

music

Flutronix

Flutes + electronics = Nathalie and Allison's excellent music adventure

By: Dan Grunebaum | Jul 24, 2014 | Issue: 1061

Nathalie Joachim and Allison Loggins-Hull's musical child is in some ways so simple, so self-explanatory, that a description is hardly necessary.

But just in case you need one, they've invented the ideal catch copy. "We kept getting asked, 'What genre are you?'" explains Loggins-Hull (right) in New York. "So we came up with 'Urban Art Pop,' which is just intriguing enough that people want to know more."

This well-crafted moniker aptly captures Flutronix's new Kickstarter-funded album *2.0*. Joachim and Loggins-Hull can sing R&B—and they like beats—but their sound also has an ethereal, arty flavor that comes from years of dedicated classical music training. When they're not gigging with Flutronix, Joachim and Loggins-Hull in fact grace the stages of Lincoln Center and Carnegie Hall.

But Flutronix itself was born as much from a fascination with electronic music producers as with Haydn or Stravinsky. "When I was 11, I was in my bedroom either practicing or listening to Aphex Twin or Roni Size. My parents were like, 'I'm not sure what's going on in there,'" Joachim laughs. "When I look back on my formative musical years, Flutronix totally makes sense for me."



The pair encountered each other when Joachim ran across Loggins-Hull's music through MySpace in 2008. They found they were Brooklyn neighbors, met and formed Flutronix at their very first get-together.

“As a flutist who was also experimenting with electronics, it was interesting to stumble on someone else doing that. I was like, ‘Who is this girl? Why not reach out to her?’” Joachim recollects. “We were both based in Brooklyn in the same neighborhood. We hit it off right away having various similar experiences as flutists.”

Loggins-Hull takes up the story: “We spent a lot of time brainstorming and figuring out our messaging, and... flute...tronics...we were like, ‘That works, let’s end it with an X.’”

Both in their early 30s, Joachim and Loggins-Hull are part of a generation of New York classical musicians that spent their developmental days woodshedding and perfecting their techniques, and their nights absorbing the visceral club culture of the downtown scene.

These seemingly irreconcilable strains are wound together with surprisingly harmonious results on tracks like “Typewriter.” The song deftly weaves together breakbeats with intricate flute parts and vocals.

“We were listening to the track and Allison said it sounded a bit like an old typewriter,” Joachim remembers. “But we divided the words into ‘type’ and ‘writer’ as in stereotype. That’s something that happens to us often as classical flutists. When we come out with our flutes at a club in New York people are like, ‘What is this?’ They assume it’s going to be strange. We’ve spent so much time being stereotyped as nerdy flutists that the song is kind of an anthem for us.”

The urge to categorize, they say, is particularly strong in the U.S. “Artists themselves are kind of done with categories, but the American music market is more genre-driven than international markets,” Loggins-Hull believes. “With distinctions breaking down between new classical music and electronic music, it will be interesting to see how this changes the situation.”

The flute turns out to be an instrument well suited to this intermingling of musical styles. “It’s now a wonderful time to be a flutist because composers have really caught onto the fact that it’s a flexible instrument and has the capacity to do so much,” Joachim says. “From beatboxing to electronics, the flute is continually being rediscovered and rebuilt.”

Flutronix’s upcoming Japan debut came together as serendipitously as the group itself. Joachim was on tour last winter with the New York Symphonic Ensemble when a chance meeting led to *2.0*’s Japan release.

“We had just completed our Kickstarter and I was touring Japan,” Joachim recalls. “It was my birthday and friends took me out in Shibuya. We were the only Americans at the bar, and lo and behold Mari Kimura [from promoter Shalala] walked right over to me, and we exchanged cards. That night I went home and there was an email from her and she said she loved us and wanted to work with us.

“She said the first thing was to get a label, so she shopped our demos around and the label Village Again was interested. It was yet another significant moment that happened by chance, just the way I stumbled upon Allison’s music.”



ALBUM REVIEW: Flutronix, "2.0"

ROB ROSS on May 30, 2014 at 10:30 am



LOVE IT. Grooves, warmth, melody, seductive vocals – this second album from Brooklyn's Flutronix, the flute-wielding duo of Nathalie Joachim and Allison Loggins-Hull is a home run. Produced by Flutronix along with Tony Maimone (yes, the uber-bassman) at Brooklyn's Studio G, everything about this album is *right*. 2.0 moves along like a finely tuned car – solid, comfortable, pleasurable – and everything on this album is just that. The vocals oscillate between cool and warm; sexy yet playful and the musicianship is purely on fire. They make flutes **rock**, period. And these two wonderful ladies made me like a song I could never stand – their cover of "Sweet Dreams (Are Made Of This)" is reimagined and works within the context of the overall album.

