THE COMMISSIONED FLUTE CHOIR PIECES PRESENTED BY UNIVERSITY/COLLEGE FLUTE CHOIRS AND NFA SPONSORED FLUTE CHOIRS AT NATIONAL FLUTE ASSOCIATION ANNUAL CONVENTIONS WITH A BRIEF HISTORY OF THE FLUTE CHOIR AND ITS REPERTOIRE

DOCUMENT

Presented in Partial Fulfillment of the Requirements for the Degree Doctor of Musical Arts in the Graduate School of The Ohio State University

By

Yoon Hee Kim

Graduate Program in Music

The Ohio State University

2013

D.M.A. Document Committee:

Katherine Borst Jones, Advisor

Dr. Russel C. Mikkelsen

Dr. Charles M. Atkinson

Karen Pierson
Abstract

The National Flute Association (NFA) sponsors a range of non-performance and performance competitions for performers of all ages. Non-performance competitions are: a Flute Choir Composition Competition, Graduate Research, and Newly Published Music. Performance competitions are: Young Artist Competition, High School Soloist Competition, Convention Performers Competition, Flute Choirs Competitions, Professional, Collegiate, High School, and Jazz Flute Big Band, and a Masterclass Competition. These competitions provide opportunities for flutists ranging from amateurs to professionals. University/college flute choirs perform original manuscripts, arrangements and transcriptions, as well as the commissioned pieces, frequently at conventions, thus expanding substantially the repertoire for flute choir.

The purpose of my work is to document commissioned repertoire for flute choir, music for five or more flutes, presented by university/college flute choirs and NFA sponsored flute choirs at NFA annual conventions. Composer, title, premiere and publication information, conductor, performer and instrumentation will be included in an annotated bibliography format. A brief history of the flute choir and its repertoire, as well as a history of NFA-sponsored flute choir (1973–2012) will be included in this document.
Dedication

This document is dedicated to my family.
Acknowledgments

I gratefully acknowledge my advisor, Professor Katherine Borst Jones for her substantial assistance and guidance during this project as well as three years of my study. I really appreciate the sharing of your invaluable resources: convention program books from early years, many music scores for flute choir as well as journals.

I wish to thank to my committee: Dr. Russel Mikkelson, Dr. Charles Atkinson and Ms. Karen Pierson for serving on my committee and for their thoughtful comments.

I extend thanks to Robert Webb, Ali Ryerson, Gwendolyn Powell and Dorothea Nelhybel, wife of Vaclav Nelhybel, for providing priceless information for this project. Many thanks to Professor Michael Murray and Dr. Alan Green for helping me to format footnotes and the bibliography. Thanks also to Sean Ferguson for helping me to find sources.

Thanks to friends, colleagues and our flute studio, because of your love and support, I could finish my project.

Finally, I gratefully thank my family (mom, dad, brother and my twin sister, Kyuri) for their encouragement, unconditional love and unending support they have provided.
Vita

November 8, 1982..........................................Born– Busan, South Korea

2007..................................................................................BM Flute Performance, Yonsei University

2009..................................................................................MM Flute Performance, University of Cincinnati

Fields of Study

Major Field: Music

Flute Performance
List of Tables

Table 1. Commissioned Pieces as Special Projects from 1987 to 2012 ............................. 4
Table 2. Numbers of Pieces Performed at NFA Conventions from 1975–2012 ............... 77
Table 3. Number of Commissioned Pieces Performed by University/College Flute Choirs and NFA Sponsored Flute Choirs at NFA conventions............................................... 78
List of Figures

Figure 1. Chronological Order of the Establishment of Competitions and Commission at the NFA Annual Conventions

................................................................................................................................................................. 3
Chapter 1: Introduction and Literature Review

There is no standard instrumentation for the flute choir. The flute choir/orchestra has been defined by the Flute World company in their catalog, as an ensemble of five or more flutes.\(^1\) Any number of flutists playing any member of the flute family singly or in multiples, and different combinations, categorizes the flute choir. Other instruments sometimes are added to compliment the ensemble.

The National Flute Association was established in 1972, with the first convention held in Anaheim, California in August of 1973. From the first convention, flute ensembles took center stage. The first Saturday night closing concert consisted entirely of flute ensemble works. The concert ended with numerous convention participants performing an arrangement for four flute parts and piano by James Christensen of the famous \textit{Air} from J.S. Bach's \textit{Suite No. 3 in }\textit{D}.\(^2\) Founding member and past president Walfrid Kujala says that “It was a very effective arrangement, and the performance was so incredibly moving that it was decided that all future conventions should program the

---

\(^1\) Flute World is a leading retail store of flute music, instruments, recordings and accessories located in Farmington Hills, Michigan. They publish a catalogue every year.

Bach in their closing ceremonies conducted by the outgoing president."³ This arrangement was the first of what would become many new arrangements and pieces commissioned to be performed at NFA conventions. What began with seventy-six flutists in 1973 has grown to an association of more than six-thousand flutists worldwide in 2012, forty years later. Flute choirs and ensembles have been an integral part of annual NFA conventions, bringing flutists from amateurs through professionals to conventions.

In 1975 the NFA board established four new competitions for the convention in Atlanta in 1976: Young Artist Competition, High School Flute Choir Competition, Newly Published Music Competition, and Masterclass Performers Competition.⁴ (See Figure 1) The NFA Board began commissioning a piece for the Young Artist Competition in 1986.⁵ The High School Soloist Competition was established in 1987. In 1989 the NFA Board began commissioning a piece to be played at the semi-final round of this competition as well.⁶ (See Figure 1)

³ Ibid.
⁴ Ibid.
⁵ The first commissioned piece for the Young Artist Competition was *Echolalia* for solo flute by John Anthony. The Commissioned piece was to be played by each competitor in the semi-final round.
⁶ The first commissioned piece for the High School Soloist Competition was *Lookout* by Robert Dick.
In 1987 the NFA embarked upon commissions (other than for competitions) for flute and various combinations. (See Table 1) The first commission in 1987 was for a chamber group, *Quartetto* for flute, violin, viola, and cello by Mario Davidovsky. The board also commissioned two pieces for flute choir/orchestra: *Flute for Thought, A Celebration of Flute Music* for six flutes and piano (1997) by Kenneth Laufer and *Tsunami and Solemnes* for flute orchestra (2005) by Robert Aitken. (See Table 1)
<table>
<thead>
<tr>
<th>Year</th>
<th>Composer</th>
<th>Title</th>
<th>Instrumentation</th>
</tr>
</thead>
<tbody>
<tr>
<td>2012</td>
<td>Lansing McLoskey</td>
<td><em>Hardwood</em></td>
<td>Woodwind Quintet</td>
</tr>
<tr>
<td>2009</td>
<td>Martin Bresnick</td>
<td><em>Pan Penseroso</em></td>
<td>Flute and Orchestra</td>
</tr>
<tr>
<td>2008</td>
<td>Giya Kancheli</td>
<td><em>Ninna Nanna Per Anna</em></td>
<td>Flute, 2 Violins, Viola, Cello</td>
</tr>
<tr>
<td>2007</td>
<td>Ricardo Lorenz</td>
<td><em>Perfiles Sospechosos</em></td>
<td>Flute, Cello, Percussion</td>
</tr>
<tr>
<td>2005</td>
<td>Robert Aitken</td>
<td><em>Tsunami and Solemnes</em></td>
<td>Flute Orchestra</td>
</tr>
<tr>
<td>2001</td>
<td>David Maslanka</td>
<td><em>Song Book</em></td>
<td>Flute and Wind ensemble</td>
</tr>
<tr>
<td>2000</td>
<td>Shulamit Ran</td>
<td><em>Voices</em></td>
<td>Flute and orchestra</td>
</tr>
<tr>
<td>1998</td>
<td>James DeMars</td>
<td><em>Big Two-Hearted River</em></td>
<td>Alto flute and orchestra</td>
</tr>
<tr>
<td></td>
<td>Meyer Kupferman</td>
<td><em>Concerto Brevis</em></td>
<td>Flute and orchestra</td>
</tr>
<tr>
<td>1997</td>
<td>Kenneth Laufer</td>
<td><em>Flute for Thought, A Celebration of Flute Music</em></td>
<td>Six Flutes and Piano</td>
</tr>
<tr>
<td>1996</td>
<td>Lowell Liebermann</td>
<td><em>Piccolo Concerto</em></td>
<td>Piccolo and Orchestra</td>
</tr>
<tr>
<td>1987</td>
<td>Mario Davidovsky</td>
<td><em>Quartetto</em></td>
<td>Flute, Violin, Viola, Cello</td>
</tr>
</tbody>
</table>

Table 1. Commissioned Pieces as Special Projects from 1987 to 2012

In 2012 the NFA Board established the Flute Choir Composition Competition. The first winners were *The Fifth Universal Principle of Alignment* by David Gunn and *Tarantella* by Alberto Guidobaldi.

Many excellent transcriptions and arrangements have been presented by flute choirs at NFA conventions. However, this document will focus on original pieces that have been commissioned, premiered or presented by ensembles (university/college flute choirs and NFA-sponsored flute choirs) at NFA conventions. Some arrangements may be included when commissioned by conductors of NFA-sponsored flute choirs for presentation at conventions.

In 1982 the Tokyo Flute Ensemble Academy from Japan presented a program which included both original and arranged pieces for flute choir/orchestra. The program book
does not make clear whether the pieces presented were commissioned by this flute choir or not, however, the works will be included in chapter four, the annotated bibliography.

**Literature Review**

Numerous articles, books and dissertations regarding the flute choir have been written by flutists and flute choir clinicians. Articles have appeared in the *Flutist Quarterly*, the official magazine of the National Flute Association and *Flute Talk* magazine. Other articles were found at ProQuest, the dissertation website. This literature review will not include publications from international flute societies because the focus of this document is flute choir music presented at National Flute Association conventions.

The book, *My Complete Story of the Flute*, published in 1951 by Leonardo De Lorenzo, has four parts: the flute, the performers, the music, and reminiscences of a flutist. The author provides information about solo and chamber repertoire in part three, the music. Only one flute choir is mentioned, *Divertimento flautistico* for five flutes by Leonardo De Lorenzo.

Published in 1963, *A Handbook of Literature for the Flute*, by James J. Pellerite, provides an annotated bibliography by grade level of trios, quartets, and music for five or more
flutes. A total number of approximately eighty-five pieces for five flutes or more are presented.\footnote{James J. Pellerite, \textit{A Handbook of Literature for the Flute} (Bloomington, Indiana: Zalo Publications, 1963).}


In the article, “Flute Choirs Are the Answer,” Carol Kniebusch predicts that flute choirs will become a popular music ensemble group in communities.\footnote{Carol Kniebusch, “Flute Choirs Are the Answer,” \textit{Instrumentalist} 35, No. 9 (April 1981): 32–34.} She makes suggestions regarding instrumentation and seating arrangements. The author also provides a list of twenty-five flute choir pieces with instrumentation and some thoughts about each piece.

Amy Rice-Young ‘s article, “Adapting Music for Your Ensemble,” talks about important factors in choosing a flute choir program for the director/conductor.\footnote{Amy Rice-Young, “Adapting Music for Your Ensemble,” \textit{Flute Talk} 4, No. 2 (October 1984): 7–8.} The number of flutists in the choir, student’s ability level and instrumentation are the most important considerations for adapting music for the flute choir.
Derek Greer reports that the flute bands in the Northern Ireland are renowned throughout the world for the high quality of their musicianship in his article, “The Flute Bands of Ireland.”

In Ireland there are many flute bands, which are made up of up to four generations from one family and these large number of flute players have led the development of the flute band. In the 1920s Irish flute bands used a piccolo, C flutes, G treble flutes, alto flute in G, bass flutes to create a full range flute band.

A doctoral dissertation published in 1989 and entitled “The University Flute Choir: A Study of its Viability as a Performing Ensemble and Instructional Medium with a Compendium of Recommendations and Warm-up Exercises” by Adah Toland Mosello, examines aspects of flute choir formation, participation, and performance at the university/college level. Dr. Mosello relates possible problems of maintaining flute ensembles, choosing repertoire, and preparing performances. The author indicates that establishing a flute choir may improve a student’s ensemble playing, sight reading skills, and provide more performance opportunities. At the end of the book the writer provides

---


12 Ibid.

13 Ibid., 43.

14 Adah Toland Mosello, “The University Flute Choir: A Study of its Viability as a Performing Ensemble and Instructional Medium with a Compendium of Recommendations and Warm-up Exercises” (D.M.A diss., Ball State University, 1989).
seven warm-up exercises. These were later published separately by ALRY Publications.  

Published in 1989, the article, “Create a Flute Ensemble,” by Amy Rice-Young, provides some tips about organizing a flute choir. The author suggests that rehearsal plans and performances are important factors for conductors/directors of a flute choir.

Published in 1996, *A Guidebook to Flute Choir Literature*, by Carol Kniebusch Noe, is the only flute choir book listing flute choir literature specifically. The book is divided into two sections: original works and arrangements. Each section contains an annotated bibliography with lists of music by grade level and is organized by the number of flutes in a piece. The writer provides instrumentation, duration, publisher and her opinion about each piece. Included are pieces that were written for the James Madison Flute Choir Composition Competition. (See Appendix A for a listing)


---


Flute bands in Britain came from the fife and drum corps which existed in the Middle Ages and the flute choir/orchestra in the United States has been used for education purposes to help students improve their intonation and tone quality. In the section, Repertoire Catalog, in the book, the author lists compositions from each historical era.

In 1997, ALRY Publications published two books about the flute choir: The Flute Choir Method Book by Adah Toland Mosello and The Flute Choir Warm-up Book by Amy Rice-Young. The Flute Choir Method Book by Adah Toland Mosello provides six exercises of intonation, scales, triads, rhythm, transposition, and form and analysis. This is a revision of a portion of her dissertation published in 1989, “The University Flute Choir: A Study of its Viability as a Performing Ensemble and Instructional Medium with a Compendium of Recommendations and Warm-up Exercises.” The Flute Choir Warm-up Book by Amy Rice-Young emphasizes basic skills of scales, long tones and chord warm-ups.

---

18 Toff, *The Flute Book*, 76.

19 Ibid., 77.


22 Rice-Young, *The Flute Choir Warm-up Book*. 
Belva Prather’s article, “Music for Flute Choirs,” indicates that arrangements are a great source for flute choir and the author recommends some useful standards such as *The Air from Suite in D* by J. S. Bach, *Pavane* by Gabriel Faure, and the familiar *Canon* by Johann Pachelbel, among others.  

The article, “Flute Choirs and the National Flute Association: Coming of Age,” by Amy Rice-Young Blumenthal describes the history of the flute choir from the beginning to 2002 in chronological order along with literature and repertoire.  

Published in 2002, *The Flute* by Ardal Powell claims that traditional flute ensembles have provided other paths for the flute to make new, or new–old, sounds. While many of the northern Irish flute bands migrated from their traditional band flutes to the Boehm instrument after World War II, around 2500 fife and drum bands were formed in the U.S. and Canada, using reproductions of eighteenth–century fifes and rope–tensioned wooden field drums with gut snares, and usually appearing in period or Civil War uniforms. A Company of Fifers and Drummers devoted to the preservation and promotion of material music was founded in 1965, establishing a museum, archive, and library in Ivoryton, Conn.  

The article published in 2003, “Flute Choirs Claim the Bottom Line: Big Flutes now Join American Flute Ensembles” by Nancy Nourse, cites the emergence of contrabass and

---


contra–alto flutes, providing harmonic richness of sound and color similar to other homogeneous ensembles such as saxophone quartets, clarinet choir, brass band, and the string orchestra. Alto and bass flutes play the bass line, often augmented with string bass, bassoon or cellos in the flute choir/orchestra. The addition of contra-alto and contra-bass flutes expands the range of the flute choir up to six octaves.

According to the literature review, it is an unquestionable fact that flute choir is a potential performance outlet not only for flutists of all levels but also for composers. A growing number of universities/colleges have adopted the flute choir as part of the curriculum for their students. Flute professors continue to commission works for flute choir to add to the repertoire of our time.

The National Flute Association has fostered the emergence of the flute choir as an important ensemble for flutists. Amateurs and professionals may audition to perform in the National High School Flute Choir, the Collegiate, and Professional Flute Choir, as well as the Flute Big Band. Any flutist may choose to participate in the opening flute choir of each flute convention as well as perform the Bach Air at the closing concert at the convention. Numerous opportunities exist at conventions for flutists to participate in flute choir reading sessions as well.


27 Ibid., 53.
According to the books, *A Handbook of Literature for the Flute* by James J. Pellerite published in 1963 and *A Guidebook to Flute Choir Literature* by Carol Kniebusch Noe published in 1996, the total amount of repertoire of the flute choir in 1963 was close to eighty-five pieces. In 1996, that number grew to approximately 350. The number of pieces quadrupled over thirty years. It has been seventeen years since Carol Kniebusch Noe published her guidebook. Over several decades, a considerable amount of repertoire composed and presented by diverse groups all over the world, have been written and presented. By 2012, the repertoire of five or more flutes is approximately 1200 according to the Flute World Catalog 2011–2012.\textsuperscript{28} This document will catalog the commissioned flute choir works presented at NFA annual conventions from 1973 to 2012.

Chapter 2: A Brief History of the Flute Choir and its Repertoire

The origin of the flute choir can be traced back to the recorder consort of the sixteenth, seventeenth, and eighteenth centuries. The earliest surviving music marked specifically for multiple flutes was for recorders or Renaissance flutes in consorts. The Renaissance flute had two purposes: as a military instrument and as a chamber instrument. According to Nancy Hadden’s dissertation, “From Swiss Flutes to Consorts: History, Music and Playing Techniques of the Transverse Flute in Switzerland, Germany and France ca. 1470–1640,” Thoinot Arbeau described the flute used by German and Swiss soldiers as having six holes and a very narrow bore only the thickness of a pistol bullet which gave it’s a shrill note to inspire the soldiers during battle. The flute was combined with drums and it became what is now known as, fife and drum corps. Fife and drum corps from the Middle Ages in Switzerland through to the present day in America, are an ensemble different from the flute choir.

---

29 Toff, *The Flute Book*, 76.


As a chamber instrument, the Renaissance flute was used as both a solo instrument and in consorts of four instruments in different keys: soprano in A, alto–tenor in D, and bass in G.\textsuperscript{33} The earliest surviving pieces for flute consort are two collections of chansons by Pierre Attaingnant in 1533.\textsuperscript{34} Two collections of four-part chansons arranged by Attaingnant, were published with the titles, \textit{Chansons musicales a quatre parties} and \textit{Vingt et sept chansons musicales a quatre parties}.\textsuperscript{35}

In 1727, Joseph Bodin de Boismortier (1691–1755) wrote \textit{Six Concertos, op.15} for five flutes. The score is marked with the words, “solo” and “tutti,” thus indicating that Boismortier expected the parts to be multiplied.\textsuperscript{36} These are believed to be the first published pieces for more than four flutes.

In the British Isles, flute bands have a long tradition including to the present day.\textsuperscript{37} Derek Greer notes that the flute bands of Ulster in the Northern Ireland are renowned throughout the world for the high quality of their musicianship and these ensembles are

\textsuperscript{33} Ibid., 5.


\textsuperscript{35} Ibid., 179; Smith, “The Renaissance Flute,” in \textit{The Early Flute}, 24.

\textsuperscript{36} Vester, \textit{Flute Repertoire Catalogue}, 28; Toff, \textit{The Flute Book}, 76.

\textsuperscript{37} Toff, \textit{The Flute Book}, 76.
similar to flute choirs in America.\textsuperscript{38} There are many flute bands, which are made up of up to four generations from one family in Ireland. These large numbers of flute players have led to the development of the flute band.\textsuperscript{39} The origins of these bands are traced back to the Battle of the Boyne, the war between Protestant King William of Orange and the last Roman Catholic monarch James in 1690.\textsuperscript{40} William defeated the army of Catholic James II at the Battle. Later Protestant loyalists established the Orange Order, a Protestant fraternal organization in Northern Ireland. Young men joined the Order to protect the British influence within Ireland by learning and performing tunes of the Orange culture.\textsuperscript{41} Many fife and drum corps, consisting of twenty players of fifes accompanied by a corps of drums, were established around this period.\textsuperscript{42} Instrumentation and the introduction of music reading contributed to its current high standard of playing.\textsuperscript{43} For example, in the 1920s, bass flutes were added to the flute bands and creating a fuller range of the ensemble.\textsuperscript{44} In addition, regular contests with

\textsuperscript{38} Greer, “The Flute Bands of Ireland,” 41.

\textsuperscript{39} Ibid.

\textsuperscript{40} Ibid.

\textsuperscript{41} Ibid.

\textsuperscript{42} Ibid., 41–42.

\textsuperscript{43} Ibid.

\textsuperscript{44} Ibid., 42.
complex and demanding pieces chosen by conductors, led to the improvement of the playing in the flute bands.\textsuperscript{45}

Perhaps due to the large number of flutists produced by public school music programs, flute choirs have found their place in public schools, universities, flute clubs, churches, and other organizations throughout the world.\textsuperscript{46} For instance, in the United States, Leonardo De Lorenzo, professor of flute, at the Eastman School of Music introduced the flute ensemble to his curriculum in the 1930s.\textsuperscript{47} He believed that flute ensembles help students to improve their intonation, tone quality, and blend while teaching ensemble skills.\textsuperscript{48} De Lorenzo composed several works, including the \textit{Sinfonietta op. 75 for five flutes}, one of the earliest flute ensemble/choir pieces.\textsuperscript{49}

In 1916, the Los Angeles Flute Club, the first flute club in America, was founded and appointed Georges Barrère, principal flutist of New York Symphony Orchestra, as an honorary member of the club in 1919.\textsuperscript{50} In New York on December 5, 1920, George

\textsuperscript{45} Ibid.

\textsuperscript{46} Toff, \textit{The Flute Book}, 76.

\textsuperscript{47} Ibid., 77.

\textsuperscript{48} Ibid.


\textsuperscript{50} Kathleen A. Cameron, “The Evolving Mission and Purpose of The Pittsburgh Flute Club in the Twentieth Century” (D.M.A Document, The Ohio State University, 2009), 52.
Barrère and sixteen flutists gathered together to play Fredrich Kuhlau’s *Grand Quartet* and the New York Flute Club, the oldest continuously operating flute club, was established.\(^{51}\) Club programs often included flute ensemble music, as well as works of contemporary composers. The ensemble program was an informal meeting with amateur and professional club members coming together for the pleasure of playing music written for multiple flutes.\(^{52}\) Often ensemble pieces were programmed on flute club concerts.

Other flute clubs were established in the 1920s.\(^{53}\) Like the New York Flute Club, the Pittsburgh Flute Club began in 1920. The Philharmonic Flute Quartette, which consisted of founding members of the Club, performed a concert of ensemble music in 1921.\(^{54}\) The repertoire included the Kuhlau *Quartet Op. 103 for four flutes*, Kohler *Quartet Op. 92 for four flutes*, among others pieces.\(^{55}\) The Boston Flute Players Club and the Portland Flute Club were established in 1921. The Pittsburgh Flute Club inspired the formation of other flute clubs by broadcasting a live performance on the

---


52 Ibid.


54 Ibid., 64–65.

55 Ibid., 65.
radio in 1922. Emil Medicus, editor of the Flutist Magazine, published from 1920–29, also actively encouraged and reported on the activities of flute clubs. Currently, there are approximately 250 flute clubs and flute choirs in the Unities States.

In 1931, Henry Brant composed *Angels and Devils* for flute solo, three piccolos, six flutes, and, alto flute according to Franz Vester’s *Flute Repertoire Catalogue*. The piece was premiered on February 6, 1932 with an orchestra of ten flutists from the New York Flute Club, with soloist Georges Barrére. The work was revised by the composer in 1956 and scored for three piccolos, five C flutes and two alto flutes. According to the book, *Addenda to My Complete Story of the Flute* by Leonardo De Lorenzo, the New York Flute Club continued to perform original works for flute ensemble/choir: *Angels and Devils* by Henry Brant in 1933; *Divertimento Flautistico for five flutes with flute in G and piccolo* by Leonardo De Lorenzo in 1936; *Suite for Nine Flutes* by Arcady Dubensky in 1936. This marks the beginning of an explosion of originally composed works for flute choir.

---

56 Ibid., 67–68.


In the late 1950s, George Morey, professor of flute at North Texas State University, started a flute choir program which influenced many students to realize the need for the ensemble.\footnote{Blumenthal, “Flute Choirs and the National Flute Association,” 49.}

According to Amy-Rice Blumenthal, *Cyclorama* for flute choir, scored for two piccolos, six flutes, two alto flutes, and a bass flute by Fisher Tull, was performed at the Music Educators National Conference convention (MENC convention) in Texas in the 1960s and it became a standard work for flute choirs.\footnote{Ibid.} A study of the score, *Cyclorama I* reveals in the program note provided, that the work received an initial performance by the University of Flute Ensemble in Huntsville, Texas, in 1972 with the composer conducting.\footnote{Fisher Tull, *Cyclorama I for Flute Ensemble* (New York, NY: Boosey & Hawkes, 1978).} The piece was dedicated to Jan Cole, the professor at Sam Houston State University.\footnote{Ibid; Fisher Tull, “Catalogue of Works: Orchestra, Symphonic Band, Wind Ensemble, Choral Music, Brass and Percussion Ensemble, Solo and Chamber Works,” Tim Tull, accessed March 2, 2013, http://www.fishertull.com/Pages/Catalog.html; Noe, *A Guidebook to Flute Choir Literature*, 28.} A grant from Sam Houston University Research Funds supported the commission.\footnote{Tull, *Cyclorama I*.} This may serve as the first commissioned piece for flute choir at a university.

\footnote{61 Blumenthal, “Flute Choirs and the National Flute Association,” 49.}
\footnote{62 Ibid.}
\footnote{65 Tull, *Cyclorama I*.}
In 1962, in Tennessee, Mark Thomas, a flute soloist, a teacher and Artist in Residence for the Armstrong Flute Company, formed a group of ten to twelve flutists playing C flutes and alto flutes, the Sewanee Flute Choir at the Sewanee Summer Music Center, which evolved into a small, independent group of adult professionals, the Thomas Flute Ensemble. In 1969, Mark Thomas formed the Armstrong Flute Ensemble and made a recording which included flute quartets and a quintet, the *Toccata for Flute Chorus* (piccolo, C flute, E–flat flute, alto and bass flute) by Emma Lou Diemer (b. 1927).

When Robert Webb, professor of flute at the University of Wisconsin-Whitewater, first heard *Music for Twelve Flutes* by Nelson Keyes (1928–1987) premiered at the University of Louisville with Sally Fouse conducting, his interest in the viability of flute choirs was stimulated. He later organized a flute choir at the University of Wisconsin-Whitewater using twenty-four flutists from around the campus playing a repertoire of music based on doubling flute trios, quartets, quintets, as well as transcriptions of choral pieces. The Whitewater Choir played at the MENC division meeting in Milwaukee in


69 Blumenthal, “Flute Choirs and the National Flute Association,” 50.
1973 and the MENC meeting in Anaheim in 1974.\textsuperscript{70} Their performance in Anaheim included two premiered works: \textit{Concerto Spirituoso No. I} by Vaclav Nelhybel and \textit{Night Music} by William Penn of the Eastman School of Music.\textsuperscript{71}

According to the article by Amy Rice Blumenthal, considering themselves a professional group, the Italian Flute Orchestra, was formed in 1971 by Marlaena Kessick. They asked composers to write pieces for their instrumental group of two piccolos, eight C flutes, two alto flutes, and two bass flutes.\textsuperscript{72}

In 1974, Dr. George Morey and Joe Tallal founded the Texas Flute Club to bring flutists and flute lovers of all ages in the North Texas community together. In the spring of 1976, a flute choir consisting of flute club members and director Dr. Morey performed at the Texas Music Educator’s Convention in Dallas.\textsuperscript{73}

Katherine Borst Jones, teaching associate at The Ohio State University, and Ann Fairbanks, DMA student at The Ohio State University, organized a flute choir concert at


\textsuperscript{71} Blumenthal, “Flute Choirs and the National Flute Association,” 50; Robert Webb, e-mail message to Katherine Borst Jones, forwarded e-mail message to the author, March 27, 2013; Dorothea Nelhybel, e-mail message to Katherine Borst Jones, forwarded e-mail message to author, April 8, 2013.

\textsuperscript{72} Blumenthal, “Flute Choirs and the National Flute Association,” 50.

The Ohio State University during the 1972–73 school year, performing pieces by Missal, Boismortier, de Lorenzo and arrangements from choral works.\textsuperscript{74} Professor Jones continued flute choir work at Emporia State University in Kansas in 1974–75 and at Capital University from 1975 through 1984. She has continued this tradition at The Ohio State University since 1985. The flute choir plays a pivotal role in her studio. Professor Jones believes that “I have always seen the flute choir as a way of building skills for all ensemble experiences, including band and orchestra, and as a way of building and fostering camaraderie in the studio. It builds respect among students, as well as friendships. It promotes the idea of teamwork. Competition is put in perspective and made healthier.”\textsuperscript{75}

In 1980, Carol Kniebusch Noe, professor of flute at James Madison University, founded the James Madison University Flute Club in Virginia which sponsored an annual competition, the James Madison University Flute Choir Composition Competition.\textsuperscript{76} The competition encouraged composers to write original music for flute choirs. Most of the winning compositions were published.\textsuperscript{77} Information about the winning

\footnotesize{
\begin{itemize}
\item \textsuperscript{74} Ibid.
\item \textsuperscript{75} Ibid., 50–51.
\item \textsuperscript{76} Ibid., 54; Toff, \textit{The Flute Book}, 77.
\end{itemize}

22
compositions can be found solely in the book, *A Guidebook to Flute Choir Literature* by Carol Kniebusch Noe. Pieces are listed Appendix A.

In 1972, flutists and teachers, Mark Thomas, Philip Swanson, Northern Arizona University, and Walfrid Kujala, Northwestern University and the Chicago Symphony, met to discuss the idea of a flute association. The first meeting/convention came to fruition in Anaheim, California in 1973 with fifteen exhibitors and sixty-seven flutists attending the two day program.\(^{78}\) The National Flute Association was born. From 1973 to present day, the National Flute Association conventions have provided a venue for flute choirs of all types to flourish.

---

\(^{78}\) Blumenthal, “Flute Choirs and the National Flute Association,” 51.
Chapter 3: A Brief History of NFA Sponsored Flute Choirs and its Repertoire

Flute ensembles took center stage at the first NFA convention in Anaheim, California in 1973. Flute ensemble works filled the first Saturday night closing concert which ended with an arrangement of the famous *Air* from J. S. Bach’s *Suite No. 3 in D* by James Christensen.\(^79\) This arrangement was the precursor to many new arrangements and pieces commissioned to be performed at NFA conventions.

Philip Swanson, one of the NFA founding members, founder of the Tucson Flute Club and professor of flute at the University of Arizona, established and conducted the first NFA ensemble concert and also founded and organized the NFA library by donating a copy of each piece performed at the convention from the music publishers.\(^80\) This library is hosted at the University of Arizona in Tucson.

The second National Flute Association convention in Pittsburgh in 1974, followed a similar format as the first, but flute ensemble reading sessions were added.\(^81\) Among other pieces read were *the Sonority Canon* by Otto Luening and *Pavane for Flute Choir*,

\(^{79}\) Ibid.

\(^{80}\) Ibid.

\(^{81}\) Ibid.
Guitar and Bass by Fauré, arranged by James Christensen.\textsuperscript{82} Amy Rice Blumenthal reminisces that “significant additions to this convention were the Pittsburgh Flute Club as host and Richard Leikam as Exhibits Chairman. Involving the flute industry and flute clubs was extremely significant to the growth of both the NFA and flute choirs in general.”\textsuperscript{83}

The third convention was held in Milwaukee in 1975 with significant changes.

- Two-day convention became a three-day convention
- A college masterclass, by Walfrid Kujala with participants selected by anonymous taped audition
- “Open hour” ensemble reading sessions each day; ensembles were primarily duets, trios, and quartets
- More flute choir activity\textsuperscript{84}

Although flute choir music was widely performed during 1970s, the first university/college flute choir group invited to perform at the NFA convention in Milwaukee in 1975 was the University of Illinois Flute Group conducted by Professor Charles DeLaney. They performed Three Humors for Ten Flautists by Scott Huston from manuscript.\textsuperscript{85}

\textsuperscript{82} Ibid., 52.

\textsuperscript{83} Ibid.

\textsuperscript{84} Ibid.

\textsuperscript{85} Ibid; The National Flute Association, 1975 Convention Program Book (Santa Clarita, CA: The National Flute Association, Inc., 1975); Noe, A Guidebook to Flute Choir Literature, 14. This piece will be included in chapter three, the annotated bibliography, although there is no...
In 1975 the NFA Board of Directors authorized five new competitions to be first held at the Fourth Convention in Atlanta in 1976. These competitions were: a Young Artist Competition, a Newly Published Music Competition, a Competition for Advanced Performers, who would then perform the winners of the Newly Published Music Competition, and a continuation of the college-level Masterclass Performer Competition and the establishment of a competition for a High School Flute Choir.86

The first NFA Newsletter, Volume I, Number I was published in the spring of 1976 announcing the activities and projects of the NFA, including the upcoming convention, “News of Flute Clubs” and “What’s New.”87 The second newsletter, published in July in 1976 contained the complete convention program along with articles and a continuation of features from the first newsletter.88 From 1972–76, the National Flute Association business was published in the Woodwind World-Brass & Percussion published by Swift-Dorr.

The fourth NFA annual convention in Atlanta in 1976 presented the first auditioned flute choir, the National Flute Association 1976 Flute Choir, which later became the National

86 Blumenthal, “Flute Choirs and the National Flute Association,” 52.

87 Ibid., 53.

88 Ibid.
High School Flute Choir. The first group was organized and conducted by George Morey, professor of flute at the North Texas State University.\textsuperscript{89} Twenty flutists were selected from competitive taped auditions and the program included a number of premieres and works by Martha Rearick and Newel K. Brown.\textsuperscript{90} This was the first full concert by a National Flute Association sponsored flute choir.

At the fifth Convention in San Francisco in 1977, a flute choir played the world premiere of \textit{Une Affaire de Famille} by Louis Moyse, dedicated to the NFA to honor its fifth anniversary. The performers included flutists: Ervin Monroe, Arthur Ephross, Shaul Ben-Meir, Philip Swanson, and Louis Moyse.\textsuperscript{91} \textit{Angels and Devils} by Henry Brant was also played with a different group of flutists.\textsuperscript{92}

At the 1978 convention in Washington, D.C., the NFA Flute Choir with director Charles DeLaney, performed \textit{Angels and Devils} again and the world premieres of \textit{Sails, Winds, Echoes} for two piccolos, six flutes, two altos, and bass by Crawford Gates, as well as \textit{Music for Twelve Flutes (Concerto for Flute and Flute Orchestra)} by Nelson Keyes,


\textsuperscript{92} Ibid., 53.
Study for Twelve Flutes by Edward Easton, and Two Études for a Group of Twelve Flutists by C. Hugo Grimm.93

At the Dallas convention in 1979, there was only one flute ensemble concert, which included the 1979 High School Flute Choir conducted by Robert Webb, plus two pieces played by the Texas Flute Club Ensemble.94 Vltavistic Virtuosity from The Moldau (Vltavistic) by Bedřich Smetana arranged for five flutists by Kyril Magg, Concerto No. 3 in D Major by Joseph Bodin de Boismortier, among others, were presented on the program.

