

## PROGRAM NOTES

**“Morning Has Broken”** is a Christian hymn that was originally written in 1931 by English author Eleanor Farjeon. The melody of the hymn is based on a traditional Scottish Gaelic tune called “Bunessan”. The hymn has been covered by many artists over the years, including Cat Stevens, who released a popular version of the song in 1971.

Linda Kirkpatrick’s arrangement of “Morning Has Broken” is a beautiful and uplifting interpretation of the hymn. It is written for 3 Alto Flutes, Bass flute, and Contrabass Flute with a Contralto in G part that can also be doubled by SubContralto in G. The harmonies and textures are lush, allowing this arrangement to sound full and impressive in any instrumentation.

*For smaller choirs: If a low flute choir doesn’t have any contrabass flutes, the contrabass can be played by a Bass Flute 2 part. This piece can also be programmed for a quintet of 3 Altos and 2 Basses.*

Linda Kirkpatrick is a distinguished figure in the music industry, known for her significant contributions as an arranger. Kirkpatrick brings a unique perspective, blending her business acumen with her musical talent. Her arrangements are known for their innovative approach, often introducing new elements to familiar pieces to create a fresh, engaging listening experience. Kirkpatrick’s work as an arranger reflects her commitment to innovation and excellence, qualities that have earned her recognition in both the business and music industries<sup>2</sup>. She was named on the 2020 Bloomberg 50, Bloomberg Businessweek’s annual list of innovators, entrepreneurs, and leaders who have changed global business.

**“Marian Hymns and Chorals”** is a collection of 11 choral and hymn arrangements for low flute quartet by Cathi Marro. The collection includes arrangements of popular hymns such as “Regina coeli” by Lotti, “Ave Maria” by Arcadelt, and “Salve regina” by Schubert and Lotti. The arrangements are scored for 2 Alto Flutes, Bass Flute, and Contrabass Flute (or Contralto in G). Each arrangement is a beautiful and unique interpretation of these classic hymns. They would be a great choice for any occasion where a sense of peace and tranquility is desired, or where more historic and traditional sacred music would be appropriate.

*For smaller choirs: These would be perfect for quartets (obviously), but where a contrabass is not present, I would suggest having Alto 1-2 and Bass play 8va (where applicable for your group) and have a Bass play the Contrabass part as written. The contrabass part can’t be doubled by bass flute as written due to octave contradictions.*

Cathi Marro is a professional freelance musician, educator and artist in Miami, Florida. She specializes in flute and low flutes, playing in several ensembles ranging from classical symphony orchestras, to flute choirs, rock bands, sacred ensembles and even a performance art troupe, Kunstwaffen 1920. In her other life as Cat-Hi she creates

original cat themed art in various mediums including acrylic painting, ceramics, fibers and glass and metal etching.

**“Four Friends”** was written by Jonathan Cohen for four friends: Jeanette Donald, Nicole Nikolov, Noreen Friedman and himself for the 2023 National Flute Association Convention in Phoenix, Arizona. This piece is about the shared joy of playing together, given in 3 movements: A Perfect Day, A Quiet Moment, and A Celebration. Four Friends is scored for 2 altos, bass, and contrabass in a quartet setting, but can be performed as a Low Flute Choir with parts doubled.

*For smaller choirs: The contrabass part can be doubled by a Bass 2 with the expectation to take things down an octave. A lot of the Contrabass is actually scored lower on the staff compared to Bass 1, so the harmony would still be lower if 8vb isn't applicable.*

Jonathan Cohen's business card says "Bald Technical Guy." Jon was born in Ann Arbor, Michigan in 1954. After passing through Palo Alto, California and undergraduate school in Akron Ohio, he settled in Maryland, where he received his Ph.D. in electrical engineering. Jon has worked as a researcher in information retrieval and visualization, optical and signal processing, and related fields, for 40 years. His resulting trophies include more than a dozen patents and a bald head. Confined to his house for several snow days in 2003, Jon began to compose, and has resisted all calls to desist. Four times his odd children have been winners of the NFA's Newly Composed Music Competition. Jon plays flute in the Montgomery Village Community Band (Maryland) and Tiny, his contrabass flute, in Flutes on the Brink and Flute Cocktail, from which he draws far too much encouragement.

**“Below and Beyond!”** was premiered during the 2023 National Flute Association Convention in Phoenix, Arizona. The beautiful tonal colors of the alto flute, bass flute, contrabass flute and beyond, musically depict the mystery and excitement of what lies below the earth's surface. In each of the three distinct sections of this one movement composition, low flutes are featured, transporting you deep into the caverns of the subterranean world. Many have heard the expression “above and beyond”, well, now it's time to go “Below and Beyond!”

There are two different settings of Below and Beyond!:

- Low flute choir, scored for alto flutes 1-4 and bass flute/contrabass flute;
- Standard flute choir, scored for concert flute 1-3 (in place of alto flute 1-3), alto flute (the alto flute 4 part of the low flute setting), bass flute and contrabass flute/bass flute 2;

There are slight adaptations in the two different settings. These are found in the triplets in measures 29 and 31 of the 3rd flute part of the traditional setting and the 3rd alto flute part of the low flutes setting. Welcome to the wonders of the world below the surface!

*For smaller choirs: All you need is 4 Altos and 2 Basses and you're set for a decent chamber sextet/choir! For a fuller sound, go with the Standard Flute choir setting with C Flute parts.*

Paige Dashner Long is an internationally recognized flutist and contrabass flutist. Currently Ms Long, an Altus Flutes Performing Artist, directs the Metropolitan Flute Orchestra in Boston, Massachusetts, the Daytona State College Flute Choir, and the Florida Flute Orchestra. As an active guest artist and flute clinician, she has presented concerts, led workshops and directed ensembles for music schools in France, Germany and Mexico, as well as for universities and flute associations throughout America. As an active teacher, she is part of the music faculty at Daytona State College in Daytona Beach, Florida. She is Vice President of the International Low Flutes Society, performs with the International Flute Orchestra, and is a former Chairperson of the Low Flutes Committee of the National Flute Association (NFA), former Coordinator NFA's Flute Choir Composition Competition, and past President of the Greater Boston Flute Association. Many of her original compositions and arrangements have won awards for newly published music. In addition, she plays flute and harpsichord with the Daytona Solisti Chamber Orchestra and the Chamber Players of Palm Coast. As a low flutes advocate, she has been interviewed and filmed by both local and national news organizations, including CNN's Great Big Story. For more information, please visit [www.contraflute.com](http://www.contraflute.com)

**“On a Winter’s Morn”** is scored for 2 Alto, 2 Bass and 2 Contrabass Flutes. Set in three movements (Morn, Day, Dusk), it draws on the fragile yet melodious low flute tones in blending textures. Each movement depicts a unique mood within the context of a day paused by winter snow. Even in my native Texas we have occasional “snow days” when everything seems to be suspended in time. Morn depicts the first light on a snowy landscape. Serene, glowing, almost motionless. Day is active. It reflects a time of fun and frolic away from the usual routine. Dusk is the closing of the day. Frozen in time. A moment for reflection on pervading thoughts. It echoes motifs of Marshall’s “Beyond Dusk” for Clarinet Octet. Fading and peaceful.

*For smaller choirs: If you have 2 contrabass flutes, go for it! If not, this is more suitable for a large choir.*

James Marshall (b. 1949 Dallas, Texas) is a composer, clarinetist, and educator of music. A true Texan, Jim, worked at a day job in banking in his native Dallas from 1979 to his retirement from JP Morgan Chase Operations at the end of 2014. The “Texas Ives” in the words of Contrabass Artist Bertram Turetkzy. As a young composer, Jim was fortunate to serve as a clarinetist with the USAF Band Washington, D.C. He conducted small ensembles of talented colleagues in his compositions at Catholic University and in the Heritage Chamber Ensemble in the DC area. Radio Station WGMS broadcast of his music in August, 1975 led to his election as a writer member of ASCAP. Since “retirement” at the end of 2014, he has begun composing in the Finale Program, and filling in for band and orchestra directors in the Rockwall and Garland, Texas School districts. He has updated his Tone and Technique Studies for the Novice Clarinetist now published by Mel Bay Music.

**“Owl Prowl”** is a composition for low flute choir by Alexandra Molnar-Suhajda. It was premiered at the 2018 International Low Flutes Festival in Reston, Virginia. The piece is composed for low flute choir, and it features the beautiful tonal colors of the alto flute, bass flute, contrabass flute, contralto flute, and sub-contralto flute, musically depicting the mystery and excitement of the nocturnal world of owls. The piece features contrasting mysterious and spooky motifs that develop into beautiful sweeping and singing melodies.

*For smaller choirs: Not suitable for smaller choirs*

Alexandra Molnar-Suhajda (b. 1975) is a renowned flutist and composer. She attended George Mason University where she received a Bachelor’s degree in Music Composition and was awarded the Music Department’s Most Outstanding Musician award for 19981. During her time at GMU, Alexandra played first flute in all major ensembles and was an active participant in chamber groups. Molnar-Suhajda has performed extensively in many different professional ensembles, and at such prestigious venues as the White House, the Kennedy Center’s Millennium Stage, The Helen Hayes Gallery, The Corcoran Museum of Art, Fairfax’s Old Town Hall, and the Cosmos Club of DC1. She maintains a private studio in Reston, Virginia and teaches sectionals and flute choir for several local schools.

As a composer, Molnar-Suhajda has a diverse portfolio of works. Her compositions often reflect her deep connection with nature. She has composed for a variety of ensembles, including wind quintets<sup>3</sup> and flute choirs. Molnar-Suhajda’s music is characterized by its evocative melodies and rich harmonic language. Her works are performed by ensembles around the world, contributing to the contemporary repertoire of chamber music and expanding the possibilities for ensembles such as the flute choir.

**“When I am Laid in Earth”** arranged by Cathi Marro is a gorgeous Passacaglia from the opera *Dido and Aeneas* by Henry Purcell, with libretto by Nahum Tate, which is based on Book IV of Virgil’s epic poem *The Aeneid*. It was sung by heartbroken Queen Dido upon her suicide by sword. The music is built on a lamento ground bass line with soaring solo line (alto flute) supported tastefully by three bass flutes which replace the original string parts. Marro was first struck by this piece while taking a string techniques class in University and was the lucky cello player holding down the bass line. Though Jeff Buckley’s high pitched cover is one of her favorites, Marro loved the rumble of a low flute and decided the low flute choir needed its own version. This opera is thought to have been composed for school children so the simplicity lends itself to easy reading even by amateur groups, though we all know there’s more to a brilliant performance than just playing the notes.

*For smaller choirs: This is GREAT for smaller choirs, even a quintet if you have 3 basses and 1 contrabass. Feature the Alto (or C Flute, or Soprano) and the rest is just accompaniment harmonies.*

**“The Wild Hunt”** by Alexandra Molnar-Suhajda, a notable flutist and composer, is scored for low flute choir. The instrumentation includes 3 Alto Flutes, 2 Bass Flutes, Contralto Flute in G (or Bass Flute 3), Contrabass Flute, and Sub-Contralto Flute in G.

The piece also includes additional transposed parts for substitute instruments to be used as needed. This flexibility in instrumentation allows for a variety of ensembles to perform the piece, making it a versatile addition to the repertoire of flute choirs.

*For smaller choirs: Only suitable in the chamber (one-on-a-part) setting if you plan to perform this with a smaller ensemble. Investigate the C Flute parts, but the amount of contras needed doesn't make it super suitable for a small ensemble.*

**“A Love Letter to Sharyn”** is a composition by Jonathan Cohen, a versatile musician known for his work in the international early music scene. This piece was commissioned by Chris Potter when Sharyn Byer, a universally-loved member of the flute community, entered hospice care. Sharyn was an early and continuing adopter and exponent of low flutes and their innovations, and a source of beauty, joy, and optimism to all around her.

The piece is scored for 3 Alto Flutes, 2 Bass Flutes, and 2 Contrabass Flutes

The composition is divided into two movements:

- I. Grace and Beauty: This movement begins with, and remains underpinned by, a simple contra duet. It is a gentle, touching, and hopeful homage to Sharyn's personal beauty and grace in every meaning of the words, and the quiet majesty that she always brought to music and music making.
- II. Joy and Energy: This movement celebrates Sharyn's irrepressible positivity, her “let's do it!” attitude, and her infectious energy that never seemed to flag. Accordingly, the movement starts with a bang and careens joyfully with syncopation and fun.

Even if you didn't know Sharyn, this piece will help you and your audience celebrate a life well lived.