Of the other standouts on this release, the opener, the aptly-titled "Everything Begins" immediately draws you in with the vocals and the groove – smooth and silky. "They Ain't You" is sweet and sexy; "Flock" is an instrumental workout that (to me) shows off the sheer skill of these two flautists. "She Is" is the album's magnum opus – gorgeous; shimmering, dramatic, epic – a fine way to close out this set.

There are only 9 tracks on this album, but let it lull you in and whet your appetite for the next one – I am of the hope and belief we will hear much more from these two very fine musicians in the not-too-distant future.

HIGHLY RECOMMENDED

<http://flutronix.com/>



The Confidence of Beauty: Flutronix “2.0”

Written By: Dave Cantrell; April 7, 2014

Think ‘Bobbie Humphrey joins a gently retooled Massive Attack’ and then think deeper. Think placid-but-flutteringly-busy clearings in some sunny jungle somewhere transposed upon an urban landscape, the actively serene playing in the mad dash cab traffic along Fifth Avenue. Keep thinking down these seemingly contradictory neural pathways until you come to Flutronix, a soulful (avant)R& (jazzy)B flute duo based in Brooklyn whose second album *2.0* is released next Tuesday, April 8th on their own Flutronix label.

The two women involved, Nathalie Joachim and Allison Loggins-Hull, both graduates of rigorous training programs (Nathalie from the Juilliard the the New School, Allison from New York University and SUNY Purchase Conservatory of Music) bring their braided-together talents and career acumen – the pair manage every aspect of this endeavor, from the business to publishing to writing to playing – to a project that’s been turning quickly - swiveled heads (“Who is *this*?”) and swaying unsuspecting hips since the release of their eponymous [debut](http://flutronix.com/store/) (<http://flutronix.com/store/>) in 2010. Indeed we here at Stereo Embers challenge you: put this new record on, hit shuffle, and tell us that seduction isn’t everywhere inescapable.

From the luringly downtempo opener “Everything Begins” that’s easy to imagine being plugged into a set by Sasha & Digweed at Berlin’s Love Parade circa 2000 to the layered orientalisms that challenge and delight throughout “Flock” to the complex subtleties that rule “Judge Judy, Judge Jane” – bass and plonked electric piano notes tracing a nimble percussive path on rambunctious tiptoe as Joachim first *oohs* then awes with a brittle betrayal-brings-empathy lyric, the flute interplay more minimal but just as virtuoso – one’s response, from whatever vantage, be it trip-hop fundamentalist, jazz purist, rave after-party glowstick head or the R&B addict with a smoothness jones (or anyone drawn to contemporary music with a flair for fearless adventure) can hardly help but be fulsome to the point of damn near fawning.

Among Flutronix’ strongest attributes – aside from performance and arranging skills *nonpareil* – is not only their willingness to inject beatz motifs and other unlikely accents into a jazz-meets-classical-uptown mold but as well making deft collaborative choices while doing so, inviting a select group of luminaries from odd rock corners, from that beat-based world, *and* from the experimental classical world to assist. The duo’s first record was co-produced with Steven Berson (renowned cellist/producer possibly best known for his mastering prowess – credited here with helping out on “She Is”), while this time around Flutronix shares the helm with Tony Maimone of Brooklyn’s Studio G who also happened to be Pere Ubu’s bass player for that band’s first fifteen years or so. The results are nothing short of tantalizing, transfixing with an edge. “Type Writer” surmounts its predictably clacky rhythmic trope to become a busy fluttery piece that marries a nervous energy worthy of Tony Williams to a funky hypnotic bottom end (special mention goes to guest hip-hop drummer Joe Blaxx; ‘sticksman extraordinaire’ would not be overstating the case). “They Ain’t You,” guided by famed hip-hop producer Ski Beatz, is sunny and slinky simultaneously, with the lilting romantic atmospheres of a bright New York City spring afternoon, the flutes in playful cross-patterns, a buoyant swirl of easy energy. Their cover of “Sweet Dreams” brings the pop chestnut

down off its gilded, slightly detached perch a bit and lets it dance around like it's chasing its own tail, the flutes here in relentless frolic, sweetly manic if the truth be told. The most elaborate kudos, though, might have to go to the lengthy closer "She Is," a breathtakingly circular excursion through an earthly astral plain, one husky flute and a simple patted hand-hit drum creating a stippled Reichian groove that triples down on the tempo while the sister flute flies higher overhead as if calling to the ancients. The piece ends as it began, with Nathalie's arching haunt of a vocal, like something heard down the length of a lush verdant canyon, early enhanced by the Melodia Womens' Choir of NYC but alone and lucent in the ether come the end. It's opus material, a brilliant finale that lingers well into the night.

