

The National Flute Association, Inc.

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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".

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