



Announcing the GPFS 39th Annual Flute Fair – April 23, 2023

www.gpfs.org/Flute-Fair

Introducing Guest Artist Zart Dombourian-Eby

You are invited!

When is the GPFS 2023 Annual Flute Fair?

Save the Date for the 2023 GPFS Annual Flute Fair – Sunday, April 23rd. Note – It is on a Sunday this year, not a Saturday as typical in the past.

Who will be this year's Guest Artist?

The 2023 GPFS Annual Flute Fair Guest Artist is Zart Dombourian-Eby – flutist/piccoloist with the Seattle Symphony. She will collaborate with pianist Li-Tan. To learn more about Zart, read a short interview with her one the next page!

Where will Flute Fair be held this year?

At Clackamas Community College – the same location the event was held before the pandemic.

How much will it cost to attend?

While we are still verifying expenses and organizing the event, the cost to attend will be the usual low dollar amount.

What time should I plan to be there?

There will be morning and afternoon sessions, with the guest artist scheduled for the afternoon.

What's being planned for Flute Fair this year?

The usual great Flute Fair – a guest artist recital, workshop and masterclass; GPFS member performances and workshops; vendors will be here in person; and, the Young Artist Competition for middle and high school students.

What will Zart be performing?

While not finalized yet, Zart anticipates performing:

- Vivaldi - Concerto in C Major
- Benshoof - Timeless
- Piazzolla - two tango mvts.
- Amlin - Sonatina Piccola
- Bliss - Rima

[Learn more about Zart – read on!](#)

Who is Zart Dombourian-Eby?



Zart Dombourian-Eby is the Principal Piccoloist (Robert and Clodagh Ash Chair) [of the Seattle Symphony](#) and is regularly featured as both a flute and piccolo soloist and clinician in Seattle and across the world. Her performances have consistently received highest praise from both critics and audiences: [the Seattle Times review of her performance of Gunther Schuller's Concerto for Flute and Piccolo bore the headline "It was a night for flute/piccolo artistry,"](#) and described her playing as "spectacular" and "phenomenal." [Alex Ross of The New Yorker](#) wrote that she "crystallized Varèse's

['Density 21.5.'"](#)

Where is she from and who did she study with?

A native of New Orleans, she received her B.A. and M.M. degrees from Louisiana State University. After a year of study with Albert Tipton she attended Northwestern University earning a Doctor of Music degree under the tutelage of Walfrid Kujala, and also coached with Donald Peck. Her doctoral paper, [The Piccolo in the Nineteenth Century](#), represents the first extensive research ever undertaken on the piccolo in that era.

What are some highlights from her performance and teaching?

Ms. Dombourian-Eby has performed on concert series and given masterclasses throughout the world, including Slovenia, Italy, and China, where she performed the first solo piccolo recital ever presented in that country. She has been a member of the New Orleans Pops, Baton Rouge Symphony, Colorado Philharmonic, and the Civic Orchestra of Chicago, and

Zart has produced one recording, called "in Shadow, light" - and two publications - one of the Vivaldi piccolo concertos and the other a concerto by Telemann for piccolo and flute. Both are published by Presser.

performed with the Chicago Symphony, and has served on the faculties of the University of Washington and Pacific Lutheran University.

What else has Zart been up to?

She was the founding editor of *Flute Talk* and is on the Editorial Board for *The Flutist Quarterly*. She has served as both Program Chair and as President of the National Flute Association and been a featured soloist and presenter at numerous NFA conventions.

Zart has commissioned numerous compositions, including two works for piccolo and piano by Martin Amlin, and sonatas by Gary Schocker and Levente Gyongyosi, and a chamber work by Ken Benshoof. She can be heard in over 150 recordings of the Seattle Symphony, and her [solo CD, in shadow, light, is available on Crystal Records](#). Her award-winning editions of the three Vivaldi piccolo concertos and the Teleman duo concerto are both published by Theodore Presser.

What projects/pieces is she working on now that are exciting to her?

She is looking forward to working up the GPFS program for Flute Fair! For the Seattle Symphony Orchestra, she is enjoying learning the Shostakovich 5, Bartok Concerto for Orchestra, and Mahler 2.

What music has really caught Zart's attention lately? What is she listening to?

Right now, a lot of Christmas music! But, we recently played the Lutoslawski Concerto for Orchestra, which we don't play much, but I really like. We also played a very moving piece by Tan Dun called "Buddha Passion." This fall - Daphnis, La Mer, and Ravel's Scheherazade - also not played much, but beautiful.

What does she love most about doing a masterclass and teaching?

I really enjoy striving to make the masterclass interesting, valuable, and entertaining to both the participant AND the audience - it's a challenging balancing act! Being specific, but also general!

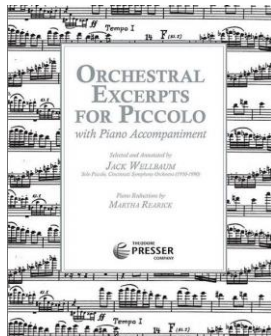
What's on her music stand right now?

On my music stand is generally the stuff I'm playing for the Seattle Symphony Orchestra that week or the week after! And, Christmas carols!

Who are her favorite flutists lately?

I think Emmanuel Pahud is fantastic, also Denis Bouriakov, Jasmine Choi, and Jim Walker.

What does she think of piccolo repertoire and pedagogy these days? Any recommendations on piccolo repertoire, methods/learning resources, recordings?



must!

There has been such a wonderful, incredible explosion of piccolo repertoire and pedagogy over the last 20 years - it's just inspiring! I still love having people play Vivaldi, but there's great pieces by Ken Benshoof, Gary Schocker, Martin Amlin, Daniel Dorff, and so many others. And, I still really believe in having people learn to play the piccolo via orchestral excerpts, so the Jack Wellbaum book is a

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