Both the literature and numbers of flute choirs have grown step by step, but a number of issues were often addressed by critics: “too homogeneous,” “not a legitimate ensemble,” “lacking in good music,” and “only for those who couldn’t find others to play with.”95 Throughout the 1980s great progress continued to be made for both flute choirs and the NFA and numerous articles were published.96


95 Blumenthal, “Flute Choirs and the National Flute Association,” 55.

96 Ibid., 56.
At the convention in Seattle in 1982, a number of local groups performed in addition to the NFA High School Choir. A most notable event at the convention in 1982 was a performance by the first international flute ensemble, the Tokyo Flute Ensemble Academy from Japan, which performed three pieces of newly composed pieces by Japanese composers: Akira Miyoshi, Shin-ichiro Ikebe, Ryohei Hirose.97  *Huit Poems pour ensemble de flutes* (1969) written by Akira Miyoshi, *Flash!* (1972) for groups of flutes in 4x3 by Shin-ichiro Ikebe and *Paramita and Kada* (1980) for alto-flute solo and flute orchestra by Ryohei Hirose.98  It is not known if the works were commissioned for this particular performance, however these works will be included in the annotated bibliography. People were interested because it was the first time they had seen not only a contrabass flute but a contrabass in G. The range of this flute choir with these instruments covered up to six octaves.99  The performance by the Tokyo Flute Ensemble Academy became a turning point not only for flutists but for all those who were not fans of the flute choir.100

In 1987, a proposal for a Professional Flute Choir was accepted by the NFA Board. The purpose for including a Professional Flute Choir was to involve more flutists in the program, to provide a competition for all ages, and to enable some of the very advanced


98 Ibid.


100 Ibid.
flute choir works to be performed professionally. In 1988, the Professional Flute Choir, with Amy Rice-Young, conductor, made its debut at the San Diego Convention. ¹⁰¹

The NFA conventions of the 1990s included many flute choir programs showcasing original works to arrangements. Blumenthal writes

Flute Choirs were part of all NFA celebrations. James Christensen composed Fanfare 20 in honor of the NFA’s 20th anniversary in 1992 in Los Angeles, and Ben Boone was commissioned to compose Over the Edge for the 25th anniversary in Chicago. The Professional Flute Choir from this convention reconvened with a few changes and became the National Flute Choir. ¹⁰²

Two international flute choirs performed at the convention in San Diego in 1988. The Taipei Flute Academy Ensemble from Taiwan performed Formosa Landscapes for flute ensemble (World Premiere) by Pan Hwang-Long. The Japan Flute Association performed an unnamed piece, listed in the convention book as a world premiere written for the convention by Ryohei Hirose. ¹⁰³  This document will include these pieces because they are the second international flute choirs to perform premiered pieces at the convention in San Diego in 1988. These ensembles, however, are neither a university flute choir group nor a NFA sponsored flute choir group.

¹⁰¹ Ibid., 57.

¹⁰² Ibid., 58.

In Albuquerque in 2007, Ali Ryerson, the NFA Jazz chair, invited professional players from all over the country to premiere the Jazz Flute Big Band.\(^{104}\) The Saturday night debut with Ali Ryerson and the NFA Jazz Flute Big Band proved the viability of the jazz flute big band as a performance category. As a result, the Jazz Flute Big Band Competition was established in 2009.\(^{105}\) The Jazz Flute Big Band Reading Session and Jazz Flute Big Band Competition began as biennial events. In 2008, the first Jazz Flute Big Band Reading Session took place in Kansas City. “Miss Missouri,” from the *Kansas City Suite* by Count Basie arranged by Kris Keith, *Oscar’s Stepping’ Out* by Steve Rudolph were performed on the first reading session on Thursday afternoon in Pershing Hall in Kansas City.\(^{106}\) In 2009 the first concert of the official Jazz Flute Big Band was held on Saturday night under the direction of Ali Ryerson. Thirty flutists were chosen as winners from a taped Jazz Flute Big Band Competition.\(^{107}\) Selected flutists and a rhythm section, including Mike Wofford, piano, Mary Ann McSweeney, bass and Alvester Garnett, drummer inspired the audience with their performance


\(^{105}\) Ibid.


featuring three well-known professional jazz players: Hubert Laws, Holly Hofmann, and Lew Tabackin. The second Jazz Flute Big Band Reading Session was held in Anaheim in 2010 accompanied by one of LA’s top rhythm sections featuring pianist Andy Langham, bassist Chris Connor, and drummer Kendall Kay and the group read through five jazz arrangements: *Just Between Us* by Al Hager, arrangements of Gabriel Faure’s *Pavane*, Jimmy Giuffre’s *Four Brothers*, *The Night Has A Thousand Eyes* by Jerry Brainin and Buddy Bernier, *Flute Maddness* from Sonny Rollins’ familiar jazz tune ‘*Tenor Madness*’ by Madeline Neumann. In 2011, the Jazz Flute Big Band gave its third performance at the convention and recognition thanks to Ali Ryerson, Jazz Committee Chairperson and Kris Keith, New Chair of the Jazz Flute Big Band. The ensemble began by performing a new work which was commissioned for the convention by pianist/composer Mike Wofford for orchestra, flute choir and the Jazz Flute Big Band.

In 2008, the NFA Board established a flute choir competition for college age students, the Collegiate Flute Choir Competition, with the first performance to be held at the NFA

---


110 Ibid.
convention in New York in 2009. The first coordinator of the Collegiate Flute Choir Concert was Dorli McWayne and the conductor was Katherine Borst Jones. The program included two commissioned flute choir pieces, *Fire Dance* by Valerie Coleman and *Hearts Upon the High Road* by Christopher Norman. The second Collegiate Flute Choir concert was held in 2010, with conductor, John Barcellona *A Western Suite* by Christopher Caliendo (b. 1959) was premiered. In 2011, the third Collegiate Flute Choir included the five movement work, *Twitter* (2011) by Greg Danner (b. 1958), which was premiered by the Collegiate Flute Choir under conductor, Roger Martin. Four other pieces were also played. The fourth Collegiate Flute Choir in 2012 played three arrangements and two original pieces with conductor, John Bailey and guest conductor, Sophie Dufeutrelle. Sophie Dufeutrelle conducted her arrangement, *Le Serpent a Sons...nets (Rattlesnake)* (1991) by Jean-Michel Cayre.

In 2012, the NFA announced a Flute Choir Composition Competition. Two works were chosen as winners: *The Fifth Universal Principle of Alignment* by David Gunn and *Tarantella* by Alberto Guidobaldi, which were then premiered by the NFA Professional Flute Choir at the 2012 convention, with conductor, Clyde Mitchell.

---


112 Ibid.

As the repertoire of the flute choir expanded, flute choir groups, amateurs to professional, started making recordings of their performances. There are many flute choir CDs available from major publishing companies such as ALRY Publications, Falls House Press, Nourse Wind Publications, FLUTE.NET Publications, among others. ALRY produced recordings of the National Flute Choir, consisting of twenty American professional flutists with conductor Amy Rice Blumenthal. They released nine recordings from 1998 to 2004.\footnote{“National Flute Choir Recordings,” Phyllis Avidan Louke, accessed March 28, 2013, http://home.comcast.net/~palouke/FlutistNatlFluteChoir.htm#Romancing the Flute.} Community and College/University flute choirs have also produced CDs, for example, the Nashua Flute Choir has completed their third CD with music director, Dr. Eileen Yarrison.\footnote{“Recordings,” Falls House Press, accessed March 28, 2013, http://www.fallshousepress.com/catalog/item/1695144/5326264.htm.} A complete discography of flute choir recordings is not part of this document.
Chapter 4: Annotated Bibliography of the Commissioned Pieces

Information for the annotated bibliography came from convention program books, the actual music as well as composer’s websites as available. A question mark means the information was unobtainable.

**Aitken, Robert (b. 1939)**

*Memories* (2009)\(^{116}\)

*Tsunami*

*Solesmes*

**Instrumentation:**

*Tsunami*— 6 Piccolos, 8 Flutes, 6 Alto Flutes, 4 Bass Flutes, Contrabass Flute ad lib\(^{117}\)

*Solesmes*— 6 Piccolos, 8 Flutes, 6 Alto Flutes, 4 Bass Flutes\(^{118}\)

**Publisher:** Peer Musik verlag GMBH (Peermusic classical)

**City, Year:** New York City, New York 2009, 37\(^{th}\) NFA Annual Convention

**World Premiere:** Yes

**Premiere happened NFA or not:** Yes

**Commissioner:** The National Flute Association

**Conductor:** Carlo Jans

**Performer:** The NFA Professional Flute Choir

**Amaya, Efraín (b. 1959)**

---


Bird House (2000) 119
Instrumentation: 2 Piccolos, 4 C Flutes, 2 Alto Flutes and Bass Flute
Publisher: LaFi Publishers, Ltd.
City, Year: Anaheim, California 2010, 38th NFA Annual Convention
NFA Convention Premiere: Yes
Premiere happened NFA or not: No
Conductor: Steven Byess
Performer: The NFA Professional Flute Choir
Note: Bird House was commissioned and performed as part of Ornithology, a piece to be part of a performance installation by performing artist Michael Pestel with the Carnegie Mellon University flute ensemble at the Pittsburgh Aviary, Pittsburgh, Pennsylvania, in April 2000.

Anderson, Joachim (1833-1897) / Ben-Meir, Shaul (arr.)
Berceuse, Op. 28, No. 1 120
Instrumentation: 4 C Flutes, Alto Flute, Bass Flute and String Bass
Publisher: Megido Music Publications
City, Year: Chicago, Illinois 1997, 25th NFA Annual Convention
World Premiere: Yes
Premiere happened NFA or not: Yes
Commissioner: Penelope Fisher for the Jubilation ’97 Flute Orchestra
Conductor: Penelope Fisher
Performer: The Jubilation ’97 Flute Orchestra

Baczewski, Philip
Suite for Flutes 121
Instrumentation: Piccolos, C Flutes, Alto Flutes, Bass Flutes
Publisher: N/A
City, Year: Atlanta, Georgia 1976, 4th NFA Annual Convention
World Premiere: Yes
Premiere happened NFA or not: Yes
Commissioner: George Morey for the National Flute Association 1976 Flute Choir


Director: George Morey  
Performer: The National Flute Association 1976 Flute Choir (High school flutists)

**Barnes, James (b. 1949)**  
*Ghostdancers, A Threnody for Wounded Knee* (2008)  
Instrumentation: 6 C Flutes, Alto Flute, Bass Flute, and Percussion  
Publisher: Southern Music Company  
City, Year: Kansas City, Missouri, 2008, 36th NFA Convention  
World Premiere: Yes  
Premiere happened NFA or not: Yes  
Commissioner: David Fedele for the University of Kansas Flute Choir.  
Directors: David Fedele, Matthew Allison, Co-Directors  
Performer: University of Kansas Flute Choir

**Baumgarten, Eva (b. 1967)**  
*Birds of a Feather*  
Instrumentation: 7 C Flutes, Alto Flute, and Bass Flute  
Publisher: ALRY Publications  
City, Year: Orlando, Florida 1995, 23rd NFA Annual NFA convention,  
Convention Premiere: Yes  
Premiere happened NFA or not: Yes  
Commissioner: Adah Toland Mosello for 1995 NFA High School Flute Choir  
Conductor: Adah Toland Mosello  
Performer: 1995 NFA High School Flute Choir

**Beck, Jeremy (b. 1960)**  
*Conjuring the Spirits* (1998)  
Instrumentation: Piccolo, 3 C Flutes, Alto Flute and Bass Flute  
Publisher: Composer

---


City, Year: Phoenix, Arizona 1998, 26th NFA Annual Convention
World Premiere: Yes
Premiere happened NFA or not: Yes
Commissioner: Angeleita Floyd for the National High School Flute Choir and the University of Northern Iowa Flute Choir
Conductor: Angeleita Floyd
Performer: The National High School Flute Choir
Note: *Conjuring the Spirits* was written for the 1998 National High School Flute Choir and the University of Northern Iowa Flute Choir, Angeleita Floyd, music director

Böehm, T / Ash, Deborah (arr.)
*Sündchen (Serenade)*, D. 957, No. 4¹²⁵
Instrumentation: For Solo Alto Flute and Flute Choir
Publisher: Blaze Publications?
City, Year: Chicago, Illinois 1997, 25th NFA Annual Convention
World Premiere: Yes
Premiere happened NFA or not: Yes
Commissioner: Penelope Fischer for the Jubilation ’97 Flute Orchestra
Conductor: Penelope Fischer
Performer: The Jubilation ’97 Flute Orchestra

Boone, Benjamin (b. 1963)
*Over the Edge*¹²⁶
Instrumentation: Piccolo, 4 C Flutes, Alto Flute, Bass Flute and Percussion
Publisher: ALRY Publications
City, Year: Chicago, Illinois 1997, 25th NFA Annual Convention
World Premiere: Yes
Premiere happened NFA or not: Yes
Commissioner: The Blumenthal Foundation and the Flute Industry Council in honor of the 25th anniversary of the NFA
Conductor: Amy Rice Blumenthal
Performer: The NFA Professional Flute Choir

Boone, Benjamin (b. 1963)
*Victoria’s Secret Commission*¹²⁷


I. Serenade\textsuperscript{128}

II. Celebration\textsuperscript{129}

Instrumentation: Flute Choir or Flute Quartet?
Publisher: ALRY Publications
City, Year: San Diego, California 2005, 33\textsuperscript{rd} NFA Annual Convention
World Premiere: Yes
Premiere happened NFA or not: Yes
Commissioner: Victoria Jicha’s 20\textsuperscript{th} wedding anniversary
Conductor: Eileen Yarrison
Performer: The NFA Professional Flute Choir

Boumans, Ivan (b. 1983)

Pour Qui Sont Ces Serpents Qui Sifflent Sur Vos Têtes (2009)\textsuperscript{130}

Instrumentation: Flute Ensemble
Publisher: Composer
City, Year: New York City, New York 2009, 37\textsuperscript{th} NFA Annual Convention
World Premiere: Yes
Premiere happened NFA or not: Yes
Commissioner: Carlo Jans for the NFA Professional Flute Choir
Conductor: Carlo Jans
Performer: NFA Professional Flute Choir

Bowen, Glenn (b.1933)

Bossa Chica (2007)\textsuperscript{131}

Instrumentation: 8 C Flutes, Alto Flute, Bass Flute, and Contrabass Flute
Publisher: Composer
City, Year: Albuquerque, New Mexico 2007, 35\textsuperscript{th} NFA Annual Convention
World Premiere: Yes

\textsuperscript{127} The National Flute Association, 2005 Convention Program Book, 132.


\textsuperscript{129} Benjamin Boone, Victoria’s Secret Gift: II- Celebration (Charlotte, NC: ALRY Publications, 2005).


\textsuperscript{131} The National Flute Association, 2007 Convention Program Book, 68; Gwen Powell, e-mail message to Katherine Borst Jones, forwarded e-mail message to author, April 10, 2013.
Premiere happened NFA or not: Yes
Commissioner: Gwen Powell for the Fiesta Flute Orchestra
Conductor: Gwen Powell
Performer: Fiesta Flute Orchestra

**Bowen, Steven D.**
*Sonorities* (1977)
Instrumentation: 2 Piccolos, 6 C Flutes and 2 Alto flutes
Publisher: Frangipani Press
City, Year: Philadelphia, Pennsylvania 1983, 11th NFA Annual Convention
World Premiere: Yes, first performance of the newly published version
Premiere happened NFA or not: Yes
Commissioner: Judith Bentley for 1983 High School Flute Choir
Conductor: Judith Bentley
Performer: 1983 High School Flute Choir

**Brahms, Johannes (1833–1897) / Ben–Meir, Shaul (arr.)**
*Variations on a Theme of Haydn* (2009)
Instrumentation: Piccolo, 6 C Flutes, 2 Alto Flutes, 2 Bass Flutes, String Bass
Publisher: Megido
City, Year: New York City, New York 2009, 37th NFA Annual Convention
World Premiere: Yes
Premiere happened NFA or not: Yes
Commissioner: Carlo Jans for the NFA Professional Flute Choir
Conductor: Carlo Jans
Performer: The NFA Professional Flute Choir

**Brown, Newel Kay (b. 1932)**
*A Texas Medley (Gone Baroque)*
Instrumentation: ?
Publisher: Composer

---


Brown, Newel K (b. 1932)

*Improvisation I and II.*[^135]

Instrumentation: Piccolo, C flutes, alto flutes, bass flutes
Publisher: N/A?

City, Year: Atlanta, Georgia 1976, 4th NFA Annual Convention
World Premiere: Yes (first performance)
Premiere happened NFA or not: Yes
Commissioner: George Morey for the National Flute Association 1976 Flute Choir
Director: George Morey
Performer: The National Flute Association 1976 Flute Choir (High School Flutists)

Bukvich, Daniel (b. 1954)

*How Birds Can Take Their Own Portraits* (1998)[^136]

I. Starling Canon
II. Sparrow Songs
III. Birds of Night of Darkness
IV. Puzzle-Hymn of the Owls
V. Gull-Head and Bird-Foot

Instrumentation: Piccolo, C Flutes, Alto Flute, Bass Flute, Percussion
Publisher: Manuscript, Composer
City, Year: Phoenix, Arizona 1998, 26th NFA Annual Convention
Convention Premiere: Yes
Premiere happened NFA or not: No
Commissioner: Katherine Borst Jones for the Ohio State University Flute Troupe
Conductors: Angeleita Floyd
Performer: NFA High School Flute Choir

Burt, Williams (1874–1922) / Holcombe, Bill (1924–2010) (arr.)


That's a Plenty\textsuperscript{137}  
Instrumentation: 4 C Flutes, Alto Flute, Bass Flute, String bass  
Publisher: Musicians Publications  
City, Year: Minneapolis and St. Paul, Minnesota 1990, 18\textsuperscript{th} NFA Annual Convention  
World Premiere: Yes  
Premiere happened NFA or not: Yes, dedicated to the 1990 National Flute Association  
High School Flute Choir  
Commissioner: Sally Bowers for the 1990 National High School Flute Choir  
Conductor: Sally Bowers  
Performer: The 1990 National High School Flute Choir

Caliendo, Christopher (b. 1959)  

\textit{A Western Suite}\textsuperscript{138}  

\begin{enumerate}  
\item \textit{Hoe Down}  
\item \textit{A Dance}  
\item \textit{Prairie}  
\item \textit{Fiesta}  
\end{enumerate}

Instrumentation: Piccolo, 4 C Flutes, Alto Flute and Bass Flute  
Publisher: Caliendo World Music Publishing, Inc  
City, Year: Anaheim, California 2010, 38\textsuperscript{th} NFA Annual Convention  
World Premiere: Yes  
Premiere happened NFA or not: Yes  
Commissioner: Steven Byess for the NFA Professional Flute Choir  
Director: Steven Byess  
Performer: NFA Professional Flute Choir

Caliendo, Christopher (b. 1959)

\textit{From the Collection of Twenty-One American Tangos}\textsuperscript{139}  

\begin{enumerate}  
\item \textit{La Primavera (Spring)}\textsuperscript{140}  
\end{enumerate}


\textsuperscript{139} The National Flute Association, 2000 \textit{Convention Program Book}, 58.

