

The National Flute Association, Inc.

NEWSLETTER, Volume III, No. 4

July, 1978

NAUMBURG FIRST PRIZE WINNER: CAROL WINCENC

A major event in the flute world took place this spring as a result of the Naumburg Foundation having decided to hold its 1978 competition for flutists. It amounted to a formal recognition by the musical establishment of the flute as a solo instrument. On page 3, Carol Wincenc, first prize winner, tells what was involved in preparing and playing the competition, what her career has been to date and some of her future plans. It has always been open to question how much a contest contributes to building the career of an artist, but it certainly has paved the way for many musicians and provided opportunities and possibilities which might not otherwise have existed. We wish Carol luck in meeting these opportunities, and also the second and third prize winners, Mary Martin and Gary Schocker. Brief sketches of their careers appear within the Newsletter and also an article by Samuel Baron viewing the competition from the point of view of the judges.



PLANS FOR THE CONVENTION

by Jacob Berg, Program Chairman

In the last two issues of the **Newsletter**, progress reports appeared on the 1978 convention program; but of course, things were far from settled. At this writing (in the middle of June), most of the gaps have been filled, and it is possible to give an almost complete account of what will take place August 18-21 in Washington, at the Capital Hilton Hotel, and in the Coolidge Auditorium of the Library of Congress.

As earlier articles mentioned, the convention program will have as one of its themes, music by flutist-composers. The music of many flutists will be represented, from Jacques Hotteterre le Romain whose **Principles of the Flute, Recorder, and Oboe** was published in 1707, to Robert Dick, the modern expert on multiphonics and other advanced flute techniques, and author of one of the most imaginative recent books on flute playing, **The Other Flute** (1975).

Of particular interest, will be the appearance of Robert Marshall, a musicologist, Chairman of the Music Department at the University of Chicago, and a world renowned authority on the music of J. S. Bach. Mr. Marshall will be our guest on

Friday, August 18. He will read a paper entitled "Johann Sebastian Bach's Compositions for Solo Flute: Questions of Authenticity and Chronology". Mr. Marshall will deal, among other things, with the authenticity of the E flat and C major sonatas. It is widely known that the authenticity of these pieces has been questioned, but what Mr. Marshall has to say on the subject is very enlightening, and should be of interest to every serious flutist.

As was reported in the last issue of the **Newsletter**, Edward Reilly, the translator of Quantz' famous flute method, will give a talk, "Quantz Reconsidered". There will be a panel discussion, chaired by Ronald Waln, on repairing and caring for flutes. There will be another on playing the baroque flute, which will be chaired by Jane Ambrose, and will be combined with a concert. Immediately following the baroque flute panel discussion and concert, Betty Bang Mather will give a talk on "Baroque Rhythm and Flute Articulation".

Continued on page 20.

NATIONAL FLUTE ASSOCIATION ANNOUNCEMENTS

1978 Flute Convention Information

The National Flute Association sponsors an annual convention which will take place August 18, 19, 20, 1978 in Washington, D.C. at the Capital Hilton Hotel. Complete program information appears in this Newsletter starting on page 14. Pre-registration and Hotel Reservation Forms appear on an insert. Members are urged to attend, and to send in their reservations as soon as possible, especially as there is limited space available for the Library of Congress concert. **It is not too late to register:** it is even possible to register in person at the convention, but seating is not guaranteed for the Library of Congress concert.

Reservations for the Library of Congress concert are being handled on a first come-first serve basis. As the reservation forms come in seating is being reserved. Since the concert is being repeated morning and afternoon, most reservation forms give the member a chance to designate his preference. However, the blue and buff posters with reservation forms on the bottom did not give members the choice, so they are being treated as no preference answers, and assignments are being made randomly morning or afternoon. The first 1,000 members to register will be guaranteed a seat at this concert.

Young Artist Competition, 1978

Semi-Finalists for the Young Artist Competition have been selected and will perform at the convention. The judges for the Preliminaries were **Janet Millard**, Principal Flutist, Milwaukee Symphony; **Robert Goodberg**, Professor of Flute, University of Wisconsin at Milwaukee; **James Graine**, Professor of Flute, University of Wisconsin at Oshkosh; **Robert Cole**, Professor of Flute, University of Wisconsin at Madison; **Donald Peck**, Principal Flutist, Chicago Symphony.

The judges for the semi-finals and finals of the competition will be **Bonita Boyd**, Principal Flutist, Rochester Philharmonic and Professor of Flute at the Eastman School of Music; **Kenton Terry**, retired member of the Philadelphia Orchestra, who has taught at Temple University, University of Indiana and the University of Illinois; **Britton Johnson**, who has been Principal Flutist of the National Symphony and of the Baltimore Symphony for more than thirty years. Professor of Flute at Peabody Conservatory; **Wallace Mann**, Principal Flutist, National Symphony since 1946; **Mark Thomas**, Founder and Honorary Life President of the NFA, Vice-President and Artist-in Residence of the Armstrong Flute Company, Faculty, Notre Dame University. Robert Cole is coordinator of the competition.

Names and biographies of the semi-finalists appear on page 10.

Membership Information

The National Flute Association annual dues are: \$15.00 for Active Members, \$7.50 for students, and \$30.00 for Associate Members. Dues are tax deductible. Checks should be made payable to the National Flute Association and sent to:

Ms. Myrna Brown
805 Laguna Drive
Denton, Texas 76201

Remember: All dues are payable August 15, the beginning of our fiscal year. The Pre-Registration forms for the convention provide an opportunity to pay dues. You may also join at the convention. A proposal for a change in the dues structure appears on page 9.

Life Membership

Life Membership in the National Flute Association shall be granted to any person contributing \$250.00 or more. All contributions should be made payable to The National Flute Association, a non-profit corporation. Your gift is tax deductible.

The NFA is delighted to have as Life Members: Gretel Shanley Andrus, Shelby Boggio, Barbara P. Harris, Roger and Betty Bang Mather, and William Montgomery.

LETTER FROM THE EDITOR

This issue is full of news about the upcoming convention. The complete program appears on page 14, and is a very exciting list of events, lectures, concerts, panel discussions, etc. Anyone reading it will surely be motivated to go out of his way to attend, and Jacob Berg is a wonder to have pulled it all together. Congratulations Jake! Hopefully he can sit back and enjoy it when he gets to Washington.

Ardith Y. Bondi in her article in the last issue entitled **What's New in American Flutes** surveyed the independent flute makers that have sprung up around the country. She, of course, anticipated that she might not know of everyone making flutes, and one important omission is Jack B. Moore of Elkhart, Indiana. Since his name comes up in Nancy Toff's article **The Evolution of the Murray Flute**, some information on him appears in a box within that article. We would be happy to correct any other omissions that may have occurred.

Eleanor Lawrence
100 Riverside Drive
New York, N.Y. 10024

The National Flute Association, Inc.

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INTERVIEW WITH CAROL WINCENC

by Eleanor Lawrence

- E.L. How does it feel to win the first major competition for flute? The first one in America - is that right?
- C.W. Right. It's the first major event for the United States. It's great. I've really been enjoying having gotten through it because I worked really hard for it. And now it's kind of - it's a relief that it's over. But, at the same time, it's a really big responsibility. I had an interesting experience in the subway station yesterday. I noticed a gal and I commented on something which she was wearing and it turned out she was a young student at the New England Conservatory. And then, kitty-corner to her was a girl who had just come out of Juilliard and was in the preliminaries and they both knew who I was right away. And they asked me the same question: "Oh, you must just be flying; it must be, you know, it must be fantastic". and it's true. I mean, it's a really - it's a wonderful feeling. But like I say, I feel the responsibility now.
- E.L. It must have been a tremendous amount of work.
- C.W. Yes. It was. We worked very hard.
- E.L. I'm sure. I'm going to get to that in a minute. First I wanted to ask about the other major competitions there have been for flute. The ones in Europe were in Munich and in Geneva?
- C.W. Right.
- E.L. Have they been kept up on a regular basis?
- C.W. Yes. There's another one for Geneva this September.
- E.L. How often does Geneva come about for the flute?
- C.W. Oh, I'm not sure. You know, it alternates. Like, it's clarinet one year and maybe, you know, whatever.
- E.L. Always winds?
- C.W. No, it's always - I'm not sure if it's always piano but it's always strings and keyboard and singing, too.
- E.L. Are you entering this September? Or are you taking a vacation for a while?
- C.W. Well, you know, it's true that once you get over this it's . . .
- E.L. Have you been in any other competitions?
- C.W. Oh - when I was young I entered - Oh - scholarship competitions or . . . Actually, I remember quite vividly it was one of the National Art Week flute contests. Do you remember those? It was their 10th annual and that was when Fred Wilkins was still involved with that. and so that was the first big one that I had gotten - when I was 15. And that was a summer at Chautauqua, one of those things; studying with Pellerite.
- E.L. I see. Did you win it?
- C.W. Right. and that was a national contest, one that really got, you know, things stirring.
- E.L. I think it's probably important to have experience at playing competitions. Do you find it more difficult or easier than an orchestra audition?
- C.W. Oh, you know, I'm glad you asked that. For me, it's better because that's sort of like what I do very well.
- E.L. You mean flute solos?
- C.W. Right. It's when there's a set repertoire and then things that you know you have to prepare and you just work to perfect those things and it's better. I like that.
- E.L. And perhaps having the pianist and knowing that you're presenting a whole piece of music.
- C.W. Yes.
- E.L. It can be difficult at orchestra auditions presenting a series of excerpts, and yet some people seem to prefer that.
- C.W. Right. Although it depends on the audition. Like, for the St. Paul Chamber Orchestra, it was very real in that I was able to play a lot, you know, a lot . . . and pieces in their entirety. And also getting to play chamber music as part of the audition.
- E.L. That's unusual.
- C.W. Yes, it was much more thorough than other orchestra auditions where it was just bingbingbingbing.
- E.L. For the chamber music that you did for that audition, was it with people in the orchestra?
- C.W. Right.
- E.L. You sight-read with them? Or did you have a chance to prepare?
- C.W. There were specific pieces that they had asked for me to prepare. I think maybe they asked me to read something very, you know, not too complicated. But it was very good because it also gave me an opportunity to hear what I was going to be getting involved with. You know, if I decided to take the job which was really very important too.
- E.L. Yes. Did you sit down with the group and sight-read, or did you have rehearsals first?
- C.W. We knew that it was going to be part of the final audition and, for example, the first piece that we did was something that I was ready to do and I had already played that a lot. I think it was the Hindemith Woodwind Quintet. It was with the quintet of the orchestra.
- E.L. I see.
- C.W. And then what we did is we had a sort of mini-rehearsal to see how I worked with them and they worked with me.
- E.L. Oh, that's very nice.
- C.W. Very good. and a very accepting feeling to be involved in something like that. You feel you've really got a chance to express yourself in more than just, you know, with the music.
- E.L. Are you going back to St. Paul next year?
- C.W. We have an extension on the leave of absence, so we're going to be in New York next year.
- E.L. Very good. Well, I wanted to ask you about what was involved in working for the competition. Did it involve a lot of paperwork, like applying for a foundation grant? Or was it mostly in the preparation of the tape?
- C.W. We had to give complete biographical background. They had a set form to fill out, which was interesting, because I had some reservations about entering at first. I knew that I was within the age limit, but I was up towards the top, close to the 30 age group. And when I looked at the form, they said high school attended, this and that. and I thought, well, there's going to be a lot of young people, what is this geared for - for what kind of person. And I remember I spoke to Sam Baron. And I said that I was going to enter and he said, "Well, we're really looking for somebody who can take center stage". He felt that the jury would probably be looking for someone like that. And I felt confident about that so I decided to enter. So, it was just sending in all the biographical material and the tape - required pieces . . .

Continued on Page 6.

COMMITTEE REPORTS

The National Flute Association has committees working in many areas of interest to flute players. Some are organizational committees, and others deal in special areas of interest, developing research projects etc. Two lists of committees and their chairpersons and addresses follow this column. Each committee will not necessarily make a report in every Newsletter; but it is hoped that each committee will report in at least one of the four Newsletters appearing between conventions.

Program Committee

Jacob Berg, Chairperson

The program committee's report begins on page 1 of this issue and gives highlights of the Washington Convention. Details of each day's events are listed in the program itself which appears on page 14. Pre-registration and Hotel Reservation forms are on a separate insert page. Get your reservations in early. It is not too late to register.

Nominating Committee

Robert Cole, Chairperson

The final report of the Nominating Committee appears on page 10. The members of the committee were Roberta Brokaw, Thomas Hageman, Donald Peck, Mary Jean Simpson and Robert Cole, Chairman. It is important to read about the people who have been nominated as officers and directors for the NFA in advance, so that as many people as possible participate in the elections held at the Convention.

Committee for Flute Clubs

Loretta Contino, chairperson

The 1978 convention will have a flute club display. We would like all the flute clubs in the country to be represented. Send your contributions to the exhibitors address: Showname: National Flute Association, Booth No.; Flute Clubs - Andrews-Bartlett and Associates, c/o Office Movers, 11260 Old Baltimore Pike, Beltsville, Md. 20705 or bring it to the flute club booth the afternoon before the convention or as soon as you get to the hotel. Last year we had posters, scrap books, a mobile, newsletters, and people from many clubs. The display is a good chance to see what other flute clubs are doing and exchange information. The flute club booth would be a good meeting place for people who have been corresponding throughout the year.

Please include with your material a short essay on how your club began. Many people write to us asking how to start a flute club. With a little help from the local flute clubs already in existence, the 1978 convention could be an inspiration to all communities to have their own local flute club. Flute Club News appears on page 5.

Positions Available

Eric Hoover, Chairperson

The Positions Available Service of the NFA has encountered the problem that most positions listed have application deadlines, which cannot be met because of the Newsletter coming out only four times a year. The following two positions did not stipulate a deadline. All the others had June deadlines, so we are not listing them. If still interested, contact Eric Hoover.

State University College, Fredonia. Qualifications: Masters degree or equivalent required. Rank and salary: Open. No announced application deadline. Interested candidate should forward a letter of application, any other support materials, a flute audition tape and have placement files sent to: Dr. Thomas H. Carpenter, Chairman, Dept. of Music, State University College, Fredonia, N. Y. 14063.

Troy State University. Qualifications: Prefer Doctorate and some experience but will consider experienced flutist with good credentials. Salary: Negotiable. No announced application deadline. Send vita to John M. Long, Dean, College of Arts and Sciences, Troy State University, Troy, Alabama 36081.

The NFA Positions Available Service acts as a notification service only. All materials should be sent directly to the institutions listed.

Eric Hoover, Coordinator
Dept. of Music
Arizona State University
Tempe, Arizona 85281

New Music Committee

Jervis Underwood, Chairperson

The New Music Committee, consisting of Jan Scott (Southern Illinois University-Edwardsville), Robert Snyder (Eastern Illinois University, Charleston) and T. Jervis Underwood (Southern Illinois University-Carbondale), chairperson, met at Samuel's Music in Effingham for a pleasant day of reading through music submitted for this year's competition. The program selected for performance at this year's convention follows, along with four pieces receiving honorable mention.

Sonata No. 2 in D Minor by Frederick the Great, edited by Helen Ann Shanley, published by Edu-tainment Publishing Co.

Sonata for Flute and Organ by Arno Leicht, published by Musikverlag Zimmermann, Frankfurt

Music for Friends No. 2 for Flute and Guitar by D. Jenni, published by Associated Music Publishers

The Snake-Charmer (after Henri Rousseau's painting, "Le Charmeuse de Serpents") for Alto Flute and Orchestra (Piano) by Willard Elliot, published by Progress Press

Sonata Piccola for Piccolo and Harpsichord (Piano) by Charles Jones, published by Zalo Publications

Wedding Piece for Flute solo by Jan Pompilo, published by Southern Music Co., San Antonio

Sonata for Flute and Piano by Otar Taktakishvili, published by Associated Music Publishers

Three Scenes for C flute, Alto Flute and Piccolo by Luigi Zaninelli, published by Zalo Publications

Variete, II Short Etudes for Solo Flute by Jens Bjerre, published by Wilhelm Hansen - Magnamusic - Baton, St. Louis
The program, with performers, also selected by competition, appears on page 14.

Baroque Flute Committee

Jane Ambrose, Chairperson

The Library of Congress concert featuring flutes from the Dayton C. Miller collection should be of special interest to Baroque enthusiasts. On Sunday from 2:15 - 3:45 four of the Baroque Flute Committee members (David Hart, Sandra Miller, Shelly Gruskin and Jane Ambrose) will play and then be joined for a panel discussion by Richard Hahn, who will talk about copying original instruments, and Michael Zadro, who is a restorer and flute historian.

LIST OF COMMITTEE AND CHAIRPERSONS ORGANIZATIONAL

Program Committee	Jacob L. Berg 6334 Waterman Ave. St. Louis, Missouri 63130
Publicity Committee	Gerald Carey 507 Meadow Drive Macomb, Ill. 61455
Membership Committee	George Morey 1020 Thomas Denton, Texas 76201
Committee for Flute Clubs	Loretta Contino, 5920 East 27th Street Indianapolis, Indiana 46218
Competitions Coordinator	Ronald Wain 499 Brookwood Drive Athens, Georgia 30601
Young Artist Competition	Robert F. Cole School of Music University of Wisconsin Madison, Wisconsin 53706
Site Selection Committee	George Morey, 1020 Thomas Denton, Texas 76201
Nominating Committee	Robert F. Cole, School of Music University of Wisconsin Madison, Wisconsin 53706
Editor of the Newsletter	Eleanor Lawrence 100 Riverside Drive New York, New York 10024
Convention Coordinator	Paige Guertin 12614 Parish Road San Diego, Calif. 92128
Washington Liaison	William Montgomery Department of Music University of Maryland College Park, MD 20742
Exhibits	William Ellsworth %Ellsworth Studios Washington, D.C.
Flute Industry Council	Norman A. Goldberg Magna-Music-Baton, Inc.. 10370 Page Industrial Blvd. St. Louis, Missouri 63132

AREAS OF SPECIAL INTEREST

New Music	Jervis Underwood %School of Music Southern Illinois University Carbondale, Illinois 62901
Master Classes, Seminars and Clinics	Gwen Powell Department of Music Oklahoma State University Stillwater, Oklahoma 74074
Discography	Mary Margaret Dockendorff 633 W. 1st St., #B Mesa, Arizona 85201
Positions Available	Eric Hoover Dept. of Music Arizona State University Tempe, Arizona 85281
Library	Elsie Phillips, Librarian Music Library University of Arizona Tucson, Arizona 85721
Baroque Flute Committee	Jane Ambrose Music Department University of Vermont 86 William Street Burlington, Vermont 05401
Antiquarian Committee	David Shorey Music Division Library of Congress Washington, D.C. 20540
Pedagogy Committee	Edwin Putnik 2929 No. 55th Place Phoenix, Arizona 85018
Graded Flute	William Montgomery Department of Music University of Maryland College Park, MD 20742

FLUTE CLUB NEWS

BOZEMAN FLUTE CLUB:

January – Recital with Gale Coffee. Flute choir reading session.

March – Discussion of London musical life by Molly Holter.

May – Contemporary music for the flute.

CEDAR RAPIDS FLUTE CLUB:

April – The flute and Japanese Music.

May – Baroque Ornamentation and Interpretation.

CHARLOTTE FLUTE CLUB:

February – Master classes and concert with Jean-Pierre Rampal.

March – Concert with Alex LeSeuer.

April – Concert and master class with Maxence Larrieu

May – Concert and master class with Forkel Bye. Flute festival.

FLORIDA FLUTE CLUB:

May – Outdoor concert featuring flute choir music.

June – Elections and informal recital.

NEW YORK FLUTE CLUB:

April – Concert by flute club competition winners, Carol Blagman, Eugene Jimenez, Cynthia Kolby, Jeffrey Springer.

May – Annual chamber music concert.

INDIANAPOLIS FLUTE CLUB:

April – Water tank demonstration of members' lung capacity.

May – Recital by members.

PHOENIX FLUTE CLUB:

April – A review of what's what in flute literature.

May – Meeting on direction and focus of the club for the next year.

FLUTE CLUB OF SOUTHERN CALIFORNIA:

April – Second annual solo competition.

May – Recital by Eric Hoover.

SOUTH FLORIDA FLUTE ASSOCIATION:

April – First Meeting! Performance by members of the Florida Philharmonic flute section.

May – Student recital and election of officers.

TEXAS FLUTE CLUB:

April – Large ensemble playing experience.

May – Recital with Odette Dias focusing on Brazilian 18th century music.

TUCSON FLUTE CLUB:

April – Composition contest recital.

THE FLUTE SOCIETY OF WASHINGTON:

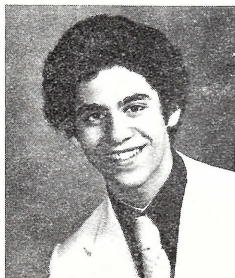
May – Student recitals.

June – Recital of French music and reading of a piece for flute ensemble.

INTERVIEW WITH CAROL WINCENC

Continued from page 3.

- E.L. Were any letters of recommendation involved?
- C.W. Letters of recommendation, right. Three letters of recommendation.
- E.L. So it was really a thorough, all-around, kind of application?
- C.W. Yes! But the preliminary tapes were listened to strictly by number. Everybody's tape was numbered and no one on the jury knew who was who.
- E.L. That's wonderful.
- C.W. Yes, that's very good. It was painful too because some people got eliminated. Yes, there were a lot of people who came from, you know, substantial orchestral positions in the country.
- E.L. It's probably the best way to do it, however. Otherwise, it ends up taking people by position rather than tape, and I think you can assume that given the opportunity to make a tape, people are really putting the very best thing they can forward.
- C.W. Right.
- E.L. Did you hire a studio for it?
- C.W. No, actually - yes, for part of it. For some of the pieces, and then I had some that were pre-recorded. For example, there were - they asked specifically for the slow movement of the Mozart Concerto and I'd done it with the St. Paul Chamber Orchestra, so I included a tape of things that I'd done with the orchestra.
- E.L. I see. And how did you choose the material for the tape? Did you have a choice?
- C.W. There were some required pieces. For example, part of the solo Bach Partita and part of the Berio Sequenza; one of the French selections and then the remainder could be your choice - Oh, and the Mozart Concerto. I filled in with just pieces that I had done. I think it had to be no less than 30 minutes on the tape.
- E.L. When did you decide to enter?
- C.W. The minute I'd heard about it I decided to enter.
- E.L. NFA Newsletter announcement?
- C.W. No, actually it was very interesting. I was sharing an apartment in Spoleto, which is last July - with Linda and Lynn Harrell, the cellist. And Linda, she's a really terrific gal. She's British and she's a journalist and she would say: "By the way Carol," you know, we were sitting out on this beautiful porch in Italy, she said: "you know that this year is going to be the Naumberg Contest". And I couldn't - it seemed to ring a bell, but I couldn't remember, having read it anywhere or . . . And she said "yes, it's going to be quite a big deal because it's going to be the first time they've decided to use the flute as a solo instrument",



Gary Schocker
Third prize winner
Naumberg Competition

- and the minute I heard that I said I got to try for this.
- E.L. That's great. And did you start preparing right away?
- C.W. No, because the minute I found out what the required pieces were there were so many that I'd already done. And. . .
- E.L. I was going to ask you if there was anything on it that you did not know at all - that you had to start from scratch?
- C.W. Nope. I pretty much had played everything. I hadn't performed everything in public. Well, there were some, like the Nielsen Concerto. I mean there were choices that I could do and I haven't really spent a lot of time, for example, with the Nielsen.
- E.L. So you picked things that you were familiar with?
- C.W. Yes, absolutely, because. . .
- E.L. I've found that on a lot of auditions I've heard - that inexperienced players will often pick what they think is the hardest or the flashiest piece.
- C.W. Oh, yeah. . .
- E.L. And sitting right next to it is a choice of something they've played all along. And I think the best thing is to stay with something you know very well.
- C.W. Absolutely. Because when you get up there and you're under pressure you want to be very familiar with what your material is.
- E.L. I noticed that this year you gave several recitals in New York. Did you purposely plan that to get yourself in shape for this or were they independent ventures?
- C.W. No, they were pretty independent ventures.
- E.L. You'd already decided to take the year off, then.
- C.W. Yes, that's right, and, of course, the big one was the concert at the Metropolitan Museum of Art. And that was very good. I mean, it made getting up in Carnegie Hall, you know, even more. . .
- E.L. Less un-nerving?
- C.W. Right. Thank you.
- E.L. How does it feel to play in Carnegie Hall?
- C.W. Oh, I really loved it.
- E.L. Beautiful sound?
- C.W. Yes. For example, because the semifinals were in the recital hall, and I had - there was a problem adjusting right away. And I've played there. I made my debut there, but the transition from the small hall to the big hall was just great. And, actually, that's where a lot of the proof, you know, so to speak, was - for the judges. I think that it was a very good thing that they had it in the big hall.
- E.L. Because there was a difference in the sound?
- C.W. Right, and that's a really good way to judge. You know, how a person's projecting over that immense space.
- E.L. That's right.

Gary Schocker, from Easton, Pennsylvania, has been a student of Julius Baker for the past four years, and has just completed his first year at the Juilliard School. He has appeared with the New York Philharmonic in a Young Peoples' Concert performing the Mozart Concerto for Flute and Harp. As winner of the Philadelphia Orchestra's Young Artists Award, Gary played the Griffes "Poeme". In April, 1976, he played the Boulez Sonatine for the composer in a private hearing. M. Boulez remarked that to his knowledge the piece has never been performed without a score by another flutist. Throughout his career, Gary has never used a score when he is performing. In addition to his proficiency as a flutist, Gary is an accomplished pianist and composer. Two musicals and an opera have been performed and recorded, and his Scherzo for Flute and Piano has been performed by Julius Baker.

C.W. Because it's more than just playing. It's just, you know, how you carry yourself and. . .

E.L. Yes. Sometimes you think that the space is going to be intimidating but it can be actually very freeing - if the hall is good.

C.W. Yes.

E.L. Everything seemed to happen in Carnegie?

C.W. Right. I felt very good about it.

E.L. That's wonderful. As you approached the finals and went from one stage to another, did you feel a sense of nervousness mounting, or a feeling of confidence?

C.W. I really took it a step at a time and I didn't preoccupy myself with trying to figure out what to do, or what would be the best thing to do. I just did what I do. It's very hard for me to describe. I knew that they were either going to like it or they weren't. And I just one-tracked my mind that way and . . . It was just a tremendous growing experience for me because I've had to prepare myself emotionally and psychologically - psychologically particularly - to just have faith in what I could do.

E.L. And not be constantly concerned with whether you were winning or how the next piece was going to go or things like this?

C.W. Right. Because that just took too much energy from, you know, trying to just play the music and be respectful to that and to myself and . . . Yes it was hard. I mean, I must admit I certainly came face to face with what do they want; what are they looking for. But, you know, knowing the judges and everybody's taste being, you know . . .

E.L. Different?

C.W. Different. That there's just no way and somehow it was the overall picture.

E.L. You really can't psych-out a jury.

C.W. No.

E.L. It's a waste of time. It's very tempting, however.

C.W. Right.

E.L. Did you coach any of the music specifically for the contest?

C.W. To others? At that time? I hadn't - I wasn't teaching at the time.

E.L. No, I meant, did you take the music to play to anybody in advance?

C.W. Oh, no I didn't. I played it several times. I played the program for friends, and I was always, you know, trying to get as much feedback as possible. And also, working with Bernie Rose, who was the pianist, he was tremendous. It was very much a collaborative venture for me, and it always is when I do these things. I have to - I want to share. I want to exchange. And a lot of the music is written that way as far as the flute. There's a lot that both have to do and reciprocate. So we spent a lot of time talking and deciding and what to do here and there and giving each other leeway and that really . . .

E.L. Did he prepare the tape with you, also?

C.W. No, he didn't have to because I had things that were from other concerts.

E.L. So you already had the tapes of most of the things?

C.W. Most of the things. And then the things I did from the start were just for solo flute.

E.L. I see.

C.W. So that was okay, I just did that.

E.L. Right, and when did you start preparing with Bernie?

C.W. Oh. We actually had played together at the Flute Club

in the beginning of January. And so that was really good because we'd had a chance to work together and perform together first, and then right away in the beginning of February we started with the works required.

And we totalled up the hours and it was fascinating, because when we exchanged with the other people who entered, it turned out that we put in more time than other people - which I thought surprising. I just was making this assumption that everybody was putting in all that time.

E.L. It's very interesting things like that, because so many people think to themselves, you know - why did so-and-so win. And, why didn't I and sometimes it comes down to things like that. How much time you put in.

C.W. I think so. The jury told us very specifically that we were a very striking team. And that this really carried a lot of weight because there were people who got up there and it was to their detriment to have, you know, the people playing for them that they did.

E.L. And it's very hard, I think, to find a pianist that you work well with.

C.W. Yes.

E.L. And then, of course, to find somebody who's willing to give all that time - it's very difficult also.

C.W. Yes.

E.L. I wanted to ask you a bit about your teachers. I'm sure you've been with quite a few people. And I wondered who your most influential teachers were.

C.W. Well, working backwards, I'm still seeing Mr. Moyse quite actively. In fact, when you asked me did I get any coaching, I spent quite a bit of time in this period during the contest - even though I didn't play for him pieces specifically that I was doing for the contest - I went up to see him in Marlboro during the winter. And just being around his - well, you know. It worked - it was very. . .

E.L. Inspiring?

C.W. Very inspiring.

E.L. That's wonderful. I imagine that some of the music that was required would be things he would not be particularly interested in?

C.W. Well, actually there were quite a few things that were his cup of tea. Interestingly, the only, far out, so to speak, piece was the Berio Sequenza.

E.L. I see.

C.W. Out of the required things, and then of course a lot of people probably put contemporary things out of their own choice to fill out the program because you had to have two 70-minute programs plus two concertos prepared. It was a lot of music.

E.L. It would be very difficult for anybody to go into this competition who didn't already know an awful lot of music.

C.W. Right, and also, not knowing what were they going to ask. That was the thing. You see, in the first two rounds we had to be ready to do anything.

E.L. Oh, I see.

C.W. But the last round was 40 minutes of uninterrupted music and mostly our choice.

E.L. I see. What did you choose for the finals? I was sorry to have just missed your performance. I came running down to Carnegie in the middle of the afternoon. Of course, I didn't know the order of contestants and you were in the middle of playing. They made us wait till the end of each person before entering. So I just heard

the last person. What did you choose?

C.W. Well, I started out with the Fifth Kuhlau Divertissement and then I went right away into part of the Hummel Sonata - the D-Major sonata. and then I think we did the last two movements because I wanted to get enough slow and fast contrasting things. Then we did the first movement of the Copland Duo which everybody said it was really good that we had chosen to do that. And - oh yes - and then, I played that little Faure piece. The. . .

E.L. Morceau.

C.W. Right Morceau de Concourse. And that was terrific. You know, everyone said that was really very effective that I had done that. Then the Enesco Cantabile and Presto and the first movement of the Ibert Concerto and finishing with the Frank Martin Ballade.

E.L. Oh my. That was a lot of music.

C.W. Right.

E.L. So, come back to your other teachers. Who else were you with?

C.W. Okay. Well, when I was at Juilliard I was working with Arthur Lora and when I was at Manhattan it was with Harold Bennett and before that I was at Oberlin with Bob Willoughby for a couple of years. And then before that, actually it was Gazzeloni who, you know, that's when sparks started to fly. I finished high school a year early and went to study in Rome with him.

E.L. I see. What is his teaching like?

C.W. I would say it's more the total person, at least for me at that age. You know, I was 16, so the impact of being with a very flashy Italian - the man with a golden flute, as he was called then — you know, was just fantastic. He was so outgoing and so - and always demanding just a flair with the music that really sharpened that part of me that was already pretty active, you know, but needed some encouragement to really just step right out there and just be the center of attention. So it was great to be there and, of course, being around Italians just from the start, you know. . .

E.L. A great contrast to the puritan spirit over here.

C.W. Right. Well, he's such a showman and I know that that's part of all of it. You know, when you get out there on the stage. . . Although, I mean I'm not talking about being untrue to yourself. I think that's what's been so fascinating for me - this developing who I need to be out on the stage. And it's a risk because, once again, if you're preoccupied with what do they want; what does the audience want - it's a difficult thing. You have to juggle that - to be true to yourself and yet, you know, giving a pleasing, you know. . .

E.L. Impression?

C.W. Impression.

E.L. What has happened to him? I haven't heard of him since his great splash several years ago.

C.W. Well, I saw him last summer while I was over at Spoleto and he was playing at a resort area and he did some concerti with us. . . He was fine. I mean, he's gotten quite old and - older - but he's still very dashing in his own way. There are a lot of aspects about his playing that are very exciting.

E.L. Is he just performing, or does he teach?

C.W. Well, he maintains his position at the Conservatory in Rome.

E.L. I see.

C.W. So he has a class there and that's what it was like when I was there. It was a master class situation, like it is in France.

E.L. I see. I think that brings a lot to the students, don't you? It gets you over stage-fright about performing.

C.W. Absolutely. It becomes so real. I mean it's not - you're exchanging; you're listening to everybody else's problems and it becomes very much, you know, a real situation.

E.L. Well that must have been wonderful, to go over to Italy so young. So, you were five years with the St. Paul Chamber Orchestra? Yes? And how did you find the experience?

C.W. Well, I am very thankful for it. I think that for me it certainly - it was the beginning of playing professionally which is a lot different than not. and this was a perfect job for me because it gave me a chance to grow as a soloist because I got to do concertos with the orchestra and was singled out often. And for me that seems to be what I really want, you know. But, in addition to that it was great because there is a lot of chamber music. And especially the wind quintets. We had many, many hours that were included as part of our services with the orchestra to - just simply to prepare and give concerts as a quintet. and that was fantastic.

E.L. That's wonderful. So it was really a combination of an orchestra job and chamber music and solo opportunities.

C.W. Right.

E.L. That sounds like a really nice all-around thing.

C.W. That's right.

E.L. It must be very difficult to decide whether to go back.

C.W. It really is. And I think that, well, what happened was that the orchestra became marketed more - just the



Mary Martin, second prize winner in the Naumburg Competition, was born in Auckland, New Zealand in 1956. She received a Diploma of Music from the University of Auckland, played Principal Flute in the Symphonia of Auckland from 1973-76, and appeared with the orchestra in concertos and in many other solo appearances in her town. She came to the United States at the age of 19 in 1976, and is now completing a Master of Music degree at Yale University studying with Thomas Nyfenger. She plays extra flute with the New Haven Symphony Orchestra, and is a member of the New England Chamber Orchestra, and is winner of the Yale Sprague Hall Concerto Competition and the Yale Woolsey Hall Concerto Competition.

orchestra and the emphasis on the chamber music became less and less and we were on the road more and more and it just - for me it was very difficult. Because if I wanted to plan a series of concerts, for example, last season when I was with the orchestra, I put on a museum series of concerts, which was really great. And I mobilized all the flutes in the Twin Cities to do Henry Brant's "Angels and Devils" for example, and all kinds of unusual repertoire. But it was so difficult trying to be on the road and then just being in town for a week and getting things together, so it was a brand-new thing - we really wanted to do that and we're really glad that we did. I'm referring to my husband and I.

E.L. That's wonderful it worked out so well. I wondered about where you grew up and your family background. Do you have musicians in your family?

C.W. Absolutely. In fact, when you said my teachers, really my father is the single most important person in my life in that respect because. . .

E.L. Is he a flutist?

C.W. He's a conductor and violinist - the violin was my first instrument and he was my first teacher.

E.L. I see.

C.W. So already, you know those sounds, and having that experience as a really little girl - three or four - that's where it started. And he's very much - I mean, he's a real showman too, and watching him always go out on stage as a conductor. Those things contributed to. . .

E.L. Where is he teaching now?

C.W. In Buffalo. He was associate conductor with the Philharmonic when Krips was there. But he now has two very, very active community orchestras that he started himself. One just had its 35th anniversary, or whatever, and I think it's one of the oldest and strongest community orchestras in the country.

E.L. He must be very happy with the news?

C.W. He is. Yes. They came. They came, just very spontaneously. I called them up the night before, right. I didn't know till late in the day and I said I'm in the finals and they called me back and they said listen we're coming on the such-and-such plane and it was great. They were terrific. I mean, it was really wonderful to have them come. Regardless, of what would happen, they were so supportive. And it's worked out really well.

E.L. That's very exciting. When did you start the flute?

C.W. I was nine, and I started very much like other children did in the school system when they came around and said what instrument would you like to play, and I knew that I wanted to play the flute. Often as a young child we went to summer camps that my father would be conducting at. And I often befriended older girls who were flute players. I'll never forget that. And felt a lot of rapport with them when I was really young.

E.L. And is your husband a musician?

C.W. Right. He's the clarinetist in the chamber orchestra. He came to New York to do a variety of different things but it's the same for him. He's really enjoying it, and so we have - the position is there if we want. If we decide to go back.

E.L. That's wonderful. So, Carol, can you think of anything that I have not asked you that you would like to go into? Future plans, or whatever. . .

C.W. I think that, for myself, I want to just stay as open as possible for a variety of playing situations. Not to

limit myself. Because I am somewhat suspicious now that the flute has become such a great big attraction. Because as much as it's a beautiful instrument and I'm all in support of its being a solo instrument, of course. Obviously, I wouldn't be doing this. But, I think that we have to remember that we have to be flexible and play in any kind of situation - chamber music, orchestral or whatever. And I really firmly support that if you know what you're doing and if you're respectful to the music and to yourself, that one or the other isn't going to harm your playing necessarily. I know that a lot of professional flutists in orchestras support that feeling too. That if you're really, you know. . . well I think it's always good to develop your solo playing and to keep that because that's where you're always in touch to the greatest degree with the command of your instrument. But you can bring that to any situation and it shouldn't make your playing deteriorate. It's just a reminder that to us flutists - unless we're Rampals, you know. . . how many Rampals can the world support, so to speak. But, it's - right now it's just a good period for me.

E.L. You feel it is important to keep skilled in other areas besides solo playing.

C.W. Yes. Keep your options open. But there are so many flutists now. And to throw in everything with a solo career is so risky in terms of. . . Burning your bridges in terms of making a living, and so forth, is a big step to take.

E.L. Okay. Well, thank you very much.

C.W. Thank you.

NFA Dues Change to be Discussed

The NFA Board of Directors will discuss during the 1978 Convention a possible change in the NFA dues and convention fees. A proposal has been presented which would significantly reduce the cost of NFA membership for all those unable to attend the annual convention and slightly reduce the cost for regular NFA members who do attend the convention. This change would take effect with the 1979 Dallas Convention and the 1979-80 fiscal year, if passed.

This proposal would lower the annual dues from \$15.00 a year to \$7.00 a year (\$7.50 to \$3.50 for students). The convention fee would be raised from \$15.00 to \$20.00 (\$10.00 to \$14.00 for students). Based on a hypothetical membership of 1000 (all of whom attended the convention), of which one-half were students, this change would lower the total membership and convention funds by \$1500.00, from \$23,750.00 to \$22,250. Other income sources, such as exhibitor's fees and competition fees, are not included in these figures and would not be changed.

This would result in a lowering of the total annual expense for regular NFA members who pay the annual dues and attend the convention from \$30.00 to \$27.00, while the cost for student NFA members who pay the annual dues and attend the convention would remain the same (\$17.50). This lower annual dues would probably result in an increase in membership which would more than offset the lower available NFA funds (300 new members, of which one-half were students, would produce an additional income of \$1575.00 at the lower rate).

There are several issues which will be considered in making such a change in the NFA fee structure. Members are urged to express their views by writing a postcard or short letter to the President-Elect: Mr. Robert Cole, 5205 Odana Road, Madison, Wisconsin 53711.

Semi-Finalists for The Young Artist Competition, 1978

Karla Warnke Flygare is a graduate of the San Francisco Conservatory. Her flute teachers have been Barbara Breeden, Merrill Jordan, and Scott Goff. She has attended Master Classes of Ransom Wilson, Jean-Pierre Rampal, and Julius Baker. Karla is presently the co-principal flutist of the Young Professionals Orchestra of San Francisco and teaches flute privately.

Gary Schocker is a native of Easton, Pennsylvania. He has been a student of Julius Baker since he was fourteen and is now enrolled at Juilliard. He has appeared with the New York Philharmonic in a young People's Concert, and with the Philadelphia Orchestra as a result of winning their Young Artist's Award. Third prize winner in the recent Naumburg Competition, a more extensive biography appears on page 5 of this Newsletter.

Mary Karen Clardy attended West Texas State University where she studied with Gary Garner. She has the Bachelor and Master's degrees from Catholic University where her teachers were Wallace Mann and Britton Johnson. She has also studied with Julius Baker and attended the Kujala Master Class. She was principal flutist for the Armed Forces Bicentennial Band, 1975-1976. At present she teaches in the Odessa school system, plays in the Midland-Odessa Symphony and teaches flute students at the University of Texas of the Permian Basin.

Jan Gault was born in Palo Alto, California, and began flute study there very early. Among her teachers were Paul Renzi, John May and Burnett Atkinson. She has just graduated from the University of Oregon where her teacher was Richard Trombly.

Judith Ross Schoenfeld received her B.A. in Music and Psychology from Bradley University and her M.M. from Illinois State University. She has attended Aspen Music Festival, Harvey Sollberger's Flute Farm, Marcel Moyse Flute and Woodwind Seminars and Master Classes with Michel Debost, Andras Adorjan and William Bennett. Ms. Schoenfeld has studied with Mary Louise Poor, Ehrling Hansen, Albert Tipton, Max Schoenfeld and presently with Richard Graef. Last year she was a regular member of the Civic Orchestra of Chicago.

Larry Ink hails from the Washington, D.C. area and studied with Wallace Mann while he was in high school. His Bachelors degree is from Eastman where his teachers were Joseph Mariano, Samuel Baron, James Galway and Bonita Boyd. Currently he is working on a Masters degree with William Montgomery at the University of Maryland. Larry is also the music critic of the Prince George Journal.

THE REPORT OF THE NOMINATING COMMITTEE OF THE NATIONAL FLUTE ASSOCIATION

The members of the Committee were Roberta Brokaw, Thomas Hageman, Donald Peck, Mary Jean Simpson, and Robert Cole, Chairman. The following people have been placed on the ballot. The election will take place at the NFA Convention in Washington, D.C. in August 1978.

FOR THE OFFICE OF VICE PRESIDENT-PRESIDENT ELECT: two candidates, vote for one:

Ervin Monroe, a native of Florida, has a B.M. from Oberlin Conservatory and a M.M. from the Manhattan School where he studied with William Kincaid. As a young professional, he played with the Salzburg Mozarteum Orchestra, toured the U.S. with the Bolshoi, the Royal, and the Royal

Danish Ballets, and was a charter member of the Chamber Symphony of Philadelphia. At present Ervin is the principal flutist of the Detroit Symphony and is a member of the applied music faculty of Wayne State University.

Ronald Waln is a Professor of Music at the University of Georgia where he teaches flute, chamber music, woodwind methods, and wind instrument literatures. Dr. Waln received his undergraduate training at Oberlin and his advanced degrees from the University of Iowa. His teachers were Robert Willoughby, James Pellerite, Nelson Hauenstein, Ruth Freeman, and Betty Bang Mather.

Ron was elected to the Board of NFA in 1976 and has been Coordinator of the High School Flute Choir, Master Class, and New Music Performance Competitions for the San Francisco and the Washington Conventions. He is also responsible for the preparation and publication of the Supplement (1977) to the Music Library Catalog. He is presently serving as Chairman of the NFA Library Committee.

FOR THE BOARD OF DIRECTORS - 6 candidates, vote for 3.

Bonita Boyd is Professor of Flute at the Eastman School of Music and is principal flutist with the Rochester Philharmonic, the Filarmonica de las Americas, and the Chautauqua Symphony Orchestra. She is also active as a recitalist and soloist, in concert and on television. Among her solo appearances was a performance of the Mozart G Major Concerto at the San Francisco Convention of the NFA.

Sarah Baird Fouse has music degrees from the University of Michigan and the University of Kentucky. At Kentucky she also taught flute, played in the Kentucky Woodwind Quintet and the Lexington Philharmonic. Her teachers have been John Kuburtz, Nelson Hauenstein, Charles Delaney, Alfred Fenboque, Robert Cavally and Aurele Nicolet.

At present Ms. Fouse is an Associate Professor of Music at the University of Florida, Gainesville, where she teaches flute and music education courses. She is a performing member of the Florida Baroque Ensemble, the Florida Woodwind Quintet, and the Florida Sinfonietta. Sarah served on the Board of NFA from 1974-76, and was Convention Program Chairperson of the 1975 Convention in Milwaukee.

Eric Hoover is professor of flute and a member of the Gammage Woodwind Quintet in residence at Arizona State University, Tempe (Metropolitan Phoenix). During the summer session he is principal flutist at the Brevard Music Center in North Carolina.

Before joining the faculty at Arizona State he was professor of flute at the University of Illinois. He was a member of The (Presidential) United States Army Band, Washington, D.C. and principal flutist of the San Antonio Symphony. He studied flute with Bernard Goldberg, James Pappoutsakis and Britton Johnson.

Active in the NFA, Mr. Hoover has served on the membership and new music committees. He is coordinator of the newly formed Positions Available Service. He also performed on the program of the 1977 San Francisco national convention.

Alexander Murray studied flute in London at the Royal College and in Paris, (1st Prize, Paris Conservatoire, 1953). He has been principal flutist in the Royal Opera, London, and in the London Symphony for eleven years. He has taught at Michigan State University, and at the Royal Dutch Conservatory. He is now Professor of Flute at the University of Illinois, Champagne-Urbana, and during the summers has been instructor of flute at N.M.C. Interlochen since 1965. Alex is a founding member of NFA.

Brooks de-Wetter-Smith has given numerous solo and

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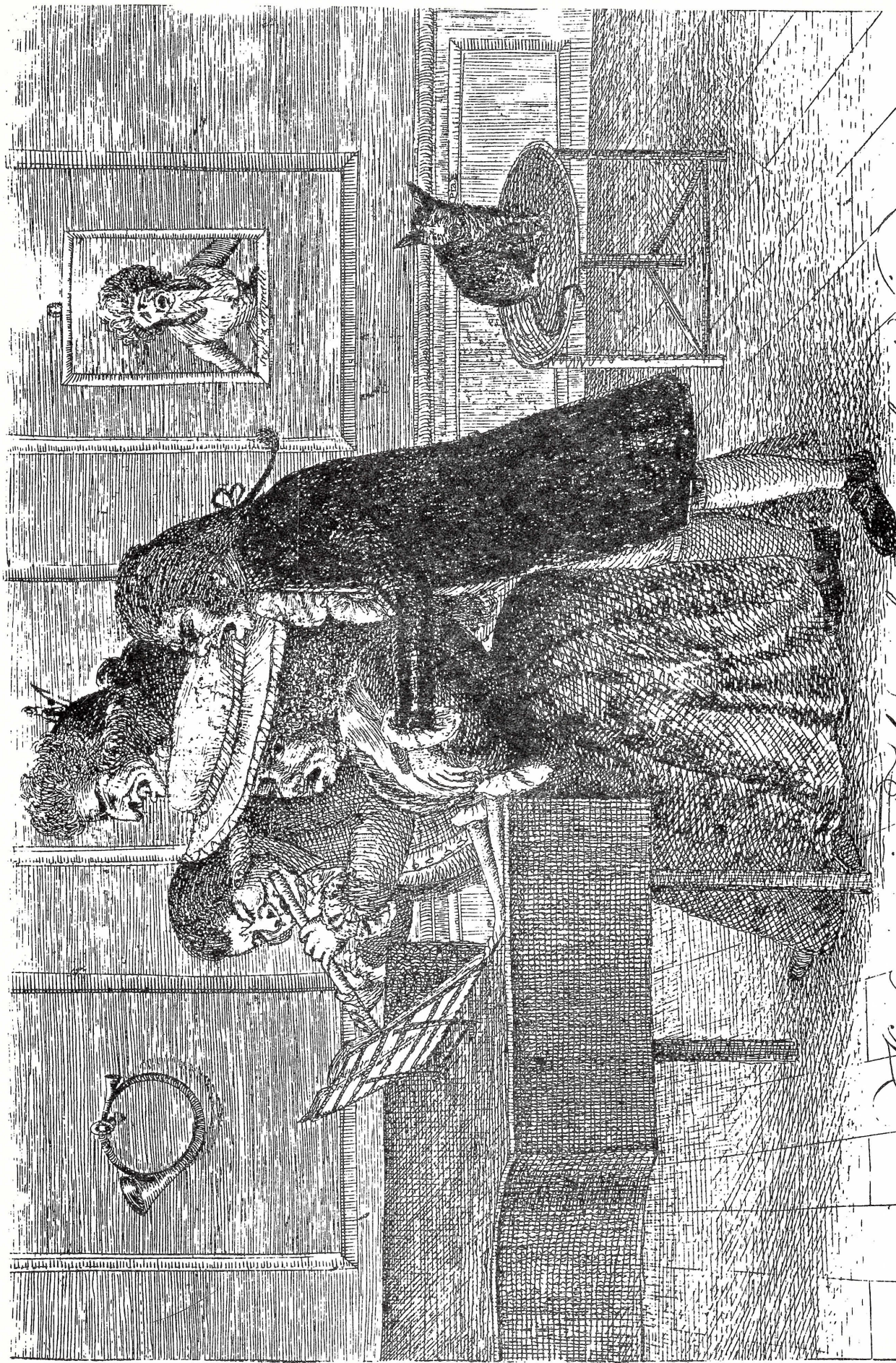
Bonnie Sibert
3207 Dairydale Court SE
Cedar Rapids, IA 52403

Nancy Vinson
559 Sundilla Court
Auburn, AL 36830



*Euterpen calami, et genialis Tibia hancstat,
Et quo cantari consuerunt Pythia versu;*

*Fila Aganippeos colles, saltusq; peragrat,
Concentu dulcis, doctosq; Mathemate clarr*



*How great is the pleasure, how sweet the delight,
When Beauty and Music together unite.*

E. T. Inw. & sc. —
Daguer, 1787.

Caricature by an unknown artist whose initials are E. T., from Doncaster, England.
The date on the engraving (1787) is probably accurate.

chamber music concerts in the United States, Europe, and the Orient. His teachers have included Louis Moyse, James Pappoutsakis, Karlheinz Zoeller, Jean-Pierre Rampal, James Galway, and Walfrid Kujala. Presently on the faculty of the University of North Carolina at Chapel Hill, he has also taught at the Eastman School of Music, Hartt College of Music, Wheaton College, and Seoul National University. He appears extensively as a clinician on contemporary flute techniques, and is a contributor to the *Instrumentalist*.

Robert Willoughby, professor of flute at the Oberlin College Conservatory of Music, received the Bachelor of Music degree from the Eastman School of Music and the Master of Music degree from the New England Conservatory of Music. Before joining the Conservatory faculty in 1955, Mr. Willoughby was assistant first flute in the Cleveland Orchestra and first flute in the Cleveland Summer Orchestra. In 1959-60 he was on leave of absence and played in the Cincinnati Symphony Orchestra. He appears frequently in solo concerts and as a member of the Oberlin Woodwind Quintet and the Oberlin Baroque Ensemble.

FOR THE OFFICE OF SECRETARY - 2 candidates, vote for one:

Martha Rearick is professor of flute at the University of South Florida at Tampa, and is principal flutist with the Florida Gulf Coast Symphony, NFA 1975 and 1976 convention staff pianist. She holds degrees from the University of Michigan, taught at Pensacola Jr. College, and has been principal flutist with the St. Petersburg, Tampa, Pensacola, and Mobile Symphonies. She studied flute with Hauenstein, Rampal, and Baker; and is the accompanist for the Julius Baker Flute Workshops.

Felix Skowronek is a professor in the School of Music at the University of Washington, and flutist of Soni Ventorum, with which he has recorded and toured extensively in both Latin America and Europe. He has been principal flutist with the Seattle Symphony, Orquesta Sinfonica de Puerto Rico, and the St. Louis Symphony, as well as a member of the Casals Festival Orchestra. He studied flute with Kincaid, and is a graduate of the Curtis Institute. He is a leading exponent of the wooden Boehm-system flute, making and performing on his own headjoints.

THE EVOLUTION OF THE MURRAY FLUTE

by Nancy Toff

Nancy Toff studied flute with Arthur Lora and James Pappoutsakis and graduated from Harvard with honors in music. Previously a record producer and editor for Music Minus One, she is currently a researcher with Time-Life Books. The following article is adapted from her forthcoming book, *The Development of the Modern Flute*, to be published by Taplinger/Crescendo later this year.

The only large-scale modification of the Boehm system executed in the second half of the twentieth century was begun in 1948 by Alexander Murray, then solo flutist of the Royal Air Force Band, and initially developed in conjunction with flutemaker Albert K. Cooper and mathematician/flutist Elmer Cole. Having studied Boehm's treatise, Murray decided that the original open G# was more rational than the now-usual closed type. He listed four reasons: (1) The duplicate G# hole would be unnecessary; (2) The spring of an open key is lighter than for a closed key; (3) e[♭] is improved when correctly vented with only the A hole; and (4) There is one finger and one key pad on G. Accordingly, Murray had his Haynes flute altered to open G#.

Next, Murray became dissatisfied with the asymmetrical use of the little fingers and the necessity of depressing the

right hand little finger most of the time, so he experimented with an open D# key. He rotated the footjoint until the D# hole was within reach of the little finger, then unhooked the spring and held it open with a rubber band. This arrangement proved unstable, however, so he inserted a wedge of cork on the body above the right hand thumb. Concluding that the open D# was indeed superior to the closed form, in 1959 he had Albert Cooper construct a more permanent open D# footjoint for his Hammig flute, placing the C#, D, and D# holes in line from an axle on the near side of the flute. The D# key was automatically closed by both of the other keys. The problem remained of how to trill c¹/d¹ or c¹#/d¹, since d¹# sounded when the little finger was removed from either the c¹ or c¹# key. So Murray built a crescent-shaped key from the D# key around the front of the third finger key so that that finger could then close both keys. Later, Murray replaced this device with two parallel rollers so that the ring finger could move easily from D to D#.

Now that the little finger was freed from venting E, F, and F#, since the open-standing D# key served that purpose, Murray installed a new F# lever for the little finger, built on the same principle as the Carte, Brossa, Rockstro, and Julliot F# keys. By fingering F# with the lever, rather than with the cover of the E hole, all holes from E down remained open, thus insuring better venting. Extending this concept, Murray split the left hand A key so that the B^b hole remained open when the A hole was closed. He then connected the A key to the F# lever, thereby insuring correct venting for f³#. This "split F" or "split A" arrangement gave a good E/F# trill with no fingering change for F#.

Murray's third concern was the compromise C# hole of the Boehm flute, which made c²# too high in relation to its neighbors. On the Boehm flute, because the C# hole must simultaneously serve as a tone hole for C# in the second, third, and fourth octaves and as the vent hole for d², d³, d⁴, g³#, a³, and b³, compromise was inevitable. Murray contrived a mechanism to divide these functions between an enlarged C# tone hole (now regular size) on top of the flute and a small D vent on the near side. It was necessary to reverse the thumb keys from the Briccialdi form to the original Boehm configuration, with the B lever above the B^b lever. Initially, the thumb keys were touches only, with both holes on the top of the flute. Finally, in order to avoid depressing the right hand little finger for b³, Murray linked the lower trill key to the D key, so that the D# hole is automatically closed when B is fingered normally.

In 1960, Murray had Albert Cooper build a prototype flute embodying all of the changes that had been made on his rebuilt Hammig. The primary difference between the two instruments was the prototype's deviation from the Boehm **Schema**, using instead a scale perhaps best described as "Cooper experimental." Ultimately, the Cooper scale was adopted by several prominent flute manufacturers, most notably Powell. A few features of the prototype's mechanism, however, do deserve brief mention: Murray added a third thumb key, placed just below the B^b touch, which closed the C hole without closing C# to produce g³#. The finger plates were rectangular, to facilitate digital motion between keys, and the footjoint was extended to B^b.

Around 1961-62, Cooper constructed the Murray "Mark I" flute which was written up in the journal of the Japanese Flute Club. Although the rectangular touches were retained on the right hand, the thumb keys were changed to a circular shape and the third thumb key was deleted. More importantly, those two keys now covered their tone holes directly (on the near side of the instrument), which made the Boehm con-

figuration not just desirable, but absolutely necessary. Thus, when A was fingered, the left hand middle finger key was linked with the B \flat key (B hole) on the near (thumb) side. A Rockstro-like F \sharp key was added for the right hand ring finger, between the right hand second and third finger touches, and the "split F" was also connected to a right hand forefinger lever. The tone holes were uniformly large, on Rockstro's pattern. Similarly, the embouchure was constructed with an area measuring as close as possible to that of the tone holes. This latter decision was the result of Murray's hearing Severino Gazzelloni play a flute with an unusually large embouchure.

A 1964 Murray flute, Cooper No. 129, saw the B \flat hole returned to the top of the flute; the C hole remained under the upper thumb key on the near side. The "split A" key was of circular shape. The footjoint underwent major modification: two rollers were superimposed on the D \sharp key, the D on top and D \sharp below. A large rectangular D plate to the right of the D \sharp key provided the most direct fingering for D. Thus D could be fingered with the third finger pressing both the D \sharp and D rollers, thereby leaving the little finger free, or with the third finger pressing only the D \sharp roller and the little finger on the D plate. The latter fingering was preferable for alternations between D and D \sharp because the alternation could be made by raising the pinky rather than by sliding the ring finger. There were also two rollers over the D key, C on top and C \sharp below. To the right of the two rollers was a flat plate for C, intended for ordinary use; the C roller was to be used primarily for transition from C to C \sharp .

Cooper flute No. 131*, built in 1965, reverted to the thumb key pattern of Murray's first modification (on the rebuilt Hammig of 1959). Although the two thumb keys were circular, they were again merely touches, B above B \flat , controlling top-side keys. Murray reasoned that key leverage would be simpler in this configuration: since directly controlled holes would require pillars, thereby fixing the key position, and he wanted more design flexibility on the near side of the flute. At the foot, the D \sharp roller was removed from the D \sharp key, and an additional roller to operate the optional B foot was added above the pre-existent C \flat roller.

In 1967, while teaching at Michigan State University, Murray arranged to have a prototype built by W. T. Armstrong Company of Elkhart, Indiana. This contact was the beginning of a fruitful collaboration with Jack Moore, foreman of Armstrong's top-of-the-line Heritage division, who completed the first prototype** in June 1971 (Fig. 1). On this instrument, the shape of the thumb keys changed yet again; the shanks were lengthened, the actual touches reduced in area, and the B \flat touch made as a roller. At the foot, the D \sharp roller was reinstated atop the D \sharp key. A circular D touch was added atop the D key, and the positions of the C \flat and B rollers were altered so that both stood vertically on the lower side of the D key, a considerable improvement over the awkward B/C slide of Cooper No. 131.

On the second Armstrong prototype***, made in 1972, the shape of the B and B \flat thumb keys became trapezoidal and rectangular, respectively, but mechanically their functions remained the same. The split A plates together formed an oval, rather than a circle. Because the foot extended only to C, the vertical disposition of the C roller was unnecessary and the form of Cooper No. 131 was re-adopted for the C \flat and C \sharp rollers.

Later in 1972, Armstrong produced fifty production model Murray flutes (Fig. 2) and six Murray piccolos. Mechanically, they were almost identical to the second prototype except that the D \sharp roller was eliminated. As a matter of elegance, not function, the thumb keys and D plate were modified in

shape and the split A once again made circular. These "school model" flutes were made in two pieces, thereby avoiding the somewhat delicate mechanical connection between the body and footjoint of Armstrong Prototype 1.

A slightly later version of the Murray flute is represented by Armstrong Heritage flute No. H-3002, built in 1973. A large D trill key was added on the top of the flute, as there was no room for it beside the D vent on the near side. At the foot, the D \sharp roller reappeared once again. Atop the D key (D \sharp hole), the three rollers for C \sharp , C, and B were placed in a parallel horizontal series, more or less like Cooper No. 131, except that the C \flat roller was considerably longer than the other two, thereby facilitating the progression C-D-E \flat . This flute had a B foot, with the first gizmo key on a Murray flute, but the B key was detachable to allow the player to weigh the relative advantages of the two lengths for any given piece of music. Its current owner finds that, in general, the flute speaks better with the C foot; she uses the B foot only when that note is actually written in the music.

In 1974 Alex Murray took with him to the Pittsburgh convention of the National Flute Association a new, white gold flute identical to H-3002 except for the deletion of the gizmo (because the foot extended only to C) and the D \sharp roller. The A key for the left hand ring finger came equipped with a ring atop the hole cover; pressing the hole cover alone closed only that key; pressing the ring also closed the B \flat key. On the right hand, just below the B \flat /C side key for the index finger was a parallel lever for the same finger for the C \sharp /D or G/A trill.

1976 was a busy year for the Murray flute, or more accurately, flutes. Some time before the National Flute Association's convention in Atlanta in August, Tex Richardson of the Chicago Conservatory faculty had written Murray with regard to the possibilities of applying his concepts to the French model (open holed) flute. Up to this point, the Murray flute had been made only on the plateau model because the split A pulled the left hand middle finger too far to the left to enable it to cover a perforated A key. A perforated plate had likewise been impractical for the right hand third finger because of the double key arrangement. In any case, Murray sketched a possible solution and Richardson brought an adapted flute to Atlanta, where avant-garde specialist Robert Dick, author of **The Other Flute**, examined it. Dick had previously been critical of the Murray flute precisely because of the limitations of its closed holes.

The open hole version of the Murray flute was later modified to become the "Multiple Option" or "M.O." model, on which all keys opened independently. A parallel bar in the thumb key mechanism was eliminated (parallel to the trill key axle), which gave it a simpler appearance. Originally, the instrument had three trill keys, a large D and D \sharp and small E, but the last key was subsequently removed. Another mechanism, tried but abandoned in favor of a simpler mechanism, was consciously modeled after the double-sprung Dorus G \sharp key. This expedient, applied to the B \flat lever and F \sharp key, involved a rocking motion of the hands so that the hand slid backwards toward the near side of the flute to touch the lower portion of the Dorus-like wishbone key. Finally, the left hand forefinger touch was made as an open ring, which made it very light—merely a gimmick, the inventor acknowledges, of no mechanical significance. The final M.O. model, to be built in 1978, will reinstate the E trill desired by Robert Dick for multiphonic use.