This is the kind of record that, though you can't explain it, makes the world a better place simply by virtue of its existence. Its vibrations mount and recede and surge again to flood your senses and certainly the release of endorphins is involved and then the process repeats in various forms and smiles smile inside your body the way they always will when immersed in work like this, work that so exudes the confidence of beauty. Seek it out, Flutronix' 2.0, these are some sublime frequencies.

Intrigued? Find out more [here \(http://www.youtube.com/user/flutronix\)](http://www.youtube.com/user/flutronix).

The Brooklyn Paper

April 4, 2014

Tooting their own flute: Flutronix brings a modern sound to the classical instrument

By Robert Ham



Photo by Erin Patrice O'Brien

Blowin' in the woodwind: Crown Heights duo Flutronix is making the flute hip again.

How do you take one of the world's oldest instruments and make it cool?

That is the challenge two flutists from Crown Heights have taken on with Flutronix — a band that mixes the school-band staple with contemporary genres such as R&B and electronic music.

“We have this mutual desire to create a new and unique voice for the flute,” said Nathalie Joachim, who created the group with fellow flute player Allison Loggins-Hall. “We want to marry influences from our classical training with hip-hop, jazz, and pop music to bring together a new sound.”

Both women have been playing the flute since they were kids and were reared on a diet of classical standards, but Flutronix is a far cry from Bach's “Badinerie.”

The group's latest album “2.0” has the sleek pulse of modern R&B, thanks to the pair's soulful vocals, and beats provided by hip-hop drummer Joe Blaxx, while the melodic drive comes courtesy of their tart woodwind work.

The duo's advocacy of the flute goes beyond Flutronix — Joachim and Loggins-Hall also host educational workshops and outreach programs, teaching students about the history of the instrument and showing support for their fellow players.

“We want all students, from kindergarten to the university to know that the flute is possible as a career,” said Loggins-Hall. “If you're willing to open your point of view to what kind of music you are playing, the possibilities are endless.”

That is certainly the case for Flutronix. Already this year, the group has participated in a residency at the University of Michigan and a headlining date at the Virginia Arts Festival. And the pair will soon be heading over to Japan for their first international concert appearances.

When they return, Joachim and Loggins-Hall will be continuing their ongoing series of concerts “Flutronix and Friends,” which brings musicians of all stripes and styles together for one-off gigs around the borough.

“We live in the epicenter of tons of really wonderful music making that's happening,” Joachim said. “To be able to tie together all the exciting culture that is around us here in Brooklyn, that means a lot to us as Flutronix.”

Flutronix Bring Out the Wicked Side of Woodwinds



Nathalie Joachim (left) Allison Loggins-Hull (right)

By **MTV Iggy**
April 12, 2013

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Name: Flutronix

Where They're From: Brooklyn, NY

When They Started: 2010

Genre: Urban art pop

For Fans of: Radiohead, A Tribe Called Quest, Hubert Laws

Sounds Like: A weekend in the tropical rain forests.

If you're ever in need of an energy boost, take a shot of Brooklyn-based cutting-edge doublet Flutronix. Nathalie Joachim and Allison Loggins-Hull, formally trained musicians, are redefining the flute and modernizing its sound by hauling it squarely into the world of popular music. Wholly responsible for producing, composing, and arranging the sounds of fan favorites "Life Lines" and "Sweet Dreams," a cover of British pop music duo Eurythmic's big hit, Flutronix takes pride in producing all of their music on their own.

Nathalie is also a stellar vocalist, drawing comparisons to Erykah Badu by WSJ.com. Collectively, they are inspired by Radiohead, Hubert Laws and A Tribe Called Quest.

Individually, they've played flutes for twenty years. As a team, they started playing in 2008.

When asked about their union and how they met, Allison shared "We met on MySpace, many moons ago. The flute world is so small. It is perfect that we met when we did. I wrote to her and she wrote me back. We found out we lived five blocks away from each other and it was crazy. We just decided to get together one day. I walked right over to her house and we just — it was strange. It was such a natural progression. We started talking and realized that we had similar experiences with the flute and music in general and branching out to this unique style. So, we just decided to work together for future and that day was really the beginning of everything."

"I've never worked better with anyone before. I enjoy our work ethic and we're on the same page," Allison added.

On August 15, Flutronix will release their debut album *2.0* via their label Flutronix Music.

Words by Richardine Bartee

NY CULTURE | March 20, 2013, 8:47 p.m. ET

A Face Lift for the Flute

By TAD HENDRICKSON

The flute has always had an uneasy relationship with popular culture. A staple of middle-school orchestras and flower-power bands of the 1960s, it can be a punch line—perhaps never more directly than as Will Farrell's "yazz flute" solo in "Anchorman: The Legend of Ron Burgundy." But a young Brooklyn-based duo is taking steps to slow that tide.

The aptly named Flutronix features not one but two young Brooklyn flutists, Nathalie Joachim and Allison Loggins-Hull, who are attempting to redefine the instrument with a unique blend of classical music, hip-hop, electronic programming and soulful vocals reminiscent of neo-R&B stars like Erykah Badu.



Natalie Keyssar for The Wall Street Journal

Nathalie Joachim and Allison Loggins-Hull of Flutronix in Williamsburg this week.

Like the flute itself, classical crossovers are often met with blank stares, but recent entries, from Christopher O'Riley's solo piano versions of Radiohead songs to Yo-Yo Ma's Grammy-winning Goat Rodeo bluegrass collaboration—the field isn't just the lite-pop with strings it once was. Even still, the urban influence and twin flute attack of Flutronix stand apart.

"We've been trying to figure out what to call what we've been doing and we came up with 'urban art pop,'" said Ms. Loggins-Hull. "Our rhythm is driving and high energy. [It is] technically demanding, coming from a classical place. With the pop we are utilizing

contemporary sounds and beats."

The group's vision will be on display Thursday in the Brooklyn Museum's Great Hall, where Flutronix will share a bill with the a violin-based classical crossover duo Charly & Margaux.



Natalie Keyssar for The Wall Street Journal

Allison Loggins-Hull and Nathalie Joachim of Flutronix will perform at the Brooklyn Museum on Thursday.

"They are just as passionate, and have just as much energy as any rock band that comes in here," said producer Tony Maimone, who is working with the duo on their upcoming second album, "2.0." "The only difference is that they may bring their own lunch, or Nathalie may work on her knitting as I work on a beat she created."

Ms. Joachim grew up in West Orange, N.J., and Ms. Loggins-Hull in Poughkeepsie, but the two musicians seemed destined to find each other. The tri-state area's classical-music scene, and the flute community specifically, is tightly knit, and the two settled in the

same Brooklyn neighborhood of Crown Heights.

"We found each other on Myspace back when Myspace was something people were using," laughed Ms. Joachim, 29, who does the duo's singing. "It was sort of surprising that we hadn't run into each other before that."

It was a case where parallel paths crossed: Ms. Joachim has a bachelor of music degree in flute from Juilliard and a masters in Sound Studies from the New School, while Ms. Loggins-Hull has a bachelor's in flute performance from SUNY-Purchase and a masters in composition from NYU. After that initial 2008 meeting, Flutronix self-released a debut album in 2010.

Ms. Joachim and Ms. Loggins-Hull cite jazz flutist Hubert Laws as a major non-classical influence, but influences range from Steve Reich and Radiohead to A Tribe Called Quest and Kanye West. That flexibility has led them into collaborations with electronic musician Dan Deacon, hip-hop producer Ski Beatz, the classical group International Contemporary Ensemble, and others.

"We don't have to worry about what we do as dying out because part of what we are doing is staying current and being in the moment," Ms. Joachim said. "I lucked out doing this rather than trying to work in a crumbling landscape that is tricky to navigate."

Part of staying current means revitalizing the flute for even younger players, so Ms. Joachim and Ms. Loggins-Hull lead workshops for students around New York, with titles like "Pop Flute," "Creative Collaboration" and "Beyond the Orchestra." The outreach also widens the duo's fanbase in the flute community, which comprises professional and amateur players, enthusiasts as well as societies and clubs. In the city, the scene is anchored at the Flute Center of New York, a retail showroom and de facto clubhouse near Lincoln Center that sponsors the duo.

"There's definitely a subculture of flute enthusiasts," Ms. Loggins-Hull said. "It's a beautiful instrument for a lot of people. What's great is that there is a range of players in terms of level—amateur, professional. It's one thing that people come together for."

The community support has manifested itself in successful online fundraising campaigns for both Flutronix albums, with the second garnering more than \$20,000 by the end of 2012.

BROOKLYN DAILY

May 28, 2012 / News

FLUTRONIX CONCERT

Flute attack!

By Eli Rosenberg

Brooklyn Daily

These flutes have cut loose from the classical scene and are throwing a party.

A duo of flutists who call themselves Flutronix are spurning their classical roots in favor of electronically inflected flute tunes that sound more like scores from the future than traditional flute concertos.

“Our roots are really classically oriented,” said Nathalie Joachim, one half of the group which will perform on June 2 in Clinton Hill. “But we are lovers of more than just flute music. We’re into hip-hop and indie rock and R&B and we try to bring all those flavors into what we do. It’s flute music that’s not just for flute players.”

Not that the flutists, who compose the industrial beats they then play flute over, don’t have classical pasts.

Nathalie Joachim studied at the Julliard School and her counterpart Allison Loggins-Hull works with the Brooklyn Philharmonic — but they say that the versatility of the flute facilitates such genre crossover that is surprising for an instrument typically thought of in one light.

“The flute lends itself to lots of different sounds,” said Joachim. “There’s a particular thing about the flute’s sound waves that blend well. We really are able to recreate the sounds that electronic musicians love.”

Flutronix, which is based in Crown Heights, will play a show alongside a few other musicians — and a handful of hip-hop DJs — at Freecandy, an artspace in the burgeoning arts community around Clinton Hill, Crown Heights and Bedford-Stuyvesant, a location choice they say was conscious.

“There’s been a huge resurgence of culture in Prospect Heights, Clinton Hill, Bed-Stuy and Crown Heights but there is a void in that area of live music venues,” said Joachim.

“We want to make it a big party, because that’s what we’re all about!”

Flutronix at Freecandy (905 Atlantic Ave. between Grand Avenue and St. James Place in Clinton Hill, www.freecandy.tv). June 2 at 9 pm, \$10.

Opera & Classical

Flutronix's fusion of flute and synthesizers goes down easy—a characteristic that will no doubt cause consternation in some new-music circles. *By Doyle Armbrust*

Published: April 27, 2011



“Our record is not a concept album, but part of the through-story of Flutronix,” Nathalie Joachim tells us via e-mail. As one half of the Brooklyn-based flute duo, the Juilliard grad views the pair’s self-titled debut more as initiation than culmination. Alongside Chicago native Allison Loggins-Hull, Joachim is on a sonic sortie to augment the existing flute rep with Flutronix’s absorbing species of electro-acoustic explorations.

This music goes down easy, a characteristic that will no doubt cause consternation in some new-music circles. Digestibility is not the final word in artistic worth, though, and the nine cuts here comprise a compelling inroad for new-music newbies, and some deftly crafted beats may command second and third listens by skeptics. “Crazy” opens with an ominous, minimal wave-style synth hook, inviting in an alternately anxious and lyrical multi-tracked duet by Joachim atop a schizophrenic hi-hat. If Flutronix ever shared a stage with Daft Punk, “Run-On” would be the likely tune of choice, the buoyant tenor synth line lurking like a shadow of one of the *Tron* interludes.

With Flutronix’s flitting rhythmic cells and looped counterpoint, both found throughout the album, comparisons to Steve Reich are inevitable. But Joachim and Loggins-Hull’s success here lies in the duo’s impressive timbral coordination of acoustic flute with the inherent polish of synthetic sounds—no simple achievement. As the overture to the Flutronix through-story, it has us looking forward to the next chapter.

NEWMUSICBOX

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SOUNDS HEARD: FLUTRONIX

By [Frank J. Oteri](#) on January 4, 2011

symphony by two Pierres—Schaeffer and Henry—on the other side of the Atlantic are rare examples of compositions lacking a single all-powerful auteur. The experimentation of early electronic music almost incentivized multiple explorers to join the same expedition. And to this day, electronic music seems a more welcoming realm for works by multiple creators. Even such fascinating more recently co-composed pieces as *Lost Objects*, by the three founders of Bang on a Can, have many nerdy contemporary music aficionados pondering which movement is by David, and which by Michael or Julia.

Part of the difficulty in making an effective work for performance in a concert hall with more than one creator is that a big part of the classical gestalt, a holdover from 19th-century romanticism, is for every composer to have a unique and identifiable compositional voice. This somewhat anachronistic mindset has caused the history of earlier music to be viewed through a prism that isn't always appropriate or accurate and has had a lasting impact on the way music continues to be written. Of course, the historical

trajectories of jazz, rock, soul, hip-hop, and numerous other contemporary music genres have offered an alternative approach now for nearly a century, one in which several individuals can make integral contributions to still unified and viable musical artifacts, whether live performances or studio recordings.

All of which is to preface some ruminations about Flutronix, the eponymous release of a pair of classically trained flutists—Nathalie Joachim and Allison Loggins-Hull—who perform their own post-minimalist and techno-influenced compositions for flutes and electronics. While only one of the nine compositions featured on their



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Flutronix
Flutronix Music

Performers:

Nathalie Joachim (flute, voice, electronics)
Allison Loggins-Hull (flute, electronics)

debut recording is a co-composition—the compositional duties on the other eight tracks are equally divided between them and several of the tracks are performed by only one of them—there is a consistency of voice that makes it a challenge and perhaps an irrelevancy to know who was responsible for what without sneaking a look at the CD's booklet notes. One might posit that Nathalie Joachim's pieces, two of which feature her vocals as well, are coming more from the realm of pop music whereas Allison Loggins-Hull's contributions are more within the audible parameters of post-classical music. But that's a dichotomy that has already been all but shattered for a generation, and the shards of genre distinction that are still perceptible dissolve upon multiple listenings to this album.

If the opening of Nathalie Joachim's *Crazy*—with its throbbing electronic assault against lilting flute lines—feels akin to a remixed *Vermont Counterpoint*, the freneticism abruptly morphs into something far more serene in the final minute. Joachim's *Stay Close* calls to mind the euphoric early music of another minimalist pioneer, Philip Glass, particularly his music for the documentary film *Mark Di Suvero, Sculptor* which in the 1970s was one of the first examples of a true musical crossover when the soundtrack was released as *North Star* by a rock label, Virgin Records, and attracted a whole new audience.

Allison Loggins-Hull's *Run On* begins with a more assaultive Bang on a Can-brand minimalism, proving that flutes can be as aggressive as the digital bleeps that pulsate along with them. *Wander* by Joachim is the first of the two "songs" on the album, both of which are performed exclusively by her multi-tracking her voice, flute, and electronics. The word songs has the scare quotes because as soon as you are lulled into thinking that what you are listening to is in fact a song, the voice drops out and the music transforms into an instrumental soundscape. Plus *Wander* (which clocks in at 5'30") and the album's other "song"—*Aware* (which is over seven minutes)—are actually the two longest tracks on the album. *Bit of Everything* is Loggins-Hull's turn to perform exclusively on her own in a virtuosic flight that has the same ecstatic energy, though not really the sound, of Hindustani thumris. Loggins-Hull's subsequent and more mysterious *Pray*, also for her alone, gets into even trippier terrain along the lines of Aphex Twin's late '90s ambient forays, melding those textures with some more vintage Glass arpeggios.

The electronic sounds are completely gone on Loggins-Hull's *Stacked* though electronics are necessary to loop and stack the sounds of Joachim and Loggins-Hull's two flutes into a dense wall of multiple interweaving flute lines. It would be really wonderful to hear this live with a whole bunch of flutists scattered across a room. Joachim's voice returns in *Aware* which introduces even more syncopation into the accompanying electronic beats, adding greater drive to the non-electronic material. But in the final *Brown Squares*, the only one of the tracks that is jointly composed, the flutes and electronically generated timbres feel more completely integrated than on any of the other tracks herein.

All in all, the nine tracks on Flutronix's recorded debut make a strong case for a post-stylistic, post all-powerful-single-auteur-driven music, one that allows multiple voices to share in the shaping of a music that is equally indebted to and comfortable in several musical lineages. It would be even more fascinating, at least for me, to hear what would happen if and when Joachim and Loggins-Hull created a lengthier jointly composed work that dispensed with stand-alone sections created by them individually. Might such a creation lead to an even greater synthesis of the various elements they decidedly have a keen interest and aptitude for amalgamating herein?