\textsuperscript{140} “Sheet Music, La Primavera (Spring), Flute Choir,” ChristopherCaliendo.com, accessed April 9, 2013,
II. **La Milonga (1996)**\(^{141}\)
Instrumentation: 4 C Flutes, Alto, Bass (C Flutes doubles Piccolo)
Publisher: Caliendo Music Publishing
City, Year: Columbus, Ohio 2000, 28\(^{th}\) NFA Annual Convention
World Premiere: *La Primavera* (1994)—Yes
Premiere happened NFA or not: *La Primavera* (1994)—Yes
Commissioner: ?
Director: Julie Stone
Performer: Eastern Michigan University Flute Choir

**Caliendo, Christopher (b. 1959)**

*Despiadado*\(^{142}\)
Instrumentation: 6 C Flutes
Publisher: Caliendo Music Publishing
City, Year: Anaheim, California 2010, 38\(^{th}\) NFA Annual Convention
NFA Premiere: Yes
Premiere happened NFA or not: Yes
Commissioner: ?
Guest Conductor: Christopher Caliendo
Performer: Bob Cole Conservatory of Music Flute Choir, California State University, Long Beach (Director: John Barcellona)

**Caliendo, Christopher (b. 1959)**

*Siempre Domingo*\(^{143}\)
Instrumentation: ?
Publisher: Caliendo Music Publishing?
City, Year: Anaheim, California 2010, 38\(^{th}\) NFA Annual Convention
NFA Premiere: Yes
Premiere happened NFA or not: Yes

---

\(^{141}\) “Sheet Music, La Milonga (Milonga), Flute Choir,” ChristopherCaliendo.com, accessed April 9, 2013,
\(^{143}\) Ibid.
Commissioner: ?
Guest Conductor: Christopher Caliendo
Performer: Bob Cole Conservatory of Music Flute Choir, California State University, Long Beach (Director: John Barcellona)

**Caliendo, Christopher (b. 1959)**

*Ven a mis Brazos* \(^{144}\)
Instrumentation: 6 C Flutes
Publisher: Caliendo Music Publishing
City, Year: Anaheim, California 2010, 38\(^{th}\) NFA Annual Convention
NFA Premiere: Yes
Premiere happened NFA or not: Yes
Commissioner: ?
Guest Conductor: Christopher Caliendo
Performer: Bob Cole Conservatory of Music Flute Choir, California State University, Long Beach (Director: John Barcellona)

**Caliendo, Christopher (b. 1959)**

*Chamber Jazz* \(^{145}\)
Instrumentation: 4 Flutes, Alto Flute and Bass Flute
Publisher: Caliendo Music Publishing
City, Year: Anaheim, California 2010, 38\(^{th}\) NFA Annual Convention
NFA Premiere: Yes
Premiere happened NFA or not: Yes
Commissioner: ?
Guest Conductor: Christopher Caliendo
Performer: Bob Cole Conservatory of Music Flute Choir, California State University, Long Beach (Director: John Barcellona)

**Caliendo, Christopher (b. 1959)**

*Swing and Sing* \(^{146}\)
Instrumentation: Piccolo, 5 C Flutes, 3 Alto Flutes, 2 Bass Flutes and Contrabass Flute
Publisher: Caliendo Music Publishing
City, Year: Anaheim, California 2010, 38\(^{th}\) NFA Annual Convention

---

\(^{144}\) Ibid.

\(^{145}\) Ibid.

\(^{146}\) Ibid.
NFA Premiere: Yes
Premiere happened NFA or not: Yes
Commissioner: ?
Guest Conductor: Christopher Caliendo
Performer: Bob Cole Conservatory of Music Flute Choir, California State University, Long Beach (Director: John Barcellona)

Carter, Elise (b. 1969)
Triptych for Flute Choir

I. Medieval Jaunt
II. Flutter By
III. Catches the Wind

Instrumentation: Piccolo, 4 C Flutes, 2 Alto Flutes, 2 Bass Flutes and Contrabass Flute
Publisher: Art of Sound Music
City, Year: New York City, New York 2009, 37th NFA Annual Convention

New York Premiere: Yes
Premiere happened NFA or not: No
Commissioner: Rebecca Vega for the National High School Flute Choir.
Conductor: Rebecca Vega
Performer: The NFA High School Flute Choir

Christensen, James (b. 1935)
Fanfare 20 (1992)

Instrumentation: Piccolo, 4 C Flutes, Alto Flute and Bass Flute
Publisher: Southern Music
City, Year: Los Angeles, California 1992, 20th NFA Annual Convention

World Premiere: Yes
Premiere happened NFA or not: Yes
Commissioner: Katherine Borst Jones, program chair for the NFA Convention
Director: Charles DeLaney
Performer: The Professional Flute Choir

Coleman, Valerie
Firedance (2009)


Instrumentation: 2 Piccolos, 8 C Flutes, 3 Alto Flutes, 2 Bass Flutes, Contrabass Flute
Publisher: Valerie Coleman Music
City, Year: New York City, New York 2009, 37th NFA Annual Convention
World Premiere: Yes
Premiere happened NFA or not: Yes
Commissioner: Katherine Borst Jones for the NFA Collegiate Flute Choir
Director: Katherine Borst Jones
Performer: The NFA Collegiate Flute Choir

Covington, Charles (b. 1943)
Becky’s Delight (2002)
Instrumentation: ?
Publisher: Not published
City, Year: Washington, D. C. 2002, 30th NFA Annual Convention
World Premiere: Yes
Premiere happened NFA or not: Yes
Commissioner: ?
Director: Saïs Kamalidiin
Performer: The Flutes of Howard University

Danner, Greg (b. 1958)
Twitter (2011)
I. In the Hudson,
II. The Conan Blues
III. Arrested – Free
IV. Making History
V. Woot!!!
Instrumentation: Piccolo, 4 C Flutes, 1 Alto Flute and 1 Bass Flute
Publisher: gdanner@tntech.edu
City, Year: Charlotte, North Carolina 2011, 39th NFA Annual Convention
World Premiere: Yes
Premiere happened NFA or not: Yes
Commissioner: Roger Martin for the NFA Collegiate Flute Choir
Conductor: Roger Martin

Performer: The NFA Collegiate Flute Choir

**Davis, William D.**

*Celebration*\(^{152}\)

Instrumentation: 2 Piccolos, 4 C Flutes, Alto Flute and Bass Flute
Publisher: Manuscript
City, Year: Washington, D.C. 1991, 19\(^{th}\) NFA Annual Convention
World Premiere: Yes
Premiere happened NFA or not: Yes
Commissioner: Julie A. Stone for the 1991 National High School Flute Choir
Conductor: Julie A. Stone
Performer: The 1991 National High School Flute Choir

**Duckel, Gordon (b. 1945)**

*Renascence* (2000)\(^{153}\)

Instrumentation: ?
Publisher: N/A
City, Year: Columbus, Ohio 2000, 28\(^{th}\) NFA Annual Convention
World Premiere: Yes
Premiere happened NFA or not: Yes
Commissioners: Danielle Boudrot and Carol Meves for the NFA High School Flute Choir
Conductors: Danielle Boudrot and Carol Meves
Performer: The NFA High School Flute Choir

**Duffy, Thomas (b. 1955)**

*Synapses* (1997) from *I Sing the Body Eclectic*\(^{154}\)

Instrumentation: Piccolo, 5 C Flutes, Alto Flute and Bass Flute
Publisher: Ludwig
City, Year: Chicago, Illinois 1997, 25\(^{th}\) NFA Annual Convention
Convention Premiere: Yes
Premiere happened NFA or not: No
Commissioner: Katherine Borst Jones for the OSU Flute Troupe
Conductor: Katherine Borst Jones


Performer: The Ohio State University Flute Troupe

**Duffy, Thomas (b. 1955)**

*Grand Ole Opus* (Pretty Polly’s Train) (2004)\(^{155}\)

Instrumentation: 4 Piccolos, 8 C Flutes, 2 Alto Flutes, 2 Bass Flutes and Contrabass Flute

Publisher: Manuscript, Composer

City, Year: Nashville, Tennessee 2004, 32\(^{nd}\) NFA Annual Convention

World Premiere: Yes

Premiere happened NFA or not: Yes

Commissioner: Katherine Borst Jones for the Opryland Flute Orchestra

Conductor: Katherine Borst Jones

Performer: Opryland Flute Orchestra

**Dugan, Darlene (b. 1933)**

*Reflections on Bonnie Doon*\(^{156}\)

Instrumentation: Piccolo, 3 C Flutes, Alto Flute, Bass Flute and Contrabass Flute

Publisher: Falls House Press

City, Year: San Diego, California 2005, 33\(^{rd}\) NFA Annual Convention

World Premiere: Yes

Premiere happened NFA or not: Yes

Commissioner: West Michigan Flute Association, Patricia Schaefer

Conductor: Nancy Spidel

Performer: The National High School Flute Choir

**Effinger, Cecil (1914–1990)**

*Cloud Forms, Op. 107* (1982)\(^{157}\)

Instrumentation: Piccolo, 3 C Flutes, Alto Flute and Bass Flute

Publisher: ALRY Publications

City, Year: Seattle, Washington 1982, 10\(^{th}\) NFA Annual Convention

World Premiere: Yes

Premiere happened NFA or not: Yes

---

\(^{155}\) The National Flute Association, 2004 *Convention Program Book*, 46; Thomas Duffy, “*Grand Ole Opus* (Pretty Polly’s Train)” score, 2004, MS.


Commissioner: Amy Rice-Young for the 1982 High School Flute Choir
Director: Amy Rice-Young
Performer: The 1982 High School Flute Choir

**Elgar, Edward (1857–1934) / Ben-Meir, Shaul (arr.)**
*Enigma Variations (1899)*[^158]
Instrumentation: Piccolo, 6 C Flutes, 2 Alto Flutes, Bass Flute, Contrabass Flute and Bass
Publisher: Falls House Press
City, Year: Charlotte, North Carolina 2011, 39th Annual NFA Convention
NFA Premiere: Yes
Premiere happened NFA or not: Yes
Commissioner: ?
Conductor: Pamela Youngblood
Performer: Texas Woman’s University/Brookhaven Flute Choir
Note: Newly Published Music Competition Winner 2011

**Fauré, Gabriel (1845–1924)**
*Piè Jesu from Requiem*[^159]
Instrumentation: 4 C Flutes, Alto Flute and Bass Flute
Publisher: ALRY Publication
City, Year: Minneapolis and St. Paul, Minnesota 1990, 18th NFA Annual Convention
World Premiere: Yes
Premiere happened NFA or not: Yes
Commissioner: John Barcellona for the 1990 Professional Flute Choir
Conductor: John Barcellona
Performer: The 1990 Professional Flute Choir
Note: 1990 Newly Published Works Award

**Fisher, Fred (1875–1942) / Holcombe, Bill (arr.)**
*Chicago* (1997)[^160]
Instrumentation: 4 C Flutes, Alto and Bass flute, String Bass, Cello, Bassoon or Bass Clarinet


Freedman, Bob (b. 1934)
*On the Other World* (1957) 161
Instrumentation: ?
Publisher: N/A
City, Year: Las Vegas, Nevada 2012, 40th Annual NFA Convention
World Premiere: Yes
Premiere happened NFA or not: Yes
Commissioner: ?
Conductor: Christina Steffen
Performer: Desert Echoes Flute Project (the Mesa Community College Music)

Fritter, Genevieve (b. 1915)
*Five Pieces for Flute Choir* 162
Instrumentation: 7 C Flutes, optional Alto Flute, Bass Flute and Piccolo
Publisher: ALRY Publisher
City, Year: Detroit, Michigan 1981, 9th NFA Annual Convention
World Premiere: Yes
Premiere happened NFA or not: Yes
Commissioner: Trevor Wye for the 1981 NFA High School Flute Choir
Conductor: Trevor Wye
Performer: The 1981 NFA High School Flute Choir

Galbraith, Nancy (b. 1951)
*Streaming Green* (2009) 163
Instrumentation: Piccolo, 5 C Flutes, Alto Flute, Bass Flute


Garson, Mike (b. 1945) / Jim Walker (arr.)
Free Flight Medley for solo flute and flute choir
Instrumentation:
Publisher:
City, Year: Charlotte, North Carolina 2011, 39th NFA Annual Convention
NFA Premiere: Yes
Premiere happened NFA or not: Yes
Commissioner: Angeleita Floyd for NFA Professional Flute Choir
Director: Angeleita Floyd
Performer: The NFA Professional Flute Choir
Soloist: Jim Walker

Gates, Crawford (b. 1921)
Sails, Winds, Echoes
Instrumentation: 2 Piccolos, 6 C Flutes, 2 Alto Flutes and Bass Flute
Publisher: Southern Music
City, Year: Washington, D.C. 1978, 6th NFA Annual Convention
World Premiere: Yes
Premiere happened NFA or not: Yes
Commissioner: Sally Fouse for the NFA Flute Choir (High School Flute Choir)
Director: Charles Delaney
Performer: The NFA Flute Choir (High School Flute Choir)

Giovannini, Caesar (b. 1925)
Dialogue

---


Instrumentation: Flute choir (Flute Quartet)
Publisher: Dorabet Music Company
City, Year: Boston, Massachusetts 1980, 8th NFA Annual Convention
World Premiere: Yes
Premiere happened NFA or not: Yes
Commissioner: Carol Kniebusch?
Director: Carol Kniebusch
Performer: The James Madison University Flute Choir

Gottschalk, Louis M. (1829–1869) / McDonald, Anthony (arr.)
Pasquinade (Caprice), Op. 59
Instrumentation: Piccolo, 4 C Flutes, Alto Flute and Bass Flute
Publisher: Falls House
City, Year: Nashville, Tennessee 2004, 32nd NFA Annual Convention
World Premiere: Yes
Premiere happened NFA or not: Yes
Commissioner: Katherine Borst Jones
Conductor: Tom Kennedy
Performer: The Ohio State University Flute Troupe (Director: Katherine Borst Jones)

Grainger, Percy (1882–1961) / Kennedy, Tom (arr.)
Children's March: Over the Hills and Far Away
Instrumentation: Piccolo, 5 C Flutes, Alto Flute, Bass Flute and Piano
Publisher: Manuscript
City, Year: Chicago, Illinois 1997, 25th NFA Annual Convention
World Premiere: Yes
Premiere happened NFA or not: Yes
Commissioner: Katherine Borst Jones for National High School Flute Choir
Conductor: Katherine Borst Jones
Performer: The National High School Flute Choir


**Grethen, Luc (b. 1964)**

*Egressus* (2003)<sup>169</sup>

Instrumentation: Flute Ensemble?
Publisher: Bronsheim
City, Year: New York City, New York 2009, 37<sup>th</sup> NFA Annual Convention
NFA Premiere: Yes
Premiere happened NFA or not: No
Commissioner: Carlo Jans for the NFA Professional Flute Choir
Director: Carlo Jans
Performer: The NFA Professional Flute Choir

---

**Guidobaldi, Alberto (b. 1967)**

*Tarantella* (2011)<sup>170</sup>

Instrumentation: 12 Flutes
Publisher: ALRY Publication
City, Year: Las Vegas, Nevada 2012, 40<sup>th</sup> NFA Annual Convention
World Premiere: Yes
Premiere happened NFA or not: Yes
Commissioner: No
Conductor: Clyde Mitchell
Performer: The NFA Professional Flute Choir
Note: Winner of the 2012 Flute Choir Composition Competition

---

**Gunn, David (b. 1947)**

*The Fifth Universal Principle of Alignment* (2012)<sup>171</sup>

Instrumentation: Piccolo, 4 C Flutes, Alto Flute, Bass Flute and Contrabass Flute
Publisher: Westleaf Edition, Composer
City, Year: Las Vegas, Nevada 2012, 40<sup>th</sup> NFA Annual Convention
World Premiere: Yes
Premiere happened NFA or not: Yes
Commissioner: No
Conductor: Clyde Mitchell
Performer: The NFA Professional Flute Choir 2012
Note: Winner of the 2012 Flute Choir Composition Competition

---


Haaheim, Bryan Kip (b. 1955)
*Eclipse of the Moon* (2008)\(^{172}\)
Instrumentation: 7 Flutists (Piccolo, 3 C Flutes, Alto Flute, Bass Flute and 1 player doubling on Bass/Alto)
Publisher: Unpublished, Haaheim Media Publications (ASCAP) expects to publish the work 2013
City, Year: Kansas City, Missouri, 2008, 36\(^{th}\) NFA Convention
World Premiere: Yes
Premiere happened NFA or not: Yes
Commissioner: David Fedele for the University of Kansas Flute Choir
Directors: David Fedele, Matthew Allison, Co-Director
Performer: University of Kansas Flute Choir

Hayes, Hamilton (b. 1977)
*Flute Quintet No. 1* (2002)\(^{173}\)
Instrumentation: ?
Publisher: Not published
City, Year: Washington, D. C. 2002, 30\(^{th}\) NFA Annual Convention
World Premiere: Yes
Premiere happened NFA or not: Yes
Commissioner: ?
Director: Saïs Kamalidiin
Performer: The Flutes of Howard University

Holcombe, Bill (1924–2010) (arr.)
*Anniversary Medley* (1997)\(^{174}\)
Instrumentation: 4 C Flutes, Alto and Bass Flute
Publisher: Musicians Publications
City, Year: Chicago, Illinois 1997, 25\(^{th}\) NFA Annual Convention
World Premiere: Yes
Premiere happened NFA or not: Yes
Commissioner: Penelope Fisher for the Jubilation ’97 Flute Orchestra

\(^{172}\) The National Flute Association, 2008 *Convention Program Book*, 72; Bryan Kip Haaheim, e-mail message to author, January 30, 2013.


Conductor: Penelope Fisher  
Performer: The Jubilation ’97 Flute Orchestra

**Holland, Anthony**  
*Angstrom*\(^{175}\)  
Instrumentation: Piccolo, 7 C Flutes, Alto Flute and Bass Flute.  
Publisher: Southern Music Co.  
City, Year: Chicago, Illinois 1984, 12\(^{th}\) NFA Annual NFA convention,  
Convention Premiere: Yes  
Premiere happened NFA or not: No  
Commissioner: The James Madison University Flute Choir Composition Competition  
Conductor: David Gilbert  
Performer: The NFA High School Flute Choir

**Holland, Anthony**  
*The Global Village Samba*\(^{176}\)  
Instrumentation: Piccolo, 7 Flutes  
Publisher: Cimarron Music Press  
City, Year: Kansas City, Missouri 1994, 22\(^{nd}\) NFA Annual NFA convention,  
Convention Premiere: ?  
Premiere happened NFA or not: ?  
Commissioner: Judy W. Moore for the 1994 NFA High School Flute Choir  
Conductor: Judy W. Moore  
Performer: 1994 NFA High School Flute Choir

**Hoover, Katherine (b. 1937)**  
*Mariposas (Butterflies)*\(^{177}\)  
Instrumentation: 4 C Flutes (with 2 doubling on Piccolo), 5 C Flutes (with 2 doubling on Piccolo, and all 5 parts with C Flute) and Alto Flute.  
Solo C Flute 1 (doubles on Piccolo)/ Solo C Flute 2/  
Solo C Flute 3 (doubles on Piccolo)/ Solo C Flute 4/  
Orchestra C Flute 5 (2 players double Piccolo, 2 C Flute players required)/


Orchestra C Flute 6 (2 players required)/Orchestra C Flute 7 (2 players required)/
Orchestra C Flute 8 (2 players required)/Orchestra C Flute 9 (2 players required)/
Alto Flute
Publisher: Papagena Press
City, Year: Dallas, Texas 2001, 29th NFA Annual Convention
World Premiere: Yes
Premiere happened NFA or not: Yes
Commissioner: ?
Guest Conductor: Alan Asher
Performer: Texas Woman’s University/Brookhaven Flute Choir

**Howard, Nzinga (b. 1975)**
*Lost In the Wind* (2002)\(^{178}\)
Instrumentation: ?
Publisher: Not Published
City, Year: Washington, D. C. 2002, 30th NFA Annual Convention
World Premiere: Yes
Premiere happened NFA or not: Yes
Commissioner: ?
Director: Saïs Kamalidiin
Performer: The Flutes of Howard University

**Huston, Scott (b. 1916)**
*Three Humors for Ten Flautists* (1967)\(^{179}\)
Instrumentation: ?
Publisher: Manuscript
City, Year: Milwaukee 1975, 3rd NFA Annual Convention
World Premiere: ?
Premiere happened NFA or not: ?
Commissioner: ?
Conductor: Charles DeLaney
Performer: University of Illinois Flute Group

**Hwang-Long, Pan (b. 1945)**
*Formosa Landscapes* for flute ensemble (1977–1978)\(^{180}\)


Instrumentation: ?
Publisher: ?
City, Year: San Diego, CA 1988, 16th NFA Annual NFA convention,
Convention Premiere: Yes?
Premiere happened NFA or not: No?
Commissioner: ?
Director: Niu Hsiao Hwa
Performer: Taipei Flute Academy Ensemble

Ikebe, Shin-ichiro
Flash! (1972) for groups of flutes in 4×3\(^{181}\)
Instrumentation: For groups of Flutes?
Publisher: ?
City, Year: Seattle, Washington 1982, 10th NFA Annual Convention
Convention Premiere: Yes?
Premiere happened NFA or not: No?
Commissioner: ?
Director: Akira Aoi
Performer: Tokyo Flute Ensemble Academy

Ink, Lawrence (b. 1955)
*Three Pieces for Flute Choir* (2011)\(^{182}\)

I. Allegro
II. Waltz
III. Perpetual Motion

Instrumentation: 2 Piccolos, 4 C Flutes, 2 Alto Flutes, Bass Flute and Contrabass Flute
Publisher: ALRY Publication
City, Year: Charlotte, North Carolina 2011, 39th NFA Annual Convention
World Premiere: Yes
Premiere happened NFA or not: Yes
Commissioner: Angeleita Floyd for the NFA Professional Flute Choir
Director: Angeleita Floyd
Performer: The NFA Professional Flute Choir

\(^{180}\) The National Flute Association, 1988 *Convention Program Book*.


Kennedy, Tom
_Hsiang–Tzu_183
Instrumentation: 4 Piccolos, 6 C Flutes, Alto, Bass
Publisher: JP Publication
City, Year: Milwaukee 1975, 3rd NFA Annual Convention
World Premiere: Yes?
Premiere happened NFA or not: Yes?
Commissioner: ?
Conductor: ?
Performer: ?
Note: 1975 award winner piece

Keyes, Nelson
_Music for Twelve Flutes_184
Instrumentation: 12 Flutes
Publisher: Manuscript
City, Year: Milwaukee 1975, 3rd NFA Annual Convention
World Premiere: Yes?
Premiere happened NFA or not: Yes?
Commissioner: Ford Foundation
Conductor: Robert Webb
Performer: Not listed in program book
Note: 1975 award winner piece

Korth, Thomas (b. 1943)
_Music for Flutes (2002)_185
Instrumentation: ?
Publisher: Not published
City, Year: Washington, D. C. 2002, 30th NFA Annual Convention
World Premiere: Yes
Premiere happened NFA or not: Yes
Commissioner: ?
Director: Sais Kamalidiin

---


Performer: The Flutes of Howard University

Kreuzer, Kenneth E. (b. 1973)
*Altitudes for flute choir and piano* (2000)\(^{186}\)
I. Elevated Groove
II. Fluidic Designs
III. Piping Winds

Instrumentation: 4 C Flutes, Alto Flute, Bass Flute and Piano
Publisher: kenkreuzer.com
City, Year: Charlotte, North Carolina 2011, 39\(^{th}\) NFA Annual Convention
NFA Premiere: Yes
Premiere happened NFA or not: No
Commissioner: Governor’s School for the Arts Flute Choir
Conductor: Angeleita Floyd
Performer: The NFA Professional Flute Choir

Kyr, Robert (b. 1952)
*Winds of Dawn*\(^{187}\)
Instrumentation: ?
Publisher: ECS Publishing Corporation
City, Year: Albuquerque, New Mexico 2007, 35\(^{th}\) NFA Annual Convention
World Premiere: Yes
Premiere happened NFA or not: Yes
Commissioner: Angeleita Floyd for the NFA Professional Flute Choir
Conductor: Angeleita Floyd
Performer: The NFA Professional Flute Choir

Lauf, Jr., Melvin (b. 1971)
*Petrushka’s Ghost* (2010)\(^{188}\)
Instrumentation: 8 Piccolos
Publisher: Flute.Net Publications
City, Year: Charlotte, North Carolina 2011, 39\(^{th}\) NFA Annual Convention
World Premiere: No

\(^{186}\) The National Flute Association, 2011 *Convention Program Book*, 180; Kenneth E. Kreuer, *Altitudes for flute choir and piano* (Ken Kreuzer, kenkreuzer@gmail.com).


Premiere happened NFA or not: Yes
Commissioner: ?
Director: Kelly Via
Performer: Mercer University Flute Choir

Lauf, Jr., Melvin (b. 1971)
*Symphony Atlantis for flute choir and harp* (2009)\(^{189}\)

I. The Prophecies: Vision of Impending Doom
II. Concerto of Voices: “Archiving at Athens and Babylon

Instrumentation: 2 Piccolos, 4 C Flutes, 2 Alto Flutes, 2 Bass Flutes, Contrabass Flute. 2 Trumpets, 2 Flugelhorns, 2 Trombones, Euphonium and harp

Publisher: Composer
City, Year: Charlotte, North Carolina 2011, 39\(^{th}\) NFA Annual Convention
World Premiere: No
Premiere happened NFA or not: Yes
Commissioner: ?
Director: Pamela Youngblood
Performer: Texas Woman’s University/Brookhaven Flute Choir

Lauf, Jr., Melvin (b. 1971)
*Winter Ride*\(^{190}\)

Instrumentation: 3 Piccolos, 4 C Flutes, 2 Alto Flutes, Bass Flutes, Contrabass Flute and Temple Block

Publisher: Flute.net Publications
City, Year: Kansas City, Missouri 2008, 36\(^{th}\) NFA Annual Convention
NFA Premiere: Yes
Premiere happened NFA or not: No
Commissioner: Nancy Spidel and the Colorado Flute Orchestra
Director: Kelly Via
Performer: The National High School Flute Choir

LeMay, Lisa (b. 1964)
*Innes Glas Mor*\(^{191}\)

\(^{189}\) The National Flute Association, 2011 *Convention Program Book*, 111.


I. Lovely, Yet Rugged
II. Kylemore Abbey
III. Gogarty’s Pub Craw

Instrumentation: Tin whistle, 4 C Flutes (one doubling Piccolo), Alto Flute, Bass Flute and Optional Contrabass Flute.
Publisher: Falls House Press
City, Year: San Diego, California 2005, 33rd NFA Annual Convention
World Premiere: Yes
Premiere happened NFA or not: Yes
Commissioner: Eileen Yarrison for the NFA Professional Flute Choir
Conductor: Eileen Yarrison
Performer: The NFA Professional Flute Choir

Lias, Stephen (b. 1966)
Mélange of Neumes (2009)192
I. Scandicus
II. Climacus
III. Torculus
IV. Porrectus

Instrumentation: Piccolo, 4 C Flutes, 2 Alto Flutes and Bass Flute
Publisher: ARLY Publications, Inc.
City, Year: New York City, New York 2009, 37th NFA Annual Convention
World Premiere: Yes
Premiere happened NFA or not: Yes
Commissioner: Carlo Jans for the NFA Professional Flute Choir
Conductor: Carlo Jans
Performer: The NFA Professional Flute Choir

Louke, Phyllis Avidan (b. 1954)
Flute Fiesta (2007)193

Instrumentation: Piccolo, 3 C Flutes, Alto Flute and Bass Flute
Publisher: ARLY Publication
City, Year: Albuquerque, New Mexico 2007, 35th NFA Annual Convention
World Premiere: Yes
Premiere happened NFA or not: Yes


Commissioner: Gwen Powell for the Fiesta Flute Orchestra
Conductor: Gwen Powell
Performer: Fiesta Flute Orchestra

Louke, Phyllis Avidan (b. 1954)
*Of Wizards and Witches.*

I. The Sorcerer’s Spell?
II. *Gnomes in the Garden*
III. *Zoom Goes the Broom*

Instrumentation: Piccolo, 3 C Flutes, Alto Flute and Bass Flute
Publisher: ALRY Publication
City, Year: Nashville, Tennessee 2004, 32nd NFA Annual Convention
World Premiere: Yes
Premiere happened NFA or not: Yes
Commissioner: Phyllis Louke for the NFA Professional Flute Choir
Conductor: Phyllis Louke
Performer: The NFA Professional Flute Choir
Note: Winner of the NFA Newly Published Music Competition

McLachlen, Jen (b. 1982)
*Coruscation*

Instrumentation: 2 Piccolos, 4 C Flutes, 2 Alto Flutes, 2 Bass Flutes / 2 Piccolos, 5 C
Flutes, 2 Alto Flutes and Bass Flute.
Publisher: Jen McLachlen
City, Year: Las Vegas, Nevada 2012, 40th NFA Annual Convention
World Premiere: Yes
Premiere happened NFA or not: Yes
Commissioner: Texas Tech Flute Choir, Lisa Garner Santa
Director: Eva Amsler
Performer: Texas Tech University Flute Choir

Mendelssohn, Felix (1809–1847) / Webb, Robert (arr.)
*Song without Words*

---


62
Instrumentation: 6 Parts with optional Alto and Bass Flutes and Contrabass
Publisher: ALRY Publication
City, Year: Chicago, Illinois 1997, 25th NFA Annual Convention
World Premiere: Yes
Premiere happened NFA or not: Yes
Commissioner: NFA
Conductor: Penelope Fischer
Performer: The Jubilation '97 Flute Orchestra

Meyn, Till (b. 1970)
Treble Dances\textsuperscript{197}
Instrumentation: ?
Publisher: Not published
City, Year: Washington, D. C. 2002, 30th NFA Annual Convention
World Premiere: Yes
Premiere happened NFA or not: Yes
Commissioner: ?
Conductor: Stephen Gage
Performer: The Dana Flute Ensemble: Youngstown State University

Miyoshi, Akira
Huit Poems pour ensemble de flutes (1969)\textsuperscript{198}
Instrumentation: Flute Ensemble?
Publisher: ?
City, Year: Seattle, Washington 1982, 10th NFA Annual Convention
Convention Premier: Yes?
Premiere happened NFA or not: No?
Commissioner: ?
Conductor: Akira Aoi
Performer: Tokyo Flute Ensemble Academy

Morgan, David (b. 1957)
Belo Horizonte\textsuperscript{199}


\textsuperscript{197} The National Flute Association, 2002 Convention Program Book, 86.

\textsuperscript{198} The National Flute Association, 1982 Convention Program Book, 19.
Instrumentation: ?
Publisher: Not published? Manuscript?
City, Year: Washington, D. C. 2002, 30th NFA Annual Convention
World Premiere: Yes
Premiere happened NFA or not: Yes
Commissioner: ?
Conductor: Stephen Gage
Performer: Dana Flute Ensemble: Youngstown State University

**Moyse, Louis (1912–2007)**

*Serenade–“Une Affaire de Famille”* (1977)\(^{200}\)

I. *Entrada (Happy gathering)*
II. *First Interlude (Contemplation)*
III. *Pot Pourri (Miscellaneous)*
IV. *Scherzo (Busy bees)*
V. *Second Interlude (Overtones)*
VI. *Finale (Farewell Party)*

Instrumentation: Piccolo, 4 C Flutes, Alto Flute, Bass Flute and Piano
Publisher: G. Schirmer
City, Year: San Francisco, California 1977, 5th NFA Annual Convention
World Premiere: Yes
Premiere happened NFA or not: Yes
Commissioner: The National Flute Association
Note: The National Flute Association in honor of the fifth anniversary
Director: No director

**Neil Smith, Jerry (b. 1935)**

*Variations on a Chinese Folk Melody for flute choir*\(^{201}\)
Instrumentation: ?
Publisher: Not Published
City, Year: Dallas, Texas 2001, 29th NFA Annual Convention
World Premiere: Yes

\(^{199}\) The National Flute Association, 2002 *Convention Program Book*, 86.


\(^{201}\) The National Flute Association, 2001 *Convention Program Book*, 110.
Premiere happened NFA or not: Yes
Commissioner: 
Director: Parthena Owens
 Performer: Oklahoma City University Flute Ensemble

Nelhybel, Vaclav
Concerto Spirituoso for Twelve Flutes, Harpsichord and Voice\textsuperscript{202} 
Instrumentation: Twelve Flutes, Harpsichord, and Voice
Publisher: Ludwig Masters
City, Year: Milwaukee 1975, 3\textsuperscript{rd} NFA Annual Convention
World Premiere: Yes
Premiere happened NFA or not: Yes
Commissioner: Robert Webb for the Flautino Royale Flute Orchestra
Conductor: Robert Webb
Performer: Flautino Royale Flute Orchestra

Newman, Maria (b. 1962)
Chorale and Celebration\textsuperscript{203} 
Instrumentation: 
Publisher: Montgomery Arts House Press?
City, Year: Las Vegas, Nevada 2012, 40\textsuperscript{th} NFA Annual Convention
World Premiere: Yes
Premiere happened NFA or not: Yes
Commissioner: Hal Ott for the Flautino Royale Flute Orchestra
Conductor: Hal Ott
Performer: Flautino Royale Flute Orchestra

Norman, Christopher (b. 1963)
Sunshine of Saint Eulalie\textsuperscript{204} 
Instrumentation: Piccolo, 4 C Flutes, Alto Flute and Bass Flute
Publisher: Boxwood Media
City, Year: Kansas City, Missouri 2008, 36\textsuperscript{th} NFA Convention
Convention Premiere: Yes

\textsuperscript{202} The National Flute Association, 1975 Convention Program Book; Dorothea Nelhybel, e-mail message to Katherine Borst Jones, forwarded e-mail message to author, April 8, 2013.

\textsuperscript{203} The National Flute Association, 2012 Convention Program Book, 87.

\textsuperscript{204} The National Flute Association, 2008 Convention Program Book, 88; Christopher Norman, Sunshine of Saint Eulalie (Baltimore, MD: Boxwood Festival, Ltd., 2008).
Premiere happened NFA or not: No
Commissioner: The Ohio State University Flute Troupe
Director: Katherine Borst Jones
Performer: The Ohio State University Flute Troupe

Norman, Christopher (b. 1963)
Hearts Upon the High Road
Instrumentation: Four flutes
Publisher: Boxwood Media
City, Year: 2009, 37th
Convention Premiere: Yes
Premiere happened NFA or not: No
Commissioner: The Ohio State University Flute Troupe
Director: Katherine Borst Jones and Sonja Giles
Performer: The 2009 NFA Collegiate Flute Choir

Palmer, John W. N. (b. 1954)
Flautista (A Suite of Latin Dances) Vol. 2 (2011)\textsuperscript{205}
\begin{enumerate}
\item Mambo
\item Bolero
\item Paso Doble
\item Samba
\end{enumerate}
Instrumentation: Piccolo, 5 C Flutes, Alto Flute, Bass Flute and optional Contrabass Flute
Publisher: Nourse Wind Publications
City, Year: Charlotte, North Carolina 2011, 39th NFA Annual Convention
Convention Premiere: Yes
Premiere happened NFA or not: Yes
Commissioner: Angeleita Floyd for the NFA Professional Flute Choir
Conductor: Angeleita Floyd
Performer: The NFA Professional Flute Choir

Praetorius, Michael (1571–1621) / Guitry, A (arr.)
In Dulci Jublio\textsuperscript{206}
Instrumentation:
Publisher: Manuscript


\textsuperscript{206} The National Flute Association, 2004 Convention Program Book, 45.
City, Year: Nashville, Tennessee 2004, 32nd NFA Annual Convention
World Premiere: Yes
Premiere happened NFA or not: Yes
Commissioner: Katherine Borst Jones for the Opryland Flute Choir Concert, Flute Orchestra
Conductor: Katherine Borst Jones
Performer: Opryland Flute Choir Concert, Flute Orchestra

Ridout, Alan (1934-1996)
Music for flutes207
Instrumentation: ?
Publisher: ?
City, Year: Detroit, Michigan 1981, 9th NFA Annual Convention
Convention Premiere: Yes (first U. S. performance)
Premiere happened NFA or not: No
Commissioner: Trevor Wye for the 1981 NFA High School Flute Choir
Director: Trevor Wye
Performer: The 1981 NFA High School Flute Choir

Ross, Elaine (b. 1966)
Prism Fanfare (2012)208
Instrumentation: Flute orchestra
Publisher: Self-published– elaineross.com
City, Year: Las Vegas, Nevada 2012, 40th NFA Annual Convention
World Premiere: Yes
Premiere happened NFA or not: Yes
Commissioner: Hal Ott for Flautino Royale Flute Orchestra
Conductor: Hal Ott
Performer: Flautino Royale Flute Orchestra

Ryohei, Hirose (1930–2008)
Unknown title209
Instrumentation: ?


Publisher: Manuscript?
City, Year: San Diego, California 1988, 16th NFA Annual NFA convention,
World Premiere: Yes
Premiere happened NFA or not: Yes
Commissioner: ?
Conductor: Akira Aoki
Performer: Japan Flutists Association
Note: World Premier piece for the convention

**Ryohei, Hirose (1930–2008)**
*Paramita and Kada (1980)*
Instrumentation: For Alto-Flute Solo and Flute Orchestra
Publisher: ?
City, Year: San Diego, California 1988, 16th NFA Annual NFA convention
Convention Premiere: Yes?
Premiere happened NFA or not: No?
Commissioner: ?
Conductor: Akira Aoki
Performer: Japan Flutists Association

**Sagala, Jeremy David (b. 1976)**
Instrumentation: flute choir (piccolo, 2 flute, 2 alto flute, and bass flute)
Publisher: N/A
City, Year: Kansas City, Missouri 2008, 36th NFA Convention
World Premiere: Yes
Premiere happened NFA or not: Yes
Commissioner: David Fedele for the University of Kansas Flute Choir.
Directors: David Fedele, Matthew Allison, Co-Director
Performer: University of Kansas Flute Choir

**Smetana, Bedřich / Kyril Magg (arr.)**
*Vltavistic Virtuosity from The Moldau (Vltava)*

---

210 The National Flute Association, 1988 *Convention Program Book.*

211 The National Flute Association, 2008 *Convention Program Book,* 72.

212 The National Flute Association, 1979 *Convention Program Book,* 21; Bedřich Smetana, *Vltavistic Virtuosity from The Moldau (Vltava),* arr. Kyril Magg (Cincinnati, Ohio: Leaf
Instrumentation: five flutists double with piccolo, alto flute, and bass flutes
Publisher: Leaf Publications
City, Year: Dallas, Texas 1979, 17th Annual NFA Convention,
Premiere: No
Premiere happened NFA or not: No
Commissioner: Kyril Magg
Director: N/A
Performer: George Hambrecht (flute), Jack Welbaum (flute and piccolo), Kyril Magg (flute, alto flute, and piccolo), Rebecca Magg (flute, and alto flute) and Katherine Borst Jones (flute and bass flute)

Snyder, Mark (b. 1970)
2 Eighty-Three
Instrumentation: ?
Publisher: Not in print
City, Year: Nashville, Tennessee 2004, 32nd NFA Annual Convention
Premiere: Yes
Premiere happened NFA or not: Yes
Commissioner: The Ohio University Flute Choir
Conductor: Matt Brunner
Performer: The Ohio University Flute Choir

Sollberger, Harvey (b. 1938)
New Work for Flute choir and Flute Soloist
Instrumentation: Flute Choir and Flute Soloist
Publisher: Manuscript?
City, Year: Philadelphia, Pennsylvania 1983, 11th NFA Annual Convention
Premiere: Yes
Premiere happened NFA or not: Yes
Commissioner: Judith Bentley for the 1983 High School Flute Choir
Conductor: Judith Bentley
Performer: 1983 High School Flute Choir
Flute Solo: Harvey Sollberger

Publications, 1990)


Uber, David (b. 1921)

*Sonnets*\(^{215}\)
Instrumentation: ?
Publisher: ?
City, Year: San Diego, California 1988, 16th NFA Annual Convention
World Premiere: Yes
Premiere happened NFA or not: Yes
Commissioner: Carol Kniebusch Noe for the NFA High School Choir
Conductor: Carol Kniebusch Noe
Performer: The NFA High School Choir

Tschesnokoff, Pavel (1877–1944) Behrens, Lana (arr.)

*Salvation Is Created* (2004)\(^{216}\)
Instrumentation: ?
Publisher: ?
City, Year: New York City, New York 2009, 37th NFA Annual Convention
World Premiere: Yes
Premiere happened NFA or not: Yes
Commissioner: Carlo Jans for the NFA Professional Flute Choir
Conductor: Carlo Jans
Performer: The NFA Professional Flute Choir

Via, Kelly (b. 1954)

*Fantasia on Red River Valley* (2009)\(^{217}\)
Instrumentation: 5 C Flutes, 2 Alto Flutes, Bass Flute and optional Contrabass Flute
Publisher: Nourse Wind Publications
City, Year: New York City, New York 2009, 37th Annual NFA Convention
World Premiere: Yes
Premiere happened NFA or not: Yes
Commissioner: ?
Director: Pamela Youngblood
Performer: Texas Woman’s University/Brookhaven Flute Choir

\(^{215}\) The National Flute Association, 1988 *Convention Program Book*.

\(^{216}\) The National Flute Association, 2009 *Convention Program Book*.

**Via, Kelly (b.1954)**

*Fanfare 36*

Instrumentation: 2 Piccolos, 4 C Flutes, 2 Alto Flutes and Bass Flute
Publisher: Nourse Wind Publications
City, Year: Kansas City, Missouri 2008, 36th NFA Annual Convention
World Premiere: Yes
Premiere happened NFA or not: Yes
Commissioner: Kelly Via for the National High School Flute Choir
Director: Kelly Via
Performer: The National High School Flute Choir

---

**Victoria, Tomas Luis de (1548–161) / Muehl, Nathan (arr.)**

*O Magnum Mysterium*

Instrumentation: ?
Publisher: Manuscript
City, Year: Nashville, Tennessee 2004, 32nd NFA Annual Convention
World Premiere: Yes
Premiere happened NFA or not: Yes
Commissioner: ?
Conductor: Nathan Muehl
Performer: The Ohio State University Flute Troupe (Director: Katherine Borst Jones)

---

**Weait, Christopher (b. 1939)**

*Trouping the Blues* (2003)

Instrumentation: 4 Flutes
Publisher: WEAIT music
City, Year: Kansas City, Missouri 2008, 36th NFA Convention
Convention Premiere: Yes
Premiere happened NFA or not: No
Commissioner: Katherine Borst Jones for the Ohio State University Flute Troupe
Director: Katherine Borst Jones
Performer: The Ohio State University Flute Troupe

---

**Weisenthal, John**

---


**Homage to Fellini**
Instrumentation: 8 Flutes (7 C Flutes—1st Flute doubles Piccolo, and Alto Flute)
Publisher: Southern Music Co.
City, Year: Boston, Massachusetts 1980, 8th NFA Annual Convention
World Premiere: Yes
Premiere happened NFA or not: No
Commissioner: Carol Kniebusch for James Madison University Flute Choir
Conductor: Carol Kniebusch
Performer: James Madison University Flute Choir
Note: The James Madison University Flute Choir Composition Competition

**Williams, Ralph Vaughan (1872–1958)**

**Thosymedre**

**Wood, Nancy W. (b. 1938)**

*Plains and Petticoats: A Prairie Passage*
Instrumentation: Piccolo, 4 C Flutes, Alto Flute and Bass Flute.
Publisher: ALRY Publications
City, Year: Albuquerque, New Mexico 2007, 35th NFA Annual Convention
World Premiere: Yes
Premiere happened NFA or not: Yes
Commissioner: Pamela Youngblood
Director: Pamela Youngblood
Performer: Texas Woman’s University/Brookhaven Flute Choir

**Holcombe, Bill (1924–2010) (arr.)**

*American Flute Salute*
Instrumentation: Four Flutes, Alto and bass flute, contra bass flute or string bass (optional) and optional Drum Set
Publisher: Musicians Publications

---


City, Year: Washington, D.C. 1991, 19th NFA Annual Convention  
World Premiere: Yes 
Premiere happened NFA or not: Yes 
Commissioner: Julie A. Stone for the 1991 National High School Flute Choir 
Conductor: Julie A. Stone 
Performer: 1991 National High School Flute Choir 

Holcombe, Bill (1924–2010) (arr.)  
_Nashville Salute_ (2004)\(^2\) 
Instrumentation: Four Flutes, Alto and Bass Flute, Contrabass Flute or String bass (optional) and optional Drum Set  
Publisher: Musicians Publications  
City, Year: Nashville, Tennessee 2004, 32nd NFA Annual Convention  
World Premiere: Yes  
Premiere happened NFA or not: Yes  
Commissioner: Katherine Borst Jones for Opryland Flute Orchestra  
Conductor: Katherine Borst Jones  
Performer: Opryland Flute Orchestra 

Chapter 5: Conclusion

There is a long history of music written for flute duos, trios, and quartets. In the Renaissance, flute quartets, with different sizes of flutes, were frequently played. The duet was used as a way of teaching the instrument (Devienne Method, Altès Method, Taffanel Method).

The first flute club in America was the Los Angeles Flute Club begun in 1919. Established in 1920, the New York Flute Club became the longest running flute club in the country. Emil Medicus, editor of the Flutist Magazine, encouraged the establishment of flute clubs beginning in the 1920s. Flute clubs became more prevalent, providing ensemble opportunities for members. In 1973, the National Flute Association was founded, giving the flute choir an avenue for development.

With the advent of single instrument professors hired in college/university music departments in the United States, studio classes, ensemble programs and single instrument ensembles took root. In addition, with the development of college/university music programs where large numbers of flutists were enrolled, teachers began to build ensemble programs for more than four flute players. In order to involve more flutists at a time, flute choirs were established at colleges and universities as well as within flute
clubs. Part of the reason may be the limited number of flutists used in orchestras and bands. However, the repertoire for flute ensembles was limited to just a few pieces, so trios and quartets were often doubled and even tripled. Arrangements of famous pieces were made, but original pieces for flute choir were rare.

The flute choir is used as a tool to educate students in the art of ensemble playing as well as a way for a teacher to build camaraderie in a studio. As repertoire became available, the flute choir became a more viable ensemble at colleges and universities as well as for flute clubs. Community flute choirs came into existence in the same way as community bands and orchestras had years before. A current new trend is the formation of flute choirs in churches where they play for church services.

There has been resistance to the flute choir as a viable ensemble because of the lack of repertoire, the small range of octaves possible, even with piccolos, alto and bass flutes. The emergence of contrabass flutes in the 1990s, the greater availability of alto and bass flutes and the persistence of flute choir enthusiasts to both arrange, compose and commission music along with the emergence of performance outlets such as conventions held by the Music Educator’s National Conference (now NAfME), the National Flute Association and even local flute festivals, has given rise to a more hearty acceptance of the flute choir.
In the 1960s, the repertoire for the flute choir was limited to just a few original pieces and arrangements. *A Handbook of Literature for the Flute* by James J. Pellerite recorded eighty five pieces for five or more flutes in 1963.\textsuperscript{226} Thirty years later Carol Kniebusch Noe in her book, *A Guidebook to Flute Choir Literature*, listed 341 pieces for flute choir.\textsuperscript{227} A survey of repertoire of flute choirs at NFA conventions for forty years from 1975 to 2012, reveals that the numbers of pieces have dramatically increased as can be seen in Table 2. The amount of flute choir music increased rapidly, especially in 1987–88 and in 1996–97. (See Table 2) The inception of the NFA Flute Big Band, High School, Collegiate and Professional Flute Choirs and the NFA Flute Orchestra presented at the opening of the each convention, contributed toward the growth. The Flute World catalog of 2012 lists approximately 1200 pieces for flute choir. This does not include the large number of manuscript pieces that are available privately from composers and arrangers.

\textsuperscript{226} Pellerite, *A Handbook of Literature for the Flute*.

\textsuperscript{227} Noe, *A Guidebook to Flute Choir Literature*. 

76
Table 2. Numbers of Pieces Performed at NFA Conventions from 1975–2012: Included are Concerts of the University/College Flute Choirs and NFA Sponsored Flute Choirs

<table>
<thead>
<tr>
<th>Year</th>
<th>Numbers of Pieces Performed at NFA conventions</th>
<th>Year</th>
<th>Numbers of Pieces Performed at NFA conventions</th>
</tr>
</thead>
<tbody>
<tr>
<td>2012</td>
<td>61</td>
<td>1993</td>
<td>16</td>
</tr>
<tr>
<td>2011</td>
<td>41</td>
<td>1992</td>
<td>16</td>
</tr>
<tr>
<td>2010</td>
<td>35</td>
<td>1991</td>
<td>15</td>
</tr>
<tr>
<td>2009</td>
<td>43</td>
<td>1990</td>
<td>13</td>
</tr>
<tr>
<td>2008</td>
<td>48</td>
<td>1989</td>
<td>14</td>
</tr>
<tr>
<td>2007</td>
<td>53</td>
<td>1988</td>
<td>19</td>
</tr>
<tr>
<td>2006</td>
<td>35</td>
<td>1987</td>
<td>5</td>
</tr>
<tr>
<td>2005</td>
<td>24</td>
<td>1986</td>
<td>4</td>
</tr>
<tr>
<td>2004</td>
<td>48</td>
<td>1985</td>
<td>4</td>
</tr>
<tr>
<td>2003</td>
<td>38</td>
<td>1984</td>
<td>6</td>
</tr>
<tr>
<td>2002</td>
<td>36</td>
<td>1983</td>
<td>7</td>
</tr>
<tr>
<td>2001</td>
<td>37</td>
<td>1982</td>
<td>10</td>
</tr>
<tr>
<td>2000</td>
<td>46</td>
<td>1981</td>
<td>11</td>
</tr>
<tr>
<td>1999</td>
<td>32</td>
<td>1980</td>
<td>7</td>
</tr>
<tr>
<td>1998</td>
<td>30</td>
<td>1979</td>
<td>7</td>
</tr>
<tr>
<td>1997</td>
<td>32</td>
<td>1978</td>
<td>5</td>
</tr>
<tr>
<td>1996</td>
<td>15</td>
<td>1977</td>
<td>1</td>
</tr>
<tr>
<td>1995</td>
<td>14</td>
<td>1976</td>
<td>9</td>
</tr>
<tr>
<td>1994</td>
<td>18</td>
<td>1975</td>
<td>1?</td>
</tr>
</tbody>
</table>

Flute choirs now represent a viable opportunity for flutists of all ages and ability. Each year more repertoire is available for different instrumentations and in varying styles, allowing conductors and ensembles the chance to perform interesting compositions individually suited to their flute choir. More composers are writing pieces at the request of flutists, allowing flutists the opportunity to work with living composers. Pieces are being written for one on a part for five or more than twenty players, as well as pieces appropriate for the doubling of parts. Both the quality and number of compositions, as
well as the opportunity for flute choirs to perform, continue to grow. The flute choir ensemble has indeed come of age.

The numbers of commissioned pieces (only premiered at NFA conventions) in the decades from 1973 through 2012 has increased enormously. (See Table 3)

<table>
<thead>
<tr>
<th>Year</th>
<th>Numbers of Commissioned Pieces Performed at NFA annual conventions</th>
</tr>
</thead>
<tbody>
<tr>
<td>1973–1982</td>
<td>8</td>
</tr>
<tr>
<td>1983–1992</td>
<td>8</td>
</tr>
<tr>
<td>1993–2002</td>
<td>24</td>
</tr>
<tr>
<td>2003–2012</td>
<td>56</td>
</tr>
</tbody>
</table>

Table 3. Numbers of Commissioned Pieces Performed by University/College Flute Choirs and NFA Sponsored Flute Choirs at NFA conventions

Many flute choir conductors of university flute choirs and of NFA sponsored flute choirs, have used the opportunity of a performance at an NFA convention as a way to encourage a composer to write a new piece for the occasion. Many of the commissioned pieces were written without pay for the composer, but because a performance would come about in an international venue for a large audience, a composer would consent to write a piece. In some cases, the pieces have been published; in other cases, the music is only available from the composer or the conductor of the flute choir commissioning the piece. In this way, the repertoire for the flute choir has been augmented by the works of many contemporary composers, flutists and others alike.
The emergence of the flute choir has come about largely due to the establishment of flute clubs and the National Flute Association.

This document focused on the commissioned pieces presented by university/college flute choirs and NFA sponsored flute choirs at the National Flute Association annual conventions from 1973 to 2012. Arrangements were included when a conductor requested a piece for a convention flute choir. Unfortunately, commissioning information was often left out of the convention program books. Therefore a future project will be to contact the conductors/directors of all flute choirs that have presented at the NFA conventions to find out more information about works that were presented and to determine whether pieces were commissioned or not. More work can also be done to further document the history of the flute ensemble/choir, both in the United States and throughout the world.
Bibliography

Books/ Articles


Blumenthal, Amy Rice-Young. (See also Rice-Young, Amy) “Flute Choirs and the National Flute Association: Coming of Age.” *The Flutists Quarterly* 27, No. 2 (Winter 2002): 48–60.


Noe, Carol Kniebusch. (See also Kniebusch, Carol) A Guidebook to Flute Choir Literature. Dubuque, IA: Kendall/Hunt Publishing Company, 1996.


**Convention Program Books**


Thesis


Manuscripts

Bukvich, Daniel. 1998. How Birds Can Take Their Own Portraits. Score. MS.


Scores


Kreuzer, Kenneth E. *Altitudes for flute choir and piano*. Ken Kreuzer, kenkreuzer@gmail.com.


**Websites**


Appendix A. Winning Pieces for the James Madison University Flute Choir Composition
Competition from 1980–94
<table>
<thead>
<tr>
<th>Year</th>
<th>Composer</th>
<th>Title</th>
<th>Publisher</th>
<th>Duration (mins)</th>
<th>Instrumentation</th>
<th>Award</th>
</tr>
</thead>
<tbody>
<tr>
<td>1980</td>
<td>Haller, Tobias</td>
<td>Prospero's Island</td>
<td>ms.</td>
<td>10</td>
<td>3 Picc., 4 C Fl., Alto., Bass</td>
<td>Honorable Mention</td>
</tr>
<tr>
<td>1980</td>
<td>Wiesenthal, John</td>
<td>Homage to Fellini</td>
<td>Southern Music Company</td>
<td>10</td>
<td>Picc., 6 Fl., Alto</td>
<td>Winner</td>
</tr>
<tr>
<td>1981</td>
<td>Gates, Everett</td>
<td>Odd Encounters</td>
<td>ms.</td>
<td>12</td>
<td>5 C Fl., 2 Alto., Bass</td>
<td>Winner</td>
</tr>
<tr>
<td>1981</td>
<td>Haller, Tobias</td>
<td>The Shatter'd Mirror</td>
<td>ms.</td>
<td>10</td>
<td>3 Picc., 4 C Fl., Alto., Bass</td>
<td>Honorable Mention</td>
</tr>
<tr>
<td>1980</td>
<td>Wiesenthal, John</td>
<td>Homage to Fellini</td>
<td>Southern Music Company</td>
<td>10</td>
<td>Picc., 6 Fl., Alto</td>
<td>Winner</td>
</tr>
<tr>
<td>1981</td>
<td>Gates, Everett</td>
<td>Odd Encounters</td>
<td>ms.</td>
<td>12</td>
<td>5 C Fl., 2 Alto., Bass</td>
<td>Winner</td>
</tr>
<tr>
<td>1981</td>
<td>Haller, Tobias</td>
<td>The Shatter'd Mirror</td>
<td>ms.</td>
<td>10</td>
<td>3 Picc., 4 C Fl., Alto., Bass</td>
<td>Honorable Mention</td>
</tr>
<tr>
<td>1982</td>
<td>Uber, David (b. 1921)</td>
<td>Sonnets</td>
<td>ALRY Publications</td>
<td>15</td>
<td>Picc., E-flat Fl., 4 C Fl., Alto., Bass</td>
<td>Winner</td>
</tr>
<tr>
<td>1985</td>
<td>Papoulis, James</td>
<td>Philopoly</td>
<td>ms.</td>
<td>12</td>
<td>2 Picc., 4 C Fl., 2 Alto., Bass</td>
<td>Winner</td>
</tr>
<tr>
<td>1988</td>
<td>Chan, Ka Nin</td>
<td>Ecstasy</td>
<td>ms.</td>
<td>12</td>
<td>2 Picc., 4 C Fl., Alto., Bass</td>
<td>Winner</td>
</tr>
<tr>
<td>1990</td>
<td>Mayne, Kathleen</td>
<td>Suite No. 2</td>
<td>Southern Music Company</td>
<td>15</td>
<td>6 C Fl., 2 Alto., 2 Bass</td>
<td>Winner</td>
</tr>
<tr>
<td>1991</td>
<td>Jeffries, Marjorie</td>
<td>Sound Images-One, Two, Three</td>
<td>Egram Press</td>
<td>10</td>
<td>5 C Fl., 2 Alto., Bass</td>
<td>Honorable Mention</td>
</tr>
<tr>
<td>1992</td>
<td>Burnette, Sonny (b. 1952)</td>
<td>Seven Southern Sketches</td>
<td>Southern Music Company</td>
<td>15</td>
<td>2 Picc., 4 C Fl., Alto., Bass</td>
<td>Winner</td>
</tr>
<tr>
<td>1993</td>
<td>Moyer, Harold (b. 1927)</td>
<td>Sonata for Flute ensemble</td>
<td>ms.</td>
<td>11</td>
<td>6 C Fl.: 2 doubling Picc., Alto., Bass</td>
<td>Honorable Mention</td>
</tr>
<tr>
<td>1994</td>
<td>Mohlnar-Sujada, Alexandra</td>
<td>Greek Tableaux</td>
<td>ms.</td>
<td>12</td>
<td>2 Picc., 3 Fl., Alto., Bass</td>
<td>Honorable Mention</td>
</tr>
<tr>
<td>1994</td>
<td>Winship, Scott</td>
<td>The Sign</td>
<td>ms.</td>
<td>12</td>
<td>Picc., 4 Fl., 2 Alto., Bass</td>
<td>Winner</td>
</tr>
</tbody>
</table>
Appendix B. Annotated List by Composer
<table>
<thead>
<tr>
<th>Composer</th>
<th>Arranger</th>
<th>Title</th>
<th>Conductor/ Director</th>
<th>Performer</th>
<th>Year</th>
<th>City</th>
</tr>
</thead>
<tbody>
<tr>
<td>Baczewski, Philip</td>
<td></td>
<td>Suite for Flutes (1976)</td>
<td>George Morey</td>
<td>The NFA 1976 Flute Choir (High school flutists)</td>
<td>1976</td>
<td>Atlanta, Georgia</td>
</tr>
<tr>
<td>Barnes, James</td>
<td></td>
<td>Ghostdancers, A Threnody for Wounded Knee (2008)</td>
<td>David Fedele, Matthew Allison, Co-Director</td>
<td>University of Kansas Flute Choir</td>
<td>2008</td>
<td>Kansas City, Missouri</td>
</tr>
<tr>
<td>Boone, Benjamin</td>
<td>Ash, Deborah</td>
<td>Ständchen (Serenade), D. 957, No. 4</td>
<td>Penelope Fischer</td>
<td>The Jubilation '97 Flute Orchestra</td>
<td>1997</td>
<td>Chicago, Illinois</td>
</tr>
<tr>
<td>Boone, Benjamin</td>
<td></td>
<td>Victoria’s Secret Commission</td>
<td>Eileen Yarrison</td>
<td>The NFA Professional Flute Choir</td>
<td>2005</td>
<td>San Diego, California</td>
</tr>
<tr>
<td>Brown, Newel K.</td>
<td></td>
<td>Improv I and II</td>
<td>George Morey</td>
<td>NFA 1976 Flute Choir (High school flutists)</td>
<td>1976</td>
<td>Atlanta, Georgia</td>
</tr>
<tr>
<td>Brown, Newel Kay</td>
<td></td>
<td>A Texas Medley (Gone Baroque)</td>
<td>Alan Asher</td>
<td>Texas Woman’s University / Brookhaven Flute Choir</td>
<td>2001</td>
<td>Dallas, Texas</td>
</tr>
<tr>
<td>Caliendo, Christopher</td>
<td></td>
<td>From the Collection of Twenty-One American Tangos</td>
<td>Julie Stone</td>
<td>Eastern Michigan University Flute Choir</td>
<td>2000</td>
<td>Columbus, Ohio</td>
</tr>
<tr>
<td>Composer</td>
<td>Arranger</td>
<td>Title</td>
<td>Conductor/ Director</td>
<td>Performer</td>
<td>Year</td>
<td>City</td>
</tr>
<tr>
<td>-------------------</td>
<td>----------</td>
<td>------------------------------------</td>
<td>----------------------------------------</td>
<td>------------------------------------------------</td>
<td>--------</td>
<td>--------------------------------</td>
</tr>
<tr>
<td>Caliendo, Christopher (b. 1959)</td>
<td></td>
<td>A Western Suite</td>
<td>Steven Byess</td>
<td>NFA Professional Flute Choir</td>
<td>2010 (38th)</td>
<td>Anaheim, California</td>
</tr>
<tr>
<td>Caliendo, Christopher (b. 1959)</td>
<td></td>
<td>Despiadado</td>
<td>John Barcellona (Director), Guest Conductor- Christopher Caliendo</td>
<td>California State University, Long Beach</td>
<td>2010 (38th)</td>
<td>Anaheim, California</td>
</tr>
<tr>
<td>Caliendo, Christopher (b. 1959)</td>
<td></td>
<td>Siempre Domingo</td>
<td>John Barcellona (Director), Guest Conductor- Christopher Caliendo</td>
<td>California State University, Long Beach</td>
<td>2010 (38th)</td>
<td>Anaheim, California</td>
</tr>
<tr>
<td>Caliendo, Christopher (b. 1959)</td>
<td></td>
<td>Ven a mis Brazos</td>
<td>John Barcellona (Director), Guest Conductor- Christopher Caliendo</td>
<td>California State University, Long Beach</td>
<td>2010 (38th)</td>
<td>Anaheim, California</td>
</tr>
<tr>
<td>Caliendo, Christopher (b. 1959)</td>
<td></td>
<td>Chamber Jazz</td>
<td>John Barcellona (Director), Guest Conductor- Christopher Caliendo</td>
<td>California State University, Long Beach</td>
<td>2010 (38th)</td>
<td>Anaheim, California</td>
</tr>
<tr>
<td>Caliendo, Christopher (b. 1959)</td>
<td></td>
<td>Swing and Sing</td>
<td>John Barcellona (Director), Guest Conductor- Christopher Caliendo</td>
<td>California State University, Long Beach</td>
<td>2010 (38th)</td>
<td>Anaheim, California</td>
</tr>
<tr>
<td>Dugan, Darlene (b. 1933)</td>
<td></td>
<td>Reflections of Bonnie Doon</td>
<td>Nancy Spidel</td>
<td>National High School Flute Choir</td>
<td>2005 (33rd)</td>
<td>San Diego, California</td>
</tr>
<tr>
<td>Composer</td>
<td>Arranger</td>
<td>Title</td>
<td>Conductor/ Director</td>
<td>Performer</td>
<td>Year</td>
<td>City</td>
</tr>
<tr>
<td>------------------</td>
<td>------------------</td>
<td>-----------------------------------------------------</td>
<td>--------------------------------------</td>
<td>---------------------------------------------------</td>
<td>------</td>
<td>-----------------------------</td>
</tr>
<tr>
<td>Faure, Gabriel</td>
<td></td>
<td>Piè Jesu from Requiem</td>
<td>John Barcellona</td>
<td>NFA Professional Flute Choir</td>
<td>1990 (18th)</td>
<td>Minneapolis and St. Paul, Minnesota</td>
</tr>
<tr>
<td>Freedman, Bob</td>
<td>(b. 1934)</td>
<td>On the Other World (1957)</td>
<td>Christina Steffen</td>
<td>Desert Echoes Flute Project (the Mesa Community College Music)</td>
<td>2012 (40th)</td>
<td>Las Vegas, Nevada</td>
</tr>
<tr>
<td>Fritter, Genevieve</td>
<td></td>
<td>Five Pieces for Flute Choir</td>
<td>Trevor Wye</td>
<td>The 1981 NFA High School Flute Choir</td>
<td>1981 (9th)</td>
<td>Detroit, Michigan</td>
</tr>
<tr>
<td>Garson, Mike</td>
<td>(b. 1945)</td>
<td>Free Flight Medley for solo flute and flute choir</td>
<td>Angeleita Floyd</td>
<td>The NFA Professional Flute Choir</td>
<td>2011 (39th)</td>
<td>Charlotte, North Carolina</td>
</tr>
<tr>
<td>Giovannini, Caesar</td>
<td>(b. 1925)</td>
<td>Dialogue</td>
<td>Carol Kniebusch</td>
<td>The James Madison University Flute Choir</td>
<td>1980 (8th)</td>
<td>Boston, Massachusetts</td>
</tr>
<tr>
<td>Composer</td>
<td>Arranger</td>
<td>Title</td>
<td>Conductor/ Director</td>
<td>Performer</td>
<td>Year</td>
<td>City</td>
</tr>
<tr>
<td>-------------------</td>
<td>----------</td>
<td>------------------------------</td>
<td>--------------------------------------</td>
<td>------------------------------------------------</td>
<td>------</td>
<td>--------------------</td>
</tr>
<tr>
<td>(1924–2010)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Holland, Anthony</td>
<td></td>
<td>Angstrom</td>
<td>David Gilbert</td>
<td>NFA High School Flute Choir</td>
<td>1984 (12th)</td>
<td>Chicago, Illinois</td>
</tr>
<tr>
<td>Holland, Anthony</td>
<td></td>
<td>Mariposas (Butterflies)</td>
<td>Alan Asher</td>
<td>Texas Woman’s University/Brookhaven Flute Choir</td>
<td>2001 (29th)</td>
<td>Dallas, Texas</td>
</tr>
<tr>
<td>Hoover, Katherine</td>
<td></td>
<td>Three Humors for Ten Flautist</td>
<td>Charles DeLaney</td>
<td>University of Illinois Flute Group</td>
<td>1975 (3rd)</td>
<td>Milwaukee</td>
</tr>
<tr>
<td>(b. 1917)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Hoover, Katherine</td>
<td></td>
<td>Formosa Landscapes</td>
<td>Niu Hsiao Hwa</td>
<td>Taipei Flute Academy Ensemble</td>
<td>1988 (16th)</td>
<td>San Diego, CA</td>
</tr>
<tr>
<td>(b. 1937)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>(b. 1941)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>(b. 1955)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Kennedy, Tom</td>
<td></td>
<td>Hsiang-Tze</td>
<td>?</td>
<td>?</td>
<td>1975 (3rd)</td>
<td>Milwaukee</td>
</tr>
<tr>
<td>(b. 1943)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>(b. 1943)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>(b. 1973)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>LeMay, Lisa</td>
<td></td>
<td>Winds of Dawn</td>
<td>Angeleita Floyd</td>
<td>NFA Professional Flute Choir</td>
<td>2007 (35th)</td>
<td>Albuquerque, New Mexico</td>
</tr>
<tr>
<td>(b. 1964)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Lauf, Jr., Melvin</td>
<td></td>
<td>Winter Ride (N/A)</td>
<td>Kelly Via</td>
<td>National High School Flute Choir</td>
<td>2008 (36th)</td>
<td>Kansas City, Missouri</td>
</tr>
<tr>
<td>(b. 1971)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>(b. 1971)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Lauf, Jr., Melvin</td>
<td></td>
<td>Symphony Atlantis for flute choir and harp (2009)</td>
<td>Pamela Youngblood</td>
<td>Texas Woman’s University/Brookhaven Flute Choir</td>
<td>2011 (39th)</td>
<td>Charlotte, North Carolina</td>
</tr>
<tr>
<td>(b. 1971)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>LeMay, Lisa</td>
<td></td>
<td>Innes Glas Mor</td>
<td>Eileen Yarrison</td>
<td>The NFA Professional Flute Choir</td>
<td>2005 (33rd)</td>
<td>San Diego, California</td>
</tr>
<tr>
<td>(b. 1964)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>(b. 1966)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Composer</td>
<td>Arranger</td>
<td>Title</td>
<td>Conductor/ Director</td>
<td>Performer</td>
<td>Year</td>
<td>City</td>
</tr>
<tr>
<td>---------------------------</td>
<td>---------------</td>
<td>-------------------------------------------------------</td>
<td>-----------------------------</td>
<td>------------------------------------------------</td>
<td>------</td>
<td>---------------------------</td>
</tr>
<tr>
<td>(b. 1954)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Louke, Phyllis Avidan</td>
<td></td>
<td>Of Wizards and Witches.</td>
<td>Phyllis Louke</td>
<td>NFA Professional Flute Choir</td>
<td>2004</td>
<td>Nashville, Tennessee</td>
</tr>
<tr>
<td>(b. 1954)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>(b. 1957)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Morgan, David (b. 1957)</td>
<td></td>
<td>Belo Horizonte</td>
<td>Stephen Gage</td>
<td>Dana Flute Ensemble; Youngstown State University</td>
<td>2002</td>
<td>Washington, D. C.</td>
</tr>
<tr>
<td>Newman, Maria (b. 1962)</td>
<td></td>
<td>Chorale and Celebration</td>
<td>Hal Ott</td>
<td>Flautino Royale Flute Orchestra</td>
<td>2012</td>
<td>Las Vegas, Nevada</td>
</tr>
<tr>
<td>(b. 1963)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Norman, Christopher</td>
<td></td>
<td>Sunshine of Saint Eulalie</td>
<td>Katherine Borst Jones</td>
<td>The Ohio State University Flute Troupe</td>
<td>2008</td>
<td>Kansas City, Missouri</td>
</tr>
<tr>
<td>(b. 1963)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Composer</td>
<td>Arranger</td>
<td>Title</td>
<td>Conductor/ Director</td>
<td>Performer</td>
<td>Year</td>
<td>City</td>
</tr>
<tr>
<td>--------------------------</td>
<td>----------</td>
<td>--------------------------------------------</td>
<td>------------------------------------------------------</td>
<td>--------------------------------</td>
<td>--------</td>
<td>---------------------------</td>
</tr>
<tr>
<td>Norman, Christopher</td>
<td></td>
<td>*Hearts Upon the High Road</td>
<td>Katherine Borst Jones for the Ohio State University Flute Troupe</td>
<td>2009 NFA Collegiate Flute Choir</td>
<td>2009 (37th)</td>
<td>New York City, New York</td>
</tr>
<tr>
<td>Ryohei, Hirose</td>
<td></td>
<td>*Unknown Title</td>
<td>Akira Aoki</td>
<td>Japan Flutists Association</td>
<td>1988 (16th)</td>
<td>San Diego, CA</td>
</tr>
<tr>
<td>Sagala, Jeremy David</td>
<td></td>
<td>*Rho (2007)</td>
<td>David Fedele, Matthew Allison, Co-Director</td>
<td>University of Kansas Flute Choir</td>
<td>2008 (36th)</td>
<td>Kansas City, Missouri</td>
</tr>
<tr>
<td>Smetana, Bedrich</td>
<td>Kyril Magg</td>
<td>*Vltavistic Virtuosity adapted from the Moldau (Vltava)</td>
<td>N/A</td>
<td>George Hambrecht (flute), Jack Welbaum (flute and piccolo), Kyril Magg (flute, alto flute, and piccolo), Rebecca Magg (flute, and alto flute) and Katherine Borst Jones (flute and bass flute)</td>
<td>1979 (17th)</td>
<td>Dallas, Texas</td>
</tr>
<tr>
<td>Uber, David</td>
<td></td>
<td>*Sonnets</td>
<td>Carol Kniebuseh Noe</td>
<td>NFA High School Choir Concert</td>
<td>1988 (16th)</td>
<td>San Diego, CA</td>
</tr>
<tr>
<td>Via, Kelly</td>
<td></td>
<td>*Fanfare 36</td>
<td>Kelly Via</td>
<td>Nation High School Flute Choir</td>
<td>2008 (36th)</td>
<td>Kansas City, Missouri</td>
</tr>
<tr>
<td>Composer</td>
<td>Arranger</td>
<td>Title</td>
<td>Conductor/ Director</td>
<td>Performer</td>
<td>Year</td>
<td>City</td>
</tr>
<tr>
<td>---------------------------</td>
<td>-------------------------------</td>
<td>-------------------------------------------------</td>
<td>------------------------------------</td>
<td>-----------------------------------------------</td>
<td>-------</td>
<td>-------------------------------</td>
</tr>
<tr>
<td>Victoria, Tomas</td>
<td>Muehl, Nathan</td>
<td>O Magnum Mysterium</td>
<td>Nathan Muehl</td>
<td>Ohio State University Flute Troupe</td>
<td>2004</td>
<td>Nashville, Tennessee</td>
</tr>
<tr>
<td>Luis de (1548–161)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Weait, Christopher</td>
<td></td>
<td>Trouping the Blues (2003)</td>
<td>Katherine Borst Jones</td>
<td>The OSU Flute Troupe</td>
<td>2008</td>
<td>Kansas City, Missouri</td>
</tr>
<tr>
<td>(b. 1939)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Weisenthal, John</td>
<td></td>
<td>Homage to Fellini</td>
<td>Carol Kniebusch</td>
<td>James Madison University Flute Choir</td>
<td>1980</td>
<td>Boston, Massachusetts</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Williams, Burt</td>
<td>Holcombe, Bill (1924–2010)</td>
<td>That’s a Plenty</td>
<td>Sally Bowers</td>
<td>The National High School Flute Choir</td>
<td>1990</td>
<td>Minneapolis and St. Paul, Minnesota</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Williams, Ralph Vaughan</td>
<td>Nancy Nourse</td>
<td>Plains and Petticoats: A Prairie Passage</td>
<td>Pamela Youngblood</td>
<td>Texas Woman’s University/Brookhaven Flute Choir</td>
<td>2007</td>
<td>Albuquerque, New Mexico</td>
</tr>
<tr>
<td>(1872–1958)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Appendix C. Annotated List by Year
<table>
<thead>
<tr>
<th>Year</th>
<th>City</th>
<th>Composer</th>
<th>Arranger</th>
<th>Title</th>
<th>Conductor/ Director</th>
<th>Performer</th>
</tr>
</thead>
<tbody>
<tr>
<td>2012 (40th)</td>
<td>Las Vegas, Nevada</td>
<td>Freedman, Bob (b. 1934)</td>
<td></td>
<td>On the Other World (1957)</td>
<td>Christina Steffen</td>
<td>Desert Echoes Flute Project (the Mesa Community College Music)</td>
</tr>
<tr>
<td>2012 (40th)</td>
<td>Las Vegas, Nevada</td>
<td>Newman, Maria (b. 1962)</td>
<td></td>
<td>Chorale and Celebration</td>
<td>Hal Ott</td>
<td>Flautino Royale Flute Orchestra</td>
</tr>
<tr>
<td>2011 (39th)</td>
<td>Charlotte, North Carolina</td>
<td>Garson, Mike (b. 1945)</td>
<td>Jim Walker</td>
<td>Free Flight Medley for solo flute and flute choir</td>
<td>Angeleita Floyd</td>
<td>The NFA Professional Flute Choir</td>
</tr>
<tr>
<td>2010 (38th)</td>
<td>Anaheim, California</td>
<td>Caliendo, Christopher (b. 1959)</td>
<td></td>
<td>A Western Suite</td>
<td>Steven Byess</td>
<td>The NFA Professional Flute Choir</td>
</tr>
<tr>
<td>Year</td>
<td>City</td>
<td>Composer</td>
<td>Arranger</td>
<td>Title</td>
<td>Conductor/ Director</td>
<td>Performer</td>
</tr>
<tr>
<td>-----------</td>
<td>-----------------------------</td>
<td>---------------------------</td>
<td>------------</td>
<td>--------------------------</td>
<td>------------------------------------------------------------------------</td>
<td>---------------------------------------------------------------------------</td>
</tr>
<tr>
<td>2010 (38th)</td>
<td>Anaheim, California</td>
<td>Caliendo, Christopher</td>
<td></td>
<td>Despiadado</td>
<td>John Barcellona (Director), Guest Conductor-Christopher Caliendo</td>
<td>California State University, Long Beach</td>
</tr>
<tr>
<td></td>
<td>2010 (38th)</td>
<td>(b. 1959)</td>
<td></td>
<td>Siempre Domingo</td>
<td>John Barcellona (Director), Guest Conductor-Christopher Caliendo</td>
<td>California State University, Long Beach</td>
</tr>
<tr>
<td></td>
<td>2010 (38th)</td>
<td>(b. 1959)</td>
<td></td>
<td>Ven a mis Brazos</td>
<td>John Barcellona (Director), Guest Conductor-Christopher Caliendo</td>
<td>California State University, Long Beach</td>
</tr>
<tr>
<td></td>
<td>2010 (38th)</td>
<td>(b. 1959)</td>
<td></td>
<td>Chamber Jazz</td>
<td>John Barcellona (Director), Guest Conductor-Christopher Caliendo</td>
<td>California State University, Long Beach</td>
</tr>
<tr>
<td></td>
<td>2010 (38th)</td>
<td>(b. 1959)</td>
<td></td>
<td>Swing and Sing</td>
<td>John Barcellona (Director), Guest Conductor-Christopher Caliendo</td>
<td>California State University, Long Beach</td>
</tr>
<tr>
<td></td>
<td>2010 (38th)</td>
<td>Williams, Ralph Vaughan</td>
<td>Nancy Nourse</td>
<td>Rhosymedre</td>
<td>Steven Byess</td>
<td>The NFA Professional Flute Choir</td>
</tr>
<tr>
<td></td>
<td>2009 (37th)</td>
<td>Norman, Christopher</td>
<td></td>
<td>Hearts Upon the High Road</td>
<td>Katherine Borst Jones for the Ohio State University Flute Troupe</td>
<td>The 2009 NFA Collegiate Flute Choir</td>
</tr>
<tr>
<td></td>
<td>2009 (37th)</td>
<td>(b. 1963)</td>
<td></td>
<td></td>
<td>Carlo Jans</td>
<td>The NFA Professional Flute Choir 2009</td>
</tr>
<tr>
<td></td>
<td>2009 (37th)</td>
<td>(b. 1983)</td>
<td></td>
<td></td>
<td>Carlo Jans</td>
<td>The NFA Professional Flute Choir</td>
</tr>
<tr>
<td></td>
<td>2009 (37th)</td>
<td>(1833–1897)</td>
<td>Shaul</td>
<td></td>
<td>Carlo Jans</td>
<td>The NFA Professional Flute Choir</td>
</tr>
<tr>
<td></td>
<td>2009 (37th)</td>
<td>Carter, Elise</td>
<td></td>
<td>Triptych for Flute Choir</td>
<td>Rebecca Vega</td>
<td>The NFA High School Flute Choir</td>
</tr>
<tr>
<td></td>
<td>2009 (37th)</td>
<td>(b. 1969)</td>
<td></td>
<td></td>
<td>Carlo Jans</td>
<td>The NFA Collegiate Flute Choir</td>
</tr>
<tr>
<td></td>
<td>2009 (37th)</td>
<td>(b. 1970)</td>
<td></td>
<td></td>
<td>Francesca Arnone</td>
<td>West Virginia University Flute Choir</td>
</tr>
<tr>
<td></td>
<td>2009 (37th)</td>
<td>(b. 1951)</td>
<td></td>
<td></td>
<td>Carlo Jans</td>
<td>The NFA Professional Flute Choir</td>
</tr>
<tr>
<td></td>
<td>2009 (37th)</td>
<td>(b. 1964)</td>
<td></td>
<td></td>
<td>Carlo Jans</td>
<td>The NFA Professional Flute Choir</td>
</tr>
<tr>
<td></td>
<td>2009 (37th)</td>
<td>(b. 1966)</td>
<td></td>
<td></td>
<td>Carlo Jans</td>
<td>The NFA Professional Flute Choir</td>
</tr>
<tr>
<td>Year</td>
<td>City</td>
<td>Composer</td>
<td>Arranger</td>
<td>Title</td>
<td>Conductor/ Director</td>
<td>Performer</td>
</tr>
<tr>
<td>-------</td>
<td>-----------------------</td>
<td>---------------------------</td>
<td>----------</td>
<td>--------------------------------------------</td>
<td>----------------------------------------</td>
<td>------------------------------------------------</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2009</td>
<td>New York City, New York</td>
<td>Via, Kelly (b. 1954)</td>
<td></td>
<td>Fantasia on Red River Valley (2009)</td>
<td>Pamela Youngblood</td>
<td>Texas Woman’s University/Brookhaven Flute Choir</td>
</tr>
<tr>
<td>2008</td>
<td>Kansas City, Missouri</td>
<td>Barnes, James (b. 1949)</td>
<td></td>
<td>Ghostdancers, A Threnody for Wounded Knee (2008)</td>
<td>David Fedele, Matthew Allison, Co-Director</td>
<td>University of Kansas Flute Choir</td>
</tr>
<tr>
<td>2008</td>
<td>Kansas City, Missouri</td>
<td>Lauf, Jr., Melvin (b. 1971)</td>
<td></td>
<td>Winter Ride (N/A)</td>
<td>Kelly Via</td>
<td>The NFA High School Flute Choir</td>
</tr>
<tr>
<td>2008</td>
<td>Kansas City, Missouri</td>
<td>Norman, Christopher (b. 1963)</td>
<td></td>
<td>Sunshine of Saint Eulalie</td>
<td>Katherine Borst Jones</td>
<td>The Ohio State University Flute Troupe</td>
</tr>
<tr>
<td>2008</td>
<td>Kansas City, Missouri</td>
<td>Via, Kelly (b. 1954)</td>
<td></td>
<td>Fanfare 36</td>
<td>Kelly Via</td>
<td>The NFA High School Flute Choir</td>
</tr>
<tr>
<td>2008</td>
<td>Kansas City, Missouri</td>
<td>Weait, Christopher (b. 1939)</td>
<td></td>
<td>Trouping the Blues (2003)</td>
<td>Katherine Borst Jones</td>
<td>The OSU Flute Troupe</td>
</tr>
<tr>
<td>2007</td>
<td>Albuquerque, New Mexico</td>
<td>Bowen, Glenn (b. 1933)</td>
<td></td>
<td>Bossa Chica (2007)</td>
<td>Gwen Powell</td>
<td>Fiesta Flute Orchestra</td>
</tr>
<tr>
<td>2007</td>
<td>Albuquerque, New Mexico</td>
<td>Kyr, Robert (b. 1952)</td>
<td></td>
<td>Winds of Dawn</td>
<td>Angeleita Floyd</td>
<td>NFA Professional Flute Choir</td>
</tr>
<tr>
<td>2007</td>
<td>Albuquerque, New Mexico</td>
<td>Wood, Nancy W. (b. 1938)</td>
<td></td>
<td>Plains and Petticoats: A Prairie Passage</td>
<td>Pamela Youngblood</td>
<td>Texas Woman’s University/Brookhaven Flute Choir</td>
</tr>
<tr>
<td>2005</td>
<td>San Diego, California</td>
<td>Boone, Benjamin (b. 1963)</td>
<td></td>
<td>Victoria’s Secret Commission</td>
<td>Eileen Yarrison</td>
<td>The NFA Professional Flute Choir</td>
</tr>
<tr>
<td>2005</td>
<td>San Diego, California</td>
<td>Dugan, Darlene (b. 1933)</td>
<td></td>
<td>Reflections of Bonnie Doon</td>
<td>Nancy Spidel</td>
<td>The NFA High School Flute Choir</td>
</tr>
<tr>
<td>2005</td>
<td>San Diego, California</td>
<td>LeMay, Lisa (b. 1964)</td>
<td></td>
<td>Innes Glas Mor</td>
<td>Eileen Yarrison</td>
<td>The NFA Professional Flute Choir</td>
</tr>
<tr>
<td>Year</td>
<td>City</td>
<td>Composer</td>
<td>Arranger</td>
<td>Title</td>
<td>Conductor/ Director</td>
<td>Performer</td>
</tr>
<tr>
<td>----------</td>
<td>---------------------</td>
<td>---------------------------</td>
<td>----------</td>
<td>----------------------------------------</td>
<td>--------------------------------------</td>
<td>---------------------------------------------------</td>
</tr>
<tr>
<td>2004 (32nd)</td>
<td>Nashville, Tennessee</td>
<td>Louke, Phyllis Avidan</td>
<td></td>
<td><em>Of Wizards and Witches.</em></td>
<td>Phyllis Louke</td>
<td>The NFA Professional Flute Choir</td>
</tr>
<tr>
<td>2004 (32nd)</td>
<td>Nashville, Tennessee</td>
<td>Victoria, Tomas Luis de</td>
<td>Muehl, Nathan</td>
<td><em>O Magnum Mysterium</em></td>
<td>Nathan Muehl</td>
<td>Ohio State University Flute Troupe</td>
</tr>
<tr>
<td>2001 (29th)</td>
<td>Dallas, Texas</td>
<td>Brown, Newel Kay</td>
<td></td>
<td><em>A Texas Medley (Gone Baroque)</em></td>
<td>Alan Asher</td>
<td>Texas Woman’s University/Brookhaven Flute Choir</td>
</tr>
<tr>
<td>2001 (29th)</td>
<td>Dallas, Texas</td>
<td>Hoover, Katherine</td>
<td></td>
<td><em>Mariposas (Butterflies)</em></td>
<td>Alan Asher</td>
<td>Texas Woman’s University/Brookhaven Flute Choir</td>
</tr>
<tr>
<td>2001 (29th)</td>
<td>Dallas, Texas</td>
<td>Neil Smith, Jerry</td>
<td></td>
<td><em>Variations on a Chinese Folk Melody for flute choir</em></td>
<td>Parthena Owens</td>
<td>Oklahoma City University Flute Ensemble</td>
</tr>
<tr>
<td>2000 (28th)</td>
<td>Columbus, Ohio</td>
<td>Caliendo, Christopher</td>
<td></td>
<td><em>From the Collection of Twenty-One American Tangos</em></td>
<td>Julie Stone</td>
<td>Eastern Michigan University Flute Choir</td>
</tr>
<tr>
<td>2000 (28th)</td>
<td>Columbus, Ohio</td>
<td>Duckel, Gordon</td>
<td></td>
<td><em>Renascence (2000)</em></td>
<td>Danielle Boudrot and Carol Meves</td>
<td>The NFA High School Flute Choir</td>
</tr>
<tr>
<td>Year (25th)</td>
<td>City (25th)</td>
<td>Composer/Arranger</td>
<td>Title/Title/Title</td>
<td>Conductor/ Director</td>
<td>Performer</td>
<td></td>
</tr>
<tr>
<td>------------</td>
<td>-------------------</td>
<td>------------------------------------------</td>
<td>-----------------------------------------------</td>
<td>---------------------</td>
<td>----------------------------------------</td>
<td></td>
</tr>
<tr>
<td>1997</td>
<td>Chicago, Illinois</td>
<td>Boehm, T (1875–1942)</td>
<td>Ständchen (Serenade), D. 957, No. 4</td>
<td>Penelope Fisher</td>
<td>The Jubilation '97 Flute Orchestra</td>
<td></td>
</tr>
<tr>
<td>1997</td>
<td>Chicago, Illinois</td>
<td>Boone, Benjamin (b. 1963)</td>
<td>Over the Edge</td>
<td>?</td>
<td>?</td>
<td></td>
</tr>
<tr>
<td>1990</td>
<td>Minneapolis and St. Paul, Minnesota</td>
<td>Fauré, Gabriel (b. 1945)</td>
<td>Pięk. Jesu from Requiem</td>
<td>John Barcellona</td>
<td>The NFA Professional Flute Choir</td>
<td></td>
</tr>
<tr>
<td>1990</td>
<td>Minneapolis and St. Paul, Minnesota</td>
<td>Williams, Burt (b. 1945)</td>
<td>That’s a Plenty</td>
<td>Sally Bowers</td>
<td>The 1990 NFA High School Flute Choir</td>
<td></td>
</tr>
<tr>
<td>1988</td>
<td>San Diego, CA</td>
<td>Ryohei, Hirose (b. 1988)</td>
<td>Unknown Title</td>
<td>Akira Aoki</td>
<td>Japan Flutists Association</td>
<td></td>
</tr>
<tr>
<td>1988</td>
<td>San Diego, CA</td>
<td>Uber, David (b. 1921)</td>
<td>Sonnets</td>
<td>Carol Kniebusch Noe</td>
<td>The NFA High School Flute Choir</td>
<td></td>
</tr>
<tr>
<td>Year</td>
<td>City</td>
<td>Composer</td>
<td>Arranger</td>
<td>Title</td>
<td>Conductor/ Director</td>
<td>Performer</td>
</tr>
<tr>
<td>--------</td>
<td>-----------------------</td>
<td>------------------</td>
<td>------------</td>
<td>------------------------------------------------------------</td>
<td>--------------------------------</td>
<td>---------------------------------------------------------------------------</td>
</tr>
<tr>
<td>1981 (9th)</td>
<td>Detroit, Michigan</td>
<td>Fritter, Genevieve (b. 1915)</td>
<td></td>
<td>Five Pieces for Flute Choir</td>
<td>Trevor Wye</td>
<td>The 1981 NFA High School Flute Choir</td>
</tr>
<tr>
<td>1980 (8th)</td>
<td>Boston, Massachusetts</td>
<td>Giovannini, Caesar (b. 1925)</td>
<td></td>
<td>Dialogue</td>
<td>Carol Kniebusch</td>
<td>The James Madison University Flute Choir</td>
</tr>
<tr>
<td>1980 (8th)</td>
<td>Boston, Massachusetts</td>
<td>Weisenthal, John</td>
<td></td>
<td>Homage to Fellini</td>
<td>Carol Kniebusch</td>
<td>The James Madison University Flute Choir</td>
</tr>
<tr>
<td>1979 (17th)</td>
<td>Dallas, Texas</td>
<td>Smetana, Bedřich</td>
<td>Kyril Magg</td>
<td>Vltavistic Virtuosity adapted from the Moldau (Vltava)</td>
<td>N/A</td>
<td>George Hambrecht (flute), Jack Welbaum (flute and piccolo), Kyril Magg (flute, alto flute, and piccolo), Rebecca Magg (flute, and alto flute) and Katherine Borst Jones (flute and bass flute)</td>
</tr>
<tr>
<td>1976 (4th)</td>
<td>Atlanta, Georgia</td>
<td>Brown, Newel K. (b. 1932)</td>
<td></td>
<td>Improv I and II</td>
<td>George Morey</td>
<td>NFA 1976 Flute Choir (High School Flutists)</td>
</tr>
<tr>
<td>1975 (3rd)</td>
<td>Milwaukee</td>
<td>Kennedy, Tom</td>
<td></td>
<td>Hsiang-Tze</td>
<td>?</td>
<td>?</td>
</tr>
<tr>
<td>Year</td>
<td>City</td>
<td>Composer</td>
<td>Arranger</td>
<td>Title</td>
<td>Conductor/Director</td>
<td>Performer</td>
</tr>
<tr>
<td>--------</td>
<td>-----------</td>
<td>---------------</td>
<td>----------</td>
<td>--------------------------------------------</td>
<td>---------------------</td>
<td>----------------------------------------</td>
</tr>
</tbody>
</table>