

# The National Flute Association, Inc.

NEWSLETTER, VOL. VI, No. 2

Winter, 1981

## DORIOT ANTHONY DWYER

After almost thirty years as solo flutist with the aristocrat of orchestras, the Boston Symphony, Doriot Anthony Dwyer continues to feel the excitement of her job. In the interview starting on page 3, she tells about her training and early years in Illinois as well as how she developed in her career. Today, she is teaching, premiering new works, working with composers and recording in addition to giving solo concerts — all of which adds up to a continuing involvement with music in all its many facets. Her enthusiasm for the people she meets and the music she plays is refreshing and hers seems a rich and fulfilling career.



## REPORT ON MILLER COLLECTION

Partially through contributions from the National Flute Association, the Dayton C. Miller Collection of Flutes at the Library of Congress has expanded its activities. About 200 instruments have been added to the collection since Miller's death in 1941, mostly through gifts and bequests.

An ambitious listing project designed to facilitate research among the collection's holdings of 1652 instruments, 10,000 titles of music, 3000 books, 1100 photographs, etc., will produce the FIRST VOLUME of a CATALOGUE OF THE FLUTES this year. Entitled *Recorders, Fifes, and One-Keyed Flutes in the Dayton C. Miller Collection*. This volume will be completely illustrated and contain documentation of 273 instruments. Six additional volumes are projected covering the entire instrument collection. It is hoped that eventually most of the material housed in this collection can be so

catalogued.

As materials in the collection are numerous and the endowment for the collection small, a number of people have donated time in the course of their own researches to help with various facets of the ongoing work. Such aid as well as gifts of instruments or woodwind-related materials is always welcome. Our major area of need is instruments and related documents since 1940.

Researchers, performers. For others wishing to avail themselves of items in the collection other than books or music should contact MICHAEL SEYFRIT, SPECIAL CONSULTANT FOR MUSICAL INSTRUMENTS, MUSIC DIVISION, LIBRARY OF CONGRESS, WASHINGTON, DC 20540 for an appointment. Michael can be reached by phone at (202) 287-9083 or (202) 287-5504.



# NATIONAL FLUTE ASSOCIATION ANNOUNCEMENTS

## The 1981 Convention

The ninth annual flute convention sponsored by the National Flute Association will take place on August 20-23 in Detroit, Michigan at the Book-Cadillac Hotel. Plans are being made by Alexander Murray, this year's program chairman. Mark the date on your calendar now, and plan to attend. Reservation information will appear in the Spring Issue of the Newsletter.

## 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

You may join the NFA at any time during the year and receive the full season's complement of Newsletters. However, our fiscal year runs from convention to convention, so dues are payable in August. A Membership Coupon appears on the last page of the Newsletter, and may be given to friends and colleagues who are interested in joining.

## 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, Inc. a non-profit corporation. Your gift is tax deductible.

The NFA is delighted to have as Life Members: Gretel Shanley Andrus, Shelby Boggio, Janice Boland, Cheryl Ann Bowman, Robert S. Bowman, Andrew D. Callimahos, Gerald V. Carey, Sharon Davis Gratto, Barbara P. Harris, Betty Austin Hensley, Trix Kout, John S. Krell, Roger and Betty Bang Mather, William Montgomery and Mary Louise Poor.

## Libraries and Institutions

The NFA is making subscriptions to the Newsletter available to Libraries and Institutions only for a charge of \$10.00 a year. The 1979 NFA Library Catalog to these organizations only at \$5.00 per copy.

## Members Residing Outside the U.S.

For an additional charge of \$5.00, NFA members residing outside the United States will have the Newsletter sent Air Mail.

## Address Corrections

Bulk rate mail will not be forwarded, so if you have moved and are not receiving your Newsletter or other club mailings, be sure to send your change of address to Myrna Brown. If you are going to move, advance notification will help you to maintain your mailings without interruptions.

## Photo Contest Feature

The NFA is sponsoring a contest for the best photograph taken in Boston at the 1980 Convention. A prize will be given to the best color and the best black and white picture of free membership in the NFA for one year, plus publication in the Newsletter. Send photos to:

Eleanor Lawrence, *Editor*  
100 Riverside Drive  
New York, NY 10024

## Competitions

The NFA sponsors several competitions to take place at the annual convention: The Young Artist Competition for flutists under the age of 27 awards a \$1000.00 first prize, a \$500.00 second prize and a \$300.00 third prize. The Newly Published Music Competition for who shall perform the selected pieces is open to everyone — basically flutists on a professional level. The Master Class Audition selects who shall play for the master classes at the convention. There is also a high school flute choir competition and for the first time this year, an orchestra audition competition. For details see pages 8, 17 and 18.

## Newsletter Deadlines

The deadline for material for the Spring Issue of the Newsletter will be March 10th. The deadline for the Summer Issue, which will be the last issue before the convention, will be May 15th. Articles, committee reports, and other news must reach the editor by those dates. Committee Chairpersons should submit at least one report a year.

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## The National Flute Association, Inc.

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# INTERVIEW WITH DORIOT ANTHONY DWYER

by Eleanor Lawrence

**E.L.** When you got the position with the Boston Symphony in the fall of 1952, it was an historic step for women. I wondered what the climate was like in the orchestra, and what it felt like to step into that situation.

**D.D.** First of all, I want to explain that many people seem to think that the Boston Symphony was my first job — which it wasn't; I had been in many orchestras and also in the situation of being the only woman on stage many times. So that wasn't so different either.

What was different for me was that I was in Boston and at the Boston Symphony position — first flute, which I always wanted to do — and that's what I was very thrilled about. Very excited. Very nervous, too. For about my first three years, after I had a big solo, I felt like fainting. I think the orchestra members reacted in a very "*gallant*" way.

There was one man who is known as the greeter in the orchestra — he's always so curious about the new members that he was there waiting for me. And he talked with me all the way upstairs and was really very warm. And there were lots of photographers; well, there are always lots of photographers in the opening rehearsal of the season anyway.

**E.L.** Is it true that in Boston the Symphony creates more excitement and is more the center of attention than in a lot of other cities.

**D.D.** Oh yes! It's the center of the artistic community — no doubt about that. Symphony in Boston is big news.

**E.L.** What were your other jobs before you came to the Symphony?

**D.D.** I was graduated from the Eastman School of Music and I went to what was at that time the usual first orchestra job — the National Symphony in Washington, D.C.

**E.L.** Were you first?

**D.D.** No, I was second flute. And I was there for two years. I played first in the summer Watergate concerts. At that time Watergate was known for a little barge that pulled up just where the Watergate Hotel is now. People sat on the land and the musicians sat on the barge and played. Other people would bring their sailboats or canoes up around the barge and listen. So we had a concert in the round, half on water and half on land. It's one of the more pleasant times, in the evening; it was very hot in Washington during a summer's day.

**E.F.** Where did you go from there?

**D.D.** I went to New York City: I wanted to get my union card there, and so I became a resident of New York. I also went to Columbia University and did various free-lance jobs in New York. I got my card which means I was there for six months, and I immediately left New York and went on tour with a ballet company. We were a small company — 24 people: — 8 solo dancers, orchestra, stage hands, etc. Our company filled one Pullman railroad car. All the big solo dances from the famous ballets were programmed. I was very much interested in ballet so I learned a great deal about classic ballet on this tour. However, the tour went bankrupt in Dallas. I had been invited many times to come to Los Angeles and I'd heard about what it was like to live and work there. So instead of coming back to New York, I headed toward Los Angeles and settled there for seven years. Then I came to Boston from Los Angeles — to make it all very brief.

**E.L.** How did you choose the flute in the beginning?

**D.D.** Well, my mother played the flute. She's been dead eight years but it doesn't seem like it. She was an extraordinary flutist and a very great artist with a special very big sound. She really sang on the instrument and only had a few lessons in her entire life. However, she learned a lot of the classical flute repertoire when I studied it with other teachers. She played anything, being one of these natural musicians who improvise. She was a fascinating personality and could have been a tremendous performer — she always let you know that, too.

**E.L.** Did she start you very early on the flute?

**D.D.** Yes, she started us all. She had four children and we were very flute-conscious from the minute we were born, or even before that! Because she was playing all the time and her flute was an antidote for sickness, or unhappiness, or anything — she would get her flute out to help us. I remember if I had bad dreams, she'd say "That's all right, I'll play for you." and then I'd scream "No!"

**E.L.** (Laughter) Did she play professionally?

**D.D.** Yes, she did. But in those days women did not do the things they can do now. She played in the Chicago Ladies Orchestra, which was the forerunner of the Chicago Women's Symphony. She was from Indiana, near South Bend. And she played in something called Chatuaqua, taken from the first location of concerts and performances which continue to this day in Chatuaqua, NY. "Chatuaqua" in those days referred to traveling companies of performers — lecturers, actors, for music, drama, philosophy, and current events, completing about three days in each location. My mother had four sisters who all played and they supplied a great deal of music for Chatuaqua.

**E.L.** They went on tour with this group?

**D.D.** Yes, and they used music for everything — for incidental music to a play or to introduce a lecturer. She said that she remembers some of the ex-Presidents traveling with Chatuaqua.

**E.L.** What instruments did the sisters play?

**D.D.** Well, it's rather funny — they played the piano, cello, violin, flute, and then one played the cornet. You know, in those days they didn't have trumpets so much in the symphonies — they had cornets. It's a much softer sound, more singing, and the one who played the cornet, of course, could not play every piece. She helped on the marches very well. And they played light classical music.

**E.L.** They made their own arrangements?

**D.D.** Yes, my mother was very adept at arranging. But the one who played the cornet would also give dramatic readings with musical accompaniment. It was quite a life and they made a very good income. They were paid much more than the musicians in the Chicago Symphony, for instance. And they traveled all over, until such time as they got married. Also, just about that time radio was coming in. Radio really killed Chatuaqua the same as TV killed radio.

**E.L.** Did she go on playing after she got married?

**D.D.** Oh, she never stopped.

**E.L.** I mean jobs.

**D.D.** No. She met my father in a little town in Illinois when the Chatuaqua was playing. She left her flute in a hotel and my father gallantly offered to pick it up for her. That's how their relationship got

*Con't on pg. 5*



## NATIONAL FLUTE ASSOCIATION COMMITTEE REPORTS

### HISTORIAN'S REPORT Carol Kneibusch, *Chairperson*

With the help of my graduate teaching assistant, Carol Warner, I have made a card file of every piece that has ever been performed at a national convention along with who performed the piece and on what date. I thought this information would be valuable to those people planning a program for this year's convention. I would be glad to answer any inquiries by letter or phone for anyone wanting the information. Address below. Telephone: (703) 433-6583.

### MASTER CLASSES, SEMINARS AND CLINICS Gwen Powell, *Chairperson*

The final listing of summer master classes, seminars and clinics will appear in the Spring Newsletter. If you have not already sent the information to Ms. Powell, please do so immediately. Please fill out the form on the last page of this Newsletter, or send a brochure.

### POSITIONS AVAILABLE SERVICE Thomas Houston, *Chairman*

The function of the Positions Available Service is to announce to subscribing members position openings in Educational Institutions, Orchestras, Military Bands, Industry and Graduate Assistantships. Many new subscribers have signed on since the Boston convention. Subscribers who pay \$5.00 will receive notice of vacancies immediately by first class mail. If NFA members have any knowledge of upcoming openings or suggestions for the operation of the Vacancy Notification Service, please contact Mr. Houston (address below). The form to sign up for this service appears on page 19.

## LETTER FROM THE EDITOR

Again, I would like to invite members to participate in the Newsletters — by sending material (scholarly articles, idea for articles, works in progress), by sending art work or poetry, by writing Letters to the Editor or by contributing agreements or disagreements with published articles.

Deadlines for the spring and summer issues will be February 20th and May 15th. Committee Chairpersons are particularly urged to send reports of their activities to either issue.

It has been my pleasure to work with Doriot Anthony Dwyer on the interview in this issue. Something of a legend, it was interesting to learn of the background that led up to her taking the position at the B.S.O. I would like to take this opportunity to thank her for her time and cooperation in this project.

Eleanor Lawrence, *Editor*



### Attention: Boehm Instrument Owners

A catalogue of original instruments by Theobald Boehm is being prepared by Ludwig Boehm, the great great grandson of Theobald Boehm, in Germany during this Centennial year of Theobald Boehm's death. Owners of *original* Boehm instruments are asked to send information on their instruments to Michael Seyfrit, Special Consultant for Musical Instruments, Music Division, Library of Congress, Washington DC 20540 who will send this on to Ludwig Boehm.

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## NFA COMMITTEE CHAIRPERSONS, 1980-81

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started. As a matter of fact, our house was built practically on the same spot where she played, which was a park just outside the town.

**E.L.** What town was it?

**D.D.** Streator, Illinois.

**E.L.** Is that where you grew up?

**D.D.** Yes, it is.

**E.L.** And what did your father do? Not another musician, I trust.

**D.D.** He was an inventor — an engineer. He invented a hydraulic hoist for trucks. And he manufactured these hoists: Instead of trying to get someone else to manufacture them, he thought he would like to do the whole thing. And I think for an inventor he did very well.

**E.L.** And your mother — was she very eager for you and supportive of your efforts on the flute?

**D.D.** Yes. As mentioned before, she had all four of us children try the flute and I seemed to be the most interested.

**E.L.** She must have been very proud of what you have accomplished.

**D.D.** Well, she was, but I had a slow beginning, partly because she had no idea that some people had to *learn* to play an instrument. Apparently she always played well and never really had to work to play the flute. So she would say constantly, “Why do you play out of tune?” Instead of teaching me *how* to play in tune. She wouldn’t train me at all.

**E.L.** I guess you learned how not to be a teacher from that experience?

**D.D.** It was terrible. And our lessons always ended with tears and I made no progress whatsoever. All the time my sister was having the most beautiful musical education — she had a wonderful piano teacher who taught her all about theory and how to compose. And, you know, I was just dying to do that. And no, no, I “couldn’t” do that. I was given a piano teacher who never let me read the bass clef, because she had the idea that children were too stupid to read the bass clef. Well, all that changed when things got to such an impasse that my mother got another teacher to come. She had a young man come from the Chicago Symphony, Ralph Johnson, who is still in the orchestra, I believe. He had just come from New England Conservatory, and was playing in the Chicago Civic and expecting to go into the Chicago Symphony, which he later did. He came down to Streator, which was four hours by train, and took my mother’s rather large class of pupils. And at the end, I got to have a lesson.

When he started teaching me, lo and behold, I made progress! He got very busy and couldn’t make that long trip from Chicago after a while. But I suddenly realized what music was all about. All this time my mother had put us children in front of the radio to listen to opera and symphony broadcasts on weekends. The others would get up and run off, but I stayed. I think she noticed that. One day she took me to a symphony concert in Chicago. I just thought it was beautiful, you know. It all jelled. I had an idea I would fit in there, with what the flute did in the orchestra. And I just “saw” and “heard” the whole thing.

**E.L.** How old were you?

**D.D.** 12. After the concert she said, “Would you like to meet the first flutist?” I said yes. Well, actually *she* wanted to. That was John Wummer, with the Detroit Symphony on tour in Chicago. She took some lessons with him, and she allowed me to stay and listen. At the very end of this series of lessons, I got to have a lesson. He instilled a lot of ideals and made some effort to show me how to go about learning to perform and then he left. Then my mother said “How would you like to study with the first flute in the Chicago Symphony?” I said “Oh, that’d be

wonderful.”

**E.L.** Who was that?

**D.D.** Ernest Liegl. He’s still living in the Chicago area, retired of course, very elderly now. He was a marvellous teacher because he had everything analyzed. And, oh, did he teach me about intonation! — so much so that I’d go home and realize that my mother played sharp all the time.

**E.L.** That must have gone over big, when you started teaching her!

**D.D.** Well, I didn’t ever teach her but she. . . .

**E.L.** No, but the comments, I’m sure. . . .

**D.D.** Well, the comments were unbelievable. She really wanted to run my practice sessions. And I was practicing very hard. She didn’t like it when I practiced so slowly. And she didn’t like it when I played fast, either.

**E.L.** It’s amazing it didn’t turn you off. . . . that you didn’t throw it out the window.

**D.D.** Oh no. That wouldn’t turn me off because by this time I knew I had something really improving that I enjoyed. Nothing was going to interfere with this. But I think it did estrange us to quite an extent. Later, when Liegl started showing me about dynamics, mother would show me off: “You want to hear my child play soft?” Yes, because she could only play with her big sound, and I could play very, very softly. I had to get up at four or five in the morning on Saturdays to go to Chicago; it was freezing cold, and Saturday was a lot for a kid to give up.

**E.L.** It was about a four-hour trip?

**D.D.** Yes. And then I had to take an elevated train out to Evanston, which took another hour or more. I had to walk in the cold to this man’s house. Then I had this marvellous lesson, and from then on I just walked on air. It was a long, long day, and I got back to Chicago around noontime. But on that long elevated train ride back, I would go over my entire lesson. I think that was a very good thing — I hardly forgot anything that happened in those lessons. I had one lesson in those five years that I didn’t do what he asked me to do. And he looked at me very surprised and said “No!” And I said “Oh, I forgot. Don’t tell me.” And I went back home and two weeks later I came back and I had it.

**E.L.** It strikes me, listening to you, how truly the most thrilling thing in the world is learning something you’re interested in.

**D.D.** Yes, well, I’d been waiting a long time to learn. When I was very little and I heard my mother practicing, I would criticize her, even before I knew how to play on a flute. I would say, “Well, I wouldn’t play it that way. I would do it this way.”

So, anyway, back to those trains between Chicago and Evanston. If I got back to Chicago in time I could take the afternoon train and get home at five that night — 12 hours later. But usually things were late, so I’d have to wait all afternoon and take the 8 o’clock train home and get home at 11 o’clock or midnight.

**E.L.** Did he teach you in a long line of people so you just had one hour, or did he tend to spend extra time with you?

**D.D.** He gave me a lot of extra time. In fact, he always gave me about twice as much time as I was supposed to have. I was willing to get up that early in the morning because — well, I had to get those trains to get home. And my parents, you know, didn’t really want me to be in Chicago all day.

**E.L.** How old were you when you began making that trip?

**D.D.** I was 13 or 14.

**E.L.** And you went by yourself?

*Con’t on pg. 9*



# The Flutist's Vibrato

by Jochen Gartner

This article has been condensed by Betty and Roger Mather, flute professors at the University of Iowa, from a talk on vibrato by Dr. Gartner at the 1980 NFA Convention. The talk was based on his book, *The Vibrato*, to be released in early 1981 (Gustav Bosse, Regensburg). Gartