

Marulanda's background as an educator and music therapist is evident in the thoughtful design of her works. Beyond the music, her website, **[liliflute.com](http://liliflute.com)**, serves as a rich resource offering recordings, teaching materials, and a broader catalog of pieces. This catalog supports performers and educators seeking to explore Colombian and Latin American flute music more deeply.

As a performer and teacher invested in expanding flute repertoire beyond the standard canon, I find Carmen Liliana Marulanda's collection an essential addition—one that invites players to connect rhythmically and expressively with a vibrant musical heritage, enriching both stage and classroom. –Mehrdad Gholami

## Mary Matthews and the Newfound Chamber Winds: Flutelore

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*Flutelore* is a beautifully expressive new album featuring flutist Mary Matthews and the Newfound Chamber Winds that takes us on an imaginative journey through fairytale and folklore. Featuring works by Cherise Leiter and Nicole Chamberlain, *Flutelore* combines fluid and flexible flute melodies with unexpected air effects, tongue slaps, and other extended techniques that paint ethereal pictures of fantastical stories.



Commissioned in 2024, each movement in *Four Proverbs* begins with a spoken proverb used to set the scene, almost like the narration of a play. The first movement features the Latin proverb, "All flute players are mad. When once they begin to blow, away goes reason." Hand shakers recall images of snakes while tongue slaps and flutter-tonging in the flute add to the unsettling atmosphere. Echo effects between the flute and ensemble give us a house of mirrors vibe while wind effects in the flute add to the intensity and unpredictability of musical landscape. The second movement begins with a quote by the Indian mystic poet Kabir, "The flute of the infinite is played without ceasing, and its sound is love." An alto flute melody is accompanied by a humming from the ensemble that grows into a beautifully played melody against tremolo in the ensemble. The blend between the solo flute and the ensemble is rich and warm, like sound being wrapped in a warm blanket. The third movement is a Rondo in 6/8 time, inspired by a passage from *Fairyland*, "Then clear on a flute of purest gold, a sweet little fairy played. And wonderful fairy tales she told, and marvelous music made." The movement paints a light and airy scene, highlighted by trills and flutter-tonging at the ends of phrases that add shimmering effects. The

a series of fairytales in which, “the flute calls, charms, or warns animals away from danger.” The first movement, “Calling Sheep,” depicts shepherds using their flutes to calm their flocks, The music is ominous and at times uneasy, particularly when the melody is placed against drones in the ensemble. In the second movement, “No Fish Were Charmed,” Matthews’s powerful and flexible vibrato beautifully paints a dark, haunting scene. In the final movement, “Wolf Pipe,” key slaps at the beginning of the movement sound like footsteps while air effects act like whispers in the wind. There is a panic in the flute line set against echo effects in the ensemble. Hypnotizing pitch bends gracefully lead to the conclusion of the movement in a Peter-and-the-Wolf-style happy-ish ending.

Chilling at times and ethereal at others, *Flutellore* a wonderful deep dive into the picturesque landscape of our own imaginations. –Rachel Taylor Geier

THE FLUTIST QUARTERLY SUMMER 2025 - VOLUME 50, NO. 4 | FLUTISTQUARTERLY.ORG

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