitment in order to be fluent and expressive. He believes beyond the technique and clichés is a place where music becomes the song that transcends all and is a universal language. In 2003, at 48-years-old, having come back to music for basically his second or third career, Vince had his first two albums nominated for Grammy Awards.

“Facilitator’s Corner: Warming Up!” by Clint Goss

It is likely that the flute players in your flute circle or workshop arrive from different places, with a wide variety of instruments, musical experience, expectations, and confidence. Leading such a varied group of musicians to a place of group cohesion may sound like a big task, but there are some simple techniques and activities to apply in order to channel the musical energy of almost any group into alignment. A key component of a session is the first 5 minutes of “warming up.”

“Playing with Nature” by Ron Bracale

The phrase “playing *with* nature,” not “playing *in* nature,” exemplifies a relationship with nature, as opposed to an objectification of nature. The author advocates formal study with a teacher, no matter the instrument. There are many great world flute traditions and no end to learning. He also plays/improvises with nature and have even more to learn in this relationship. Both require the art of listening. Listening to natural sounds can yield endless lessons.

Your Flutes, Your Thoughts by Jim Murphy

Wondering which flute to buy, or not to buy? You want to talk flutes, but the next flute festival is still months away? This might be the place for you! This issue features The First Lady of the Flute, two-time Grammy winner, EMMY nominee, and well-known recording artist Mary Youngblood.

Passing Tones

Paul Horn (1930-2014): Internationally acclaimed jazz great, recording artist, and father of New Age-world music, Paul Horn passed away Sunday morning, June 29, 2014, after a brief illness. He was 84-years-old. Horn began playing the piano at the age of four, the clarinet at ten, and the saxophone at twelve. He studied the clarinet and flute at the Oberlin Conservatory of Music in Ohio, earning a bachelor's degree. He gained a master's degree from the Manhattan School of Music. He was known for his innovations on both metal and traditional wooden flutes.

“Tips and Tricks for Playing the Siku or Zampoña Panpipes” by Richard Ball

The panpipes are considered to be some of the oldest of the world’s instruments. They can be found throughout the world. They frequently occur in places where bamboo grows naturally, as they are often made of sections of bamboo cut to different lengths. However, panpipes can be made from any hollow tube, and I have seen them made from bone, carved rock, and bored pieces of wood. Today, they can be easily made from PVC and other plastics. Despite the widespread use of these flutes, this article will focus on the flutes and techniques from the Andes, particularly Bolivia and Peru.

“Barry Higgins’ Historical Flute Database”

Barry Higgins just finished the first production version of his historical flute database which currently contains the full data on the collections of Native American flutes held by the Library of Congress and the Museum of Fine Arts Boston, with more data to be added.

World Flutelore: The Shepherd’s Flute, A Russian Fairytale by Dr. Kathleen Joyce-Grendahl

Excerpt: In a village there was a very poor old man who had a son named Ivanushka. From an early age, Ivanushka loved to play the flute. He played the flute so well that everyone who heard his music unashamedly begged for more of his lovely, captivating melodies. When Ivanushka played a heartrending song, the listeners wept. When he played a cheerful tune, everyone danced and rejoiced. The people were helpless to resist Ivanushka’s spellbinding flute music.

Taking Care of Your Flutes

This section is dedicated to providing flute care information from various Native American-style flute makers. This issue features Tom Stewart of Stellar Flutes and Stephen DeRuby.

Did You Know?

This issue of *Overtones!* features facts about music education.

“An Interview with Kalapana Kollars” by Bonnie Cox

Kalapana Kollars has been an entertainer and educator for the past 20 years. He has been a performer in the acclaimed production, ‘Ulalena, for the past 13 years where he recently became the understudy for the late Anthony Natividad, noted master of the ‘*obe hano ibu* (Hawaiian nose flute). Kalapana also performs traditional Hawaiian music all over Maui and loves to share the stories that go along with Native Hawaiian language songs. As an educator, Kalapana has worked with Kamehameha Schools, teaching cultural-based curriculum to kānaka maoli children. He also works with the Maui Arts and Cultural Center as a teaching artist in Maui’s public schools. As a hula dancer/chanter, Kalapana has traveled internationally, sharing Hawai‘i’s rich history and culture.

Quarterly Donation Flute

World Flute Society member Tim Blueflint of Shades of Rez Native American Flutes donated this quarter’s raffle flute. It is a cedar flute in the key of *G*. The interesting fetish is a bronze claw design.

Music in this Issue:

“The Wisdom Keepers”

“Schäfers Klagelied”

“Pokarekare Ana”

“Awakening”

“Avondale”

“Theme from Fugue in *G* Minor/Bach”

“Recuerdos”

“The Water is Wide”

“Condor Solidario”

“Si Bheag Si Mhor”