The Murray concept has also been applied to the F flute, and No. 2 built for Murray's young daughter, was completed in December 1976. It was a hybrid instrument, with body by Albert Cooper and keywork by Jack Moore. This flute had no

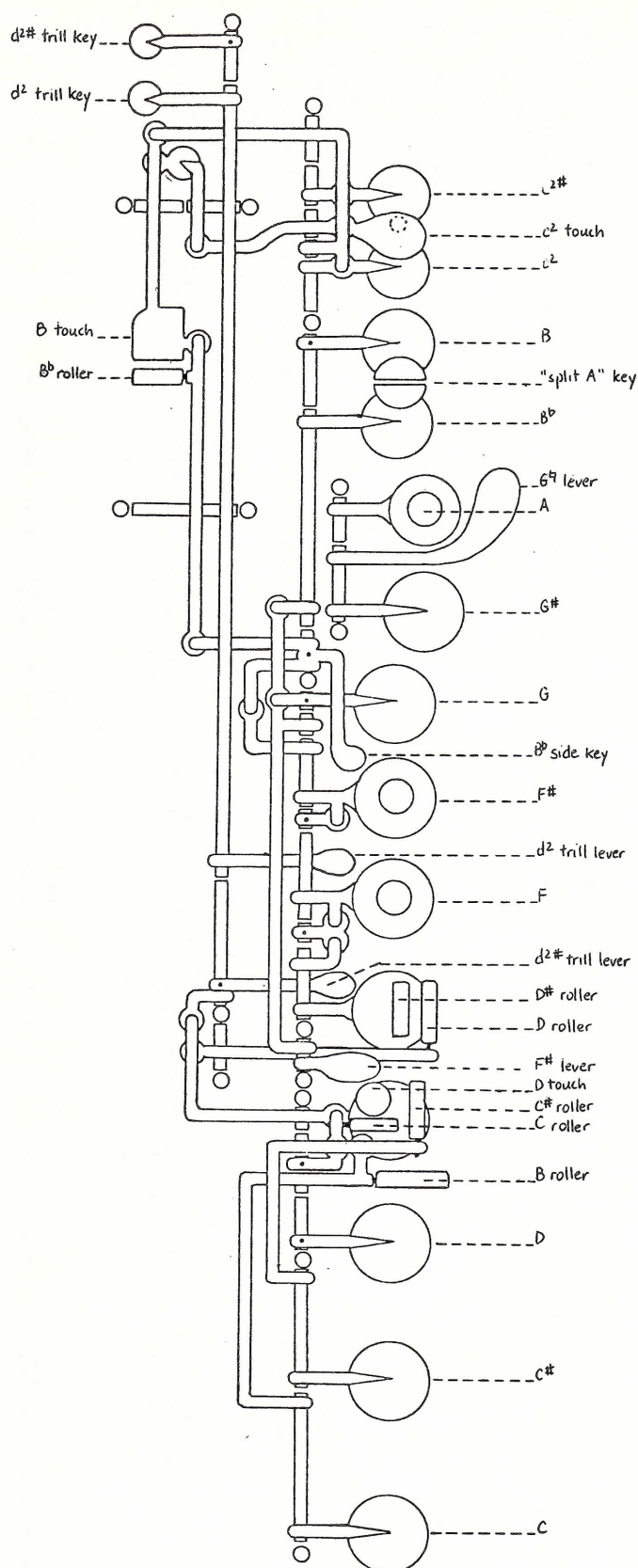


Fig. 1 First Armstrong Prototype (1971)
Diagram by Jerry L. Voorhees

C[#] mechanism, only a single vent for C[#], because of the space limitations on the smaller flute. The left hand closely resembled Boehm's design; like Cooper No. 129, the upper (B) key covered the C hole directly, while the lower key, for B^b, closed the B^b hole on top. The axle construction, however, differed from Boehm's. Also because of space restrictions, the D vent was placed on top of the tube. On the foot,

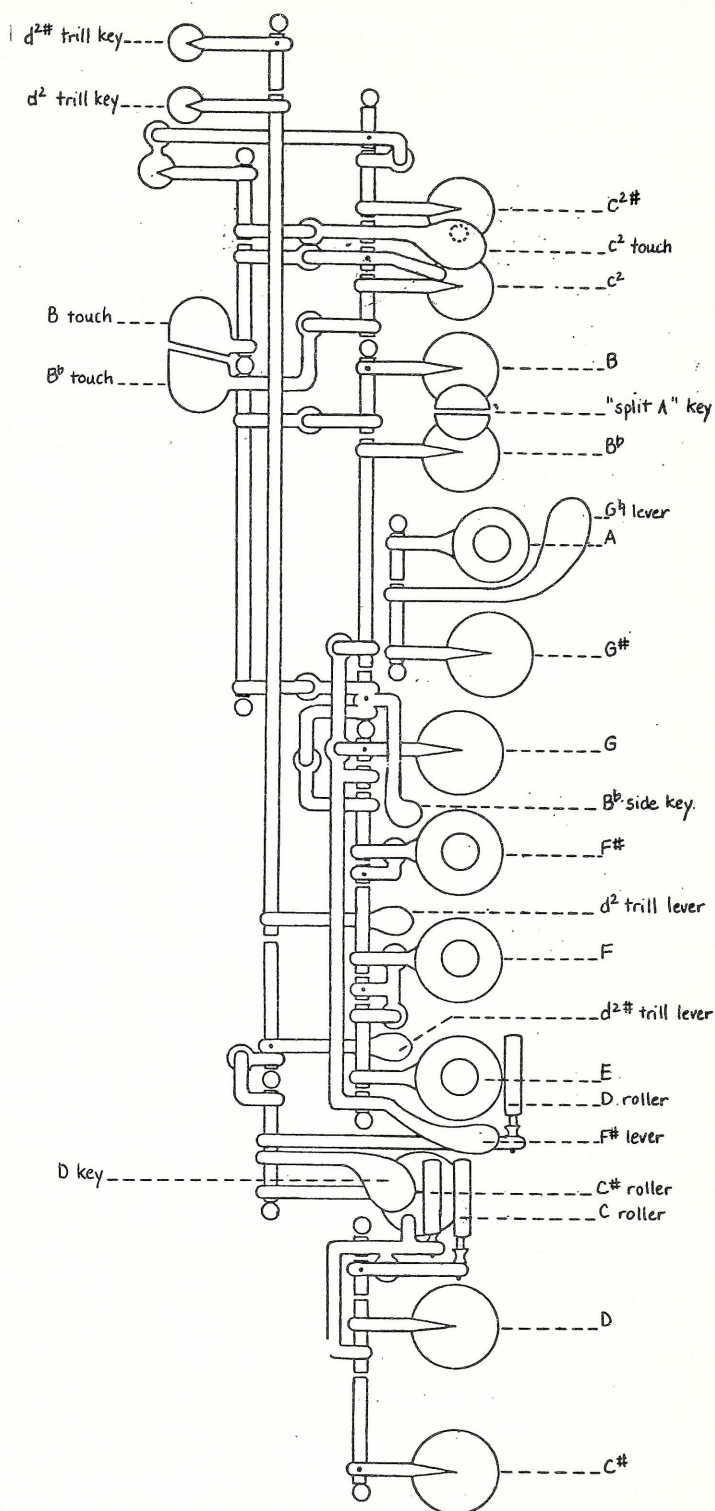


Fig. 2 Armstrong Production Model (1972)
Diagram by Jerry L. Voorhees

the C[#] key reverted from roller form above the D[#] hole to a crescentic touch curving around the D[#] key, much in the shape of the D key on Murray's 1959 model. The other keys also underwent minor changes in shape.

At about the same time—December 1976—Jack Moore produced the prototype for Murray's current (1977) flute. The F flute had proved to be such a successful design that Murray had reconsidered the treatment of the C mechanism, and therefore, on this new flute, he moved the D vent to the top of the instrument. Unlike the F flute, however, it had open holes. the thumb key shape was altered once more and a large C[#] trill key was added between the C hole and the D hole on the near side of the flute.

The latest model to date is Murray's own instrument, Jack Moore No. 33. (Moore had left Armstrong to establish his own shop). Interestingly, Murray, who considers the closed holes acoustically superior, now prefers the open holes for the flexibility they allow, though he is not actively involved in the performance of avant-garde music. On this flute, the split F was initially controlled by the right hand middle finger, but this connection was removed and the F# played with the rim of the A key. The foot rollers are of variable size, with B the largest, C# the smallest. The gizmo is unnecessary because the B roller can be reached without depressing either the C or the C# key. Though the B roller will of course also close the D key, the tone will not be affected because of the two intervening open holes.

Late in 1977, Murray made plans for still another modification, the addition of a ring key atop the Bb thumb key. He considers the C hole to be the most useful hole on the instrument for venting purposes, and therefore envisions using the ring as an octave key for notes from b to f¹. Leaking the b with the ring, for instance, will produce b¹. In this sense, the ring would act as a subtle form of the octave key. Murray plans to add the new ring to his current instrument, Jack Moore's No. 33, and to the latest version of the Multiple Option flute, which, incidentally, will have a footjoint to low A.

The important consideration now is the future of the Murray flute. Armstrong has made no more Murray flutes since the completion of the original group in 1972; today, they are made solely as special orders by Jack Moore. Perhaps an omen of the fate of the Murray flute is the presence of several of the school models in formal instrument collections, where they are already relegated to the status of historical phenomena, rather than working instruments. This situation should not be surprising, however, because viewed from an historical perspective, the Murray flute is a recapitulation of a century of mechanical development: Murray borrowed many mechanical features—some deliberately, some unwittingly—from his inventive predecessors. But in a more general sense, the Murray flute repeats history in its evolution from simplicity (conversion of the Boehm flute to open G# and D#) to complication (major redesign of the footjoint and thumb mechanisms) and a partial return to simplicity.

PERSONAL ADVERTISEMENTS

For Sale

Haynes Flute:

French model with low B
Excellent condition
Call: (608) 348-4396
Sharon Tilbury

Commercial Powell - \$2500.00

.018 tube, Low B, C# trill, Gold Embouchure with Kincaid measurements .413 X .487 X .185 high, combination case - Dr. or Mrs. Ted Flickinger 615-982-7434

Heritage Piccolo #220

Wood - C - 2 years old
\$650.00 - extra silver head available on request.
Call: 414-639-7601

Or write: Mrs. Frank Suetholz
21125 1/2 Mile Road
Racine, Wisconsin 53402

Yamaha piccolo:

5 years old, cork padded
Overhauled 1976, \$800.00

Hammig piccolo:

8 years old, used 3 years - only \$300.00
Write: Barbara Fecteau
Rt. 1, Box 337B, Raleigh, NC 27614
Phone: 919-781-6829

Experience indicates that the last phase has been a healthy one. Moreover, in its latest incarnation the Murray flute has attracted considerable interest in avant-garde circles, the performance specialty that is likely to have the greatest need for mechanical innovation. Thus it is conceivable that the Murray flute has not yet come into its prime, and that it will do so in the future as a specialized tool for the avant-garde repertoire. The inventor's continuing willingness to experiment, solicit criticism, and revise his designs makes this possibility all the more likely.

*The photograph of this instrument in Philip Bate's *Calpin Society Journal* article (1973) mistakenly labeled it Cooper No. 160.

**The first Armstrong prototype was pictured in Murray's 1972 article in the *American Musical Instrument Society Newsletter* and in Walfrid Kujala's 1972 *Instrumentalist* article.

*** The second Armstrong prototype was pictured in Kujala's 1973 *Music Journal* article and on the jacket of the Murray Flute recording (Pandora 102).

THE INDEPENDENT FLUTE MAKER: JACK B. MOORE

During a long association with the W. T. Armstrong people, Jack B. Moore had the good fortune to work closely with Alexander Murray as they made an attempt to include some of his innovations on a student model instrument. Aside from any success to be measured from the experiment, the experience served to kindle his interest in adding (or subtracting) custom key-work to the instrument.

He has since left the Armstrong Company to work on his own, but has continued to work closely with Mr. Murray in the on-going development of the Murray flute. Also, in cooperation with Mr. Murray, he has recently completed work on a "multiple option" flute (Built for Robert Dick), on which nearly all keys can be worked independently of the others. He hopes to display this instrument at the 1978 convention.

Most of his work, of course, involves the production of "standard" flutes, but one of his primary goals is to provide a source for options which might not otherwise be available to the player.

In addition, an instrument using scale specifications provided by William Bennett will be produced in the near future.

Wanted:

Information on obtaining copies of recordings of past flutists such as Gaubert, Barrere, Moyse, LeRoy, etc.
Write: Robin Fukaya, 1824 S.W. 11th #15, Portland, Or. 97201

A CAPSULIZED HISTORY OF THE NATIONAL FLUTE ASSOCIATION

by Carol Kniebusch

IN THE BEGINNING The National Flue Association began with a dream. Flutists and teachers for years had discussed and dreamed of the possibilities of an organization of flutists similar to the other instrument organizations. But, it was Mark Thomas who brought this dream to fruition and called that memorable "first" meeting. Mark was in southern California in the summer of 1972 presenting a recital for the Southwestern Music Festival at Anaheim. He became acquainted with David Van Fleet, the person in charge of the festival and made an arrangement whereby a flute meeting could tag on to the end of their convention or festival the following year. So Mark committed the Royal Inn at Anaheim for the following August and returned to Elkhart to begin planning, phoning, and investigating other non profit organizations. Ten people had agreed to serve as the Board of Directors of this new flute organization and when Mark Thomas called the first meeting on November 18, 1972 in Elkhart, Indiana, only

**NATIONAL FLUTE ASSOCIATION
1978 CONVENTION PROGRAM
CAPITAL HILTON HOTEL, WASHINGTON, D.C.**

Program subject to change

Thursday, August 17, 1978

7:00 - 9:00 PM	Pre-registration booth open in afternoon Reception (cash bar) for members, directors, officers, and candidates for office. You are cordially invited. Please come.	/Federal Room
8:30 - 11:30 PM	JAZZ in the Rogue's Manor (cash bar) George Hummel, flute, and ensemble	/Rogue's Manor Room

Friday, August 18, 1978

8:30 AM - 8:30 PM	Registration booth open	/Presidential Ballroom
9:00 - 9:20 AM	WELCOME by President Samuel Baron	/Presidential Ballroom
9:30 AM - 4:00 PM	EXHIBITS OPEN	/Presidential Ballroom
9:30 - 10:50 AM	MASTER CLASS WITH DONALD PECK Sonata - Paul Hindemith Sonata - Francis Poulenc Participants: Susan Butcher, Cynthia Louise Keith, Rita Linard	/Presidential Ballroom
11:00 AM - 12:00 PM	CONCERT OF CONTEST WINNING, NEWLY PUBLISHED, MUSIC Sonata No. 2 - Frederick the Great, edited: Helen Ann Shanley (Edu-tainment) Robert Lovasich, flute Sonata Piccola - Charles Jones (Zalo) Alan Zoloth, piccolo The Snake Charmer - Willard Elliot after Rousseau (Progress Press) for alto flute & orchestra, reduction for alto flute & piano by the composer Penelope Fischer, alto flute Music for Friends, No. 2 - D. Jenni (Associated) Kathie Sumrow-Volkmann, flute Michael Cedric Smith, guitar Sonata for Flute and Organ - Arno Leicht (Zimmermann) Sandra Hoffman, flute	/Presidential Ballroom
11:00 AM - 12:30 PM	NFA Young Artists' Competition, Semi-finals, morning session, Robert Cole, Chairman. Judges: Bonita Boyd, Britton Johnson, Wallace Mann, Kenton Terry. Contestants: Karla Warnke Flygare, Judith Ross Schoenfeld, Gary Schocker.	/Federal Room
	—LUNCH—	
2:00 - 3:30 PM	NFA Young Artists' Competition, Semi-finals, afternoon session. Contestants: Mary Karen Clardy, Jan Gault, Larry Ink	/Federal Room
2:30 - 3:25 PM	RECITAL Quartet in D Major, K. 285 - W. A. Mozart for flute & strings Thomas Perazzoli, flute Rhapsody for Flute and String Quartet - James Hosmer Felix Skowronek, flute Golden Rain - Robert Dick Caprice XV in e minor - Niccolo Paganini Robert Dick, flute	/Presidential Ballroom
3:35 - 4:35 PM	PAPER BY ROBERT MARSHALL "Johann Sebastian Bach's Compositions for Solo Flute: Questions of Authenticity and Chronology"	/Presidential Ballroom
4:45 - 6:00 PM	CONCERT Nocturne - Georges Barrere Sixieme solo de concert - Jules Auguste Demersseman Jan Justus Ratliff, flute (winner of the 1977 NFA Young Artists' Competition) Trois pieces - Pierre Octave Ferroud Airs valaques, op. 10 - Franz Doppler Toshiko Kohno, flute (first prize winner, Geneva International Competition, 1973) Sumiko Kohno, piano Divertissement no. 5, Opus 68 - Freidrich Kuhlau	/Presidential Ballroom

	Cantabile and Presto - Georges Enesco	
	Ballade - Frank Martin	
	Carol Wincenc, flute (first prize winner, the Naumburg Competition. 1978)	
6:00 - 7:00 PM	COCKTAIL HOUR - JAZZ in the Rogue's Manor	
	DINNER	
8:30 PM	CONCERT	/Presidential Ballroom
	Fantaisie pastorale hongroise - Franz Doppler	
	Sonatine - Henri Dutilleux	
	Carmen Fantasy - Francois Borne-Wilson	
	Ransom Wilson, flute	
	Quintet for Wind Instruments - Paul Taffanel	
	Camerata Woodwind Quintet	
	Suite de trois morceaux, op. 116 - Benjamin Godard	
	Density 21.5 - Edgar Varese	
	Sonata (1918) - Philippe Gaubert	
	Paula Robison, flute	
10:30 PM-midnight	JAZZ in the Rogue's Manor	
	flutist, George Hummel and ensemble	
	Accompanists: for the day: Michael Keller, Mary Arnold Mottl, James Weaver, Jennifer Weber.	

Saturday, August 19, 1978

8:30 AM - 8:30 PM	Registration booth open	
9:30 AM - 4:00 PM	EXHIBITS	
8:30 - 9:30 AM	Buses leave for Library of Congress	
9:00 - 9:45 AM	LECTURE BY EDWARD REILLY	/Presidential Ballroom
	"Quantz Reconsidered"	
10:00 AM - 12:30 PM	CONCERT AND EXHIBIT OF FLUTES FROM THE DAYTON C. MILLER COLLECTION	/Library of Congress, Coolidge Auditorium
	Sonata in b minor, BWV 1030 - J. S. Bach	
	Robert Willoughby, flute	
	James Weaver, harpsichord	
	(flute, Stanesby Jr., London, 1 key, mid-18th century, Dayton C. Miller #1030 Or 1125)	
	Trio Sonata in C major - J. J. Quantz	
	for flute and recorder	
	Catherine Folkers, flute	
	Robert Turner, recorder	
	Eli Potash, viola da gamba	
	Spencer Carroll, harpsichord	
	(flute, A. Grenser, Dresden, mid-18th century, 1 key, DCM #140; recorder, H. Schell, mid-18th century, DCM #658)	
	Serenade, Op. 41 - L. van Beethoven	
	Entrata, Minuet, Finale	
	David Hart, flute	
	James Weaver, forte-piano	
	(flute, H. Grenser, Dresden, late 18th - or early 19th-century, 5 keys, DCM #996)	
	Piece to be announced	
	Charles Delaney, flute	
	(flute, 8 keys, Nicholson type, one of several flutes like DCM #216)	
	Nel cor piu, Op. 4 - Theobald Boehm	
	Alexander Murray, flute	
	(flute, T. Boehm, Munich, 1832, Boehm system, conical bore, DCM #974)	
	Wind Song for Flute Alone - Sidney Lanier	
	Fantasy on an American Theme, Opus 183 - Wilhelm Popp	
	Ransom Wilson, flute	
	(flute, T. Boehm & Mendler, Munich, 1877, very thin silver with gold lip plate and gold key cups. Macauley flute, Boehm's last flute, DCM #161)	
	Eight Pieces for Flute Alone (1927) - P. Hindemith	
	Alexander Murray, flute	
	(flute, Dayton C. Miller, Cleveland, 1905, body 22 carat gold, keys 18 carat gold, how B flat, DCM #10)	

LUNCH
Because of limited seating in the auditorium of the Library of Congress, events in the afternoon will be exact repetitions of those which took place in the morning.

12:15 - 1:30 PM	Buses leave for Library of Congress
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2:00 - 4:30 PM	CONCERT AND EXHIBITON OF FLUTES FROM THE DAYTON C. MILLER COLLECTION	/Library of Congress, Coolidge Auditorium /Presidential Ballroom
4:00 - 4:45 PM	LECTURE BY EDWARD REILLY "Quantz Reconsidered"	
5:00 - 6:30 PM	COCKTAIL HOUR - JAZZ in the Rogue's Manor	
8:30 PM	DINNER CONCERT Rondeau et gigue en rondeau - Michel Blavet (with preludes by Jacques Hotteterre) Echos - Jacques Hotteterre, le Romain Fantasy on Freischütz of von Weber - Paul Taffanel Calais (1976) - Thorkell Sigurbjornsson Caprice XXIV - Niccolò Paganini - Callimahos Robert Aitken, flute Quintet (to Bohuslav Martinu - in memoriam) -Louis Moyse - Camerata Woodwind Quintet Improvisations d'après "Le pain quotidien" - André Caplet Sonata, op. 36 - Gabriel Pierné Donald Peck, flute	/Presidential Ballroom
10:30 PM - midnight	JAZZ in the Rogue's Manor Accompanists for the day: Michael Keller, Mary Arnold Mottl, James Weaver, Jennifer Weber.	
Sunday, August 20, 1978		
8:30 AM - 8:30 PM	Registration booth open	
9:00 - 9:40 AM	FLUTE CHOIR, Directed by Charles Delaney	/Presidential Ballroom
9:50 - 10:40 AM	PANEL DISCUSSION ON FLUTE REPAIRING Moderator, Ronald Waln Panel: Robert Gilchrist, Friedrich von Huene, Robert Sheldon, Albert Weatherly, Pearl West	/Presidential Ballroom
10:50 - 11:40 AM	TALK BY THOMAS NYFENGER "Harmonic Implications of Unaccompanied Flute Music"	/Presidential Ballroom
11:50 AM - 1:15 PM	CONCERT, Finals of the Young Artists' Competition	/Presidential Ballroom
2:15 - 3:45	LUNCH PANEL DISCUSSION AND CONCERT "The Baroque Flute: Questions of Technique and Style" Moderator, Jane Ambrose Selected duos by: W. F. Bach, Nicolas Chedeville, Philidor, Friedrich Kuhlau David Hart and Sandra Miller, baroque flutes Other panel members and performers: Shelley Gruskin, Richard Hahn, Michael Zadro	/Federal Room
3:50 - 4:40 PM	LECTURE BY BETTY BANG MATHER "Baroque Rhythm and Flute Articulation"	/Federal Room
4:50 - 6:15 PM	CONCERT Le merle noir - Olivier Messiaen Suite paysanne-hongrois - Bela Bartok - Arma Michael Parloff, flute Sonata for Flute and Piano, op. 77 - Joseph Jongen Sidney Zeitlin, flute Quartet for flute, violin, viola & cello (1960) Robert Di Domenico Shadows II "Lalita" (1973) - Robert Aitken for flute, 3 cellos, 2 harps, and percussion Robert Aitken, flute	/Presidential Ballroom
6:15 - 7:15 PM	CLOSING CEREMONIES COCKTAIL HOUR - JAZZ in the Rogue's Manor	
8:30 PM	DINNER CONCERT Three organ works of Bach, transcribed for woodwind quintet by Mordechai Rechtman Quintet in e minor, op. 88, no. 1 - Anton Reicha Opus Number Zoo (1951) - Luciano Berio The Dorian Woodwind Quintet Quartet in G major, K. 387 - W. A. Mozart with members of the Dorian Quintet La ronde des lutins - Antonio Bazzini Sonata in A major - Cesar Franck Jean-Pierre Rampal, flute	
	Accompanists for the day: Michael Keller, Mary Arnold Mottl, James Weaver, Jennifer Weber.	

three of the Board could arrange to be there. Those three people were Mark Thomas, Wally Kujala and Phil Swanson. They agreed that Mark Thomas should serve as President; Jim Pellerite, Vice President; Wally Kujala, Secretary; and Phil Swanson, Treasurer. The remaining people on that original Board of Directors were Robert Cole, Albert Tipton, Harry Moskovitz, David Van Fleet, Bernard Goldberg and Alex Murray. After studying constitutions of similar non-profit organizations, a constitution and by-laws were drawn up and the NFA was officially incorporated November 22, 1972 in Elkhart, Indiana. The Internal Revenue Service then rejected the status of the organization which began an eighteen month hearing to prove the purpose of the organization. Finally it was approved. Much of the activity in the association at this time originated from Mark Thomas who had a good mailing list and had made the tentative arrangements for the first convention in Anaheim.

FIRST ANNUAL CONVENTION Approximately 500 people attended the first convention which was held at the Royal Inn at Anaheim, California on August 10 and 11, 1973. These people came from all over—even the first flutist from the Taiwan Symphony was there. No money was collected until the people arrived at the convention so all the planning and preliminary work was done without a budget. David Van Fleet was the first Exhibits chairman and he sent out hundreds of letters. Fifteen exhibitors came representing flute manufacturers and publishing companies. All the music publishers were asked to supply complimentary copies of flute and piccolo literature which was then made into a bibliography and was the beginning of the NFA library which now resides in Tucson at the University of Arizona. Tone production, avant garde techniques, the Murray flute, and the Baroque flute were among the discussions included on the program which was presented primarily by members of the Board. The solo concert the first evening was presented by Albert Tipton and Mary Norris. A flute ensemble program including the use of Renaissance and Baroque flutes closed the convention. They wanted to close the convention with a flute choir piece and when James Christensen arrived with his new arrangement of the Air from the Suite No. 3 in D Major by J. S. Bach, it was agreed that this would close the convention and that Mr. Christensen would conduct. This was the beginning of the fine tradition of closing each convention with all of the participants performing the Bach Air in a large flute choir.

SECOND ANNUAL CONVENTION The flutists didn't leave Anaheim before deciding that Pittsburgh would be the site for the next convention and rooms were booked at the Pittsburgh Hilton for August 16 and 17, 1974. In order to give continuity to the organization, the same officers and directors served for this convention. Jim Pellerite was chairman of the program committee and was assisted by Betty Mather and Robert Cole. Ross Prestia was appointed Exhibits Chairman and it was through his promotion, planning and selling of space to manufacturers and publishers that accounted for the increase in attendance from the Anaheim convention. Among other things, the panel discussions this year seemed to center around the scientific aspect of flutes namely, "Playing Properties of Flute Tubes" and the "Acoustics of Flute Tubings and Headjoints." There were many heated discussions—this was also about the time when Albert Cooper who was present at the convention "launched" the Cooper Scale. Groundwork was done at this convention to get support for making a film of Moyse teaching to be made by his grandson, Claude. The various sections and committees of the organization were also set up at this convention. Other highlights of the program were a general session by Alex Murray on the Alexander Principle and a panel discussion on Georges Barrere given by his students. Gala Recitals were presented both evenings involving a variety of participants including Michel DeBost from Paris and David Cubbin from Australia. The convention closed with a flute choir giving the first performance of the Faure *Pavanne* arranged by James Christensen along with the traditional closing of the Bach Air this year conducted by outgoing President, Mark Thomas.

THIRD ANNUAL CONVENTION was held in Milwaukee, Wisconsin, August 15-17 at the Marc Plaza Hotel. This was the first year to have a three day convention. The officers were: Bernard Goldberg, President; Wally Kujala, Vice President; Linda Tauber, Secretary; Phil Swanson, Treasurer. Remaining members of the Board of Directors were Mark Thomas, Chairman and Robert Cole, Alex Murray, Albert Tipton, Sally Fouse, Betty Mather, and John Krell. The program chairman was Sally Fouse assisted by Paige Guertin and George Morey. The convention as a whole was bigger and better in every way. The general sessions covered a wide range of topics from "Flute Scales" to "Ethnic Flutes" to "The Organization of a Flute Club." This was the first year there was a master class general session where the participants were selected by audition tape. The class was taught by Wally Kujala. There were 24 exhibitors and three evening recitals providing much more variety. Immediately preceding the first evening recital, it was announced that the officers and the Board of Directors elected Mark Thomas Honorary Life President of the NFA. This convention began the tradition of playing the past presidents out of office by performing before the convention in a small ensemble. The final Bach Air this year was conducted by outgoing president, Bernard Goldberg, and was dedicated to Nelson Hauenstein (1920-1975).

FOURTH ANNUAL CONVENTION The convention in 1976 took place at the Atlanta Hilton Hotel, August 20-22. Prior to this convention, the Woodwind World magazine was the official journal of the NFA. Now the NFA Newsletter published four times a year became the official method of communicating to members. Officers this year were Israel Borouchoff, President; William Montgomery, Vice President; Linda Tauber, Secretary-Treasurer; Bernard Goldberg, Chairman of the Board of Directors Sally Fouse, John Krell, Betty Mather, Anne McGinty, Donald Peck and Phil Swanson. The program chairman was William Montgomery assisted by Sally Fouse and Donald Peck. Many recitals were performed, including recitals of the complete works of Bach. There were also two recitals of selected music newly published within the last year. This was the first year of the Young Artist Competition and the semi-finalists presented performances as part of the competition and three finalists were presented in recital. Marilyn Denekas won the first prize. This was also the first year for the high school flute choir recital where all the participants were selected through competitive taped auditions. There were four master classes this year where the participants were chosen through competition: Mozart, *Concerto in D Major* by William Bennett; Orchestral Excerpts by Bernard Goldberg; Baroque Improvisation by Samuel Baron and Unaccompanied 20 Century Flute Solos by Robert Willoughby. The 35 minute film on Marcel Moyse and his teaching was presented to the NFA by Louis Moyse and was shown continuously throughout the final day of the convention. The convention this year was even busier than previous years in that there were often two or three activities going on simultaneously. One of the highlights of the convention was the presentation of Honorary Life Membership to Emil Medicus, "in appreciation of his lifelong devotion and dedication to the flute and flute playing." Another highlight of this convention due to the work of Ross Prestia was the formation of the Flute Industry Council which is composed of a flute manufacturing company owner, a flute maker, a publisher, a sales representative and a professional flutist. The purpose is for industry and players to work together to help the flute world. This Industry Council was Mark Thomas' second dream and his third dream is to have 10,000 members in the NFA after ten years.

FIFTH ANNUAL CONVENTION The Fifth Annual Convention at San Francisco is still fresh in all of our minds and now we look forward to the Sixth Convention in Washington, D.C. this summer. Many thanks to Mark Thomas, Phil Swanson, Alex Murray, Ross Prestia and Loretta Contino for helping me with the above information.

JAPANESE FLUTES IN AMERICA

by Larry Ink

For many years, if a flutist wanted a good instrument he felt he had two choices - Haynes or Powell. Aside from a few Louis Lots that were obtainable and some off-beat brands, the choice was limited to these two. Now things are different. American flute companies have branched out and, most noticeably, the Japanese have entered the market. The Japanese, due to their fervent interest in flute playing and all of western classical music, for that matter, naturally began to manufacture flutes especially considering the number of flutists in Japan (4,000 flutists attended a Master Class given by Marcel Moyse in Tokyo some years ago) and how difficult it was to obtain top flutes from America.

Here, teachers have long suffered from the problem of recommending to their students instruments that were both affordable and available. The Japanese anticipated that need and stepped into the picture, widely expanding the choices on the flute market. Although most of the Japanese companies offer student models of varying styles, we will concentrate here on the "professional" models - the solid silver French models. These Japanese flutes range in price from \$1,300 to \$1,600.

The oldest and best known Japanese company is Muramatsu, founded in 1923 by Mr. Koichi Muramatsu, who began flute manufacturing in Japan. The flute is built on a scale similar to the Cooper system, but with slight changes designed to improve the scale. It is available with different mouthpieces from low to high wall. Also, Muramatsu makes an alto flute which can be obtained for \$2,500 without years of waiting.

Yamaha now makes a solid silver French model flute with an altered scale based on their calculations attempting to correct some imperfections in the traditional scale.

Prima-Sankyo was begun a decade ago by the Japanese flute maker, Kikuo Hisajura and his seven disciples. They concentrated on designing a superior headjoint, one of the results being a raised embouchure-plate, called the "high-wave" model. The company makes a number of different models, some in silver-plate, others in solid silver with C or B foot joints. They also offer a handmade model in 14K gold in addition to an all silver flute. During the course of their development, Albert Weatherly, in New York City, has offered the company technological information and acts as their sole importer and distributor in this country.

A recent addition to the Japanese flute line is the Miyazawa flute. Mr. Miyazawa worked eight years for other flute companies in Japan but only recently began putting his own name on flutes. They were introduced to this country last summer. The scale of the instrument has been changed according to Miyazawa's own repositioning of the tone holes based on his calculations.

All Japanese flutes make use of "adjusting screws." These make adjustments of the F#, alternate F#, A connection points. The player can adjust his own flute rather than running to a repairman every time a connection point goes out of adjustment.

Drawn tone holes are also common to all Japanese flutes, in contrast to soldered tone holes on most American flutes. (Powell offers flutes with drawn tone holes). Soldering a tone hole takes more than twice as much effort and time as drawing the tone hole from the tube. Haynes continues to solder tone holes because they feel that drawing the tone hole from the tube thins out the metal around the tone hole area and changes the instrument's overall sound. Because the Japanese flute business is based on mass production, soldered tone holes would involve far too much time and cost.

The Japanese flutes can be considered quite expensive for a mass produced instrument. This is due to the middle man-importers, distributors, and dealers. Since you buy a Haynes or Powell directly from the factory, you are actually putting all your money into the flute itself. But you can wait for years

to get a Haynes or Powell, and on the open market they often sell for much more than the list price.

The Japanese flutes have filled 3 needs for American flute buyers. They don't require a long wait, their prices are not high compared to flutes of similar quality, and they create a wider choice. Each company has developed its own scale system. As for the actual playing of the Japanese flutes, each vary markedly in tone and intonation, so each flutist must determine the one with which he feels most comfortable. Most important, though, is the exciting trend toward improvements on the flute. We should all welcome these new ideas and alternatives.

NAUMBURG COMPETITION: A JUDGE'S VIEW

by Samuel Baron

I had the honor of being one of the judges in the Naumburg Competition for flutists recently concluded in New York City. I found the event entirely thrilling and inspiring and I would like to take this space in our Newsletter to congratulate the winners Carol Wincenc (1st prize), Mary Martin (2nd prize) and Gary Schocker (3rd prize) and to share with our membership some thoughts which I had during and after this event.

First of all let us consider the fact that the Naumburg Foundation for the first time in its more than 50 year history saw fit to award a prize for solo flute playing. Its awards have always gone to violinists, pianists, cellists and singers — in other words to performers in fields where a solo career is thought of as something acceptable, natural and possible. Has solo flute playing become such a field?

This new award by Naumburg throws a brilliant light on the flute playing world. It takes cognizance of a fact that has been known to us older flutists more and more clearly in recent years, namely that standards of flute playing have gone up, goals of young flutists are higher and more ambitious, and that there is a generation of young artists knocking at the gates that will be heard and will not easily be turned away.

The demands of the Naumburg contest were stiff. There was a required list of music that touched many bases. Even though perusing this required list gave one the sensation of reading a particularly complicated Chinese menu (one from column A and two from column B) it was clear that the contestants were being asked to demonstrate a wide range of interpretive understanding and sense of style plus a solid technical maturity.

The required list was only the beginning. Each candidate had to submit two full length recital programs (of 70 minutes each) and two concertos (one Mozart and a choice of Ibert or Nielsen). In the finals, which were held at Carnegie Hall and were open to the public, each contestant had to play for 40 minutes. This lifted the contest onto a new level entirely. The finalists were told in effect, "We know that you play well. You have proved that in the semifinals. Now show us how interesting you are, how gripping, how moving. Will we get tired of you in 40 minutes? Do you have enough personal variety, enough musical depth and resource to hold us?" (Or, as one of the judges put it, "Would I pay money to buy a ticket to hear this artist?")

Which brings me to my point. This challenge is being eagerly accepted by this generation. They have grown up with the image of flute soloist held vividly in the forefront of their imagination. They accept the basics of flute playing as they got them from their teachers and say, "Fine. Where do we go from here?"

In other words, a good tone, a good technique, good intonation, good rhythm, solid musicianship — these used to be the be-all and end-all of flute study. But not any more. Now these attributes of good flute playing, difficult as they may be to master, are taken for granted. They form a basis or a foundation to the full utterance of the artist flute player. In this utterance the artist can express personality, temperament,

individual interpretation - in a word, the person expressed fully through the music and the music expressed fully through the person.

In the course of accepting this challenge, these young people have pushed our standards higher and higher. More power to them!

PLANS FOR THE CONVENTION. Continued from page 1.

Some contest winners will be featured: Jan Justus Ratliff, the winner of last year's NFA Young Artists' Competition, Toshiko Kohno, first prize winner of the 1973 Geneva International Competition and the associate principal flutist of the Montreal Symphony Orchestra, Carol Wincenc, winner of this year's Naumburg award and principal flutist of the St. Paul Chamber Orchestra.

Other notable flutists who have consented to play for us and who have not yet been mentioned in the **Newsletter** are: Michael Parloff, co-principal flutist of the Metropolitan Opera Orchestra, Thomas Perazzoli, assistant principal flutist of the National Symphony Orchestra, Felix Skowronek of the Soni Ventorum Woodwind Quintet and the University of Washington at Seattle, Ransom Wilson, well-known flute soloist and recording artist, and Sidney Zeitlin, principal flutist of the Minnesota Orchestra.

As most readers of the **Newsletter** know, there will be a concert and exhibition of flutes from the Dayton C. Miller collection at the Library of Congress. Many beautiful old instruments will be shown, and the concert will demonstrate the development of the flute over two hundred years. Seven flutes will be played, beginning with one from the time of J. S. Bach, and concluding with an early twentieth-century flute. Among the seven are two built by Theobald Boehm, including the famous Macaulay flute — the last instrument he made, and one that he particularly loved. According to Dayton C. Miller, Boehm said that it was "the last flute I shall ever make, and the best I have ever made; it is the last child of my life . . ."

As you can see by consulting the accompanying program, there will be an illustrious group of performers at this concert. The Library of Congress concert is scheduled to be done in the morning, and repeated in the afternoon on Saturday, August 19. Because of limited seating at the Library of Congress, you are urged to reserve a seat by registering in advance for the convention. Forms for this are located in this **Newsletter**. Hopefully, members will take advantage of some of their extra free time this year (free time created by the repetition of Saturday morning's program in the afternoon) to view the exhibits more fully than they have had opportunity to do in the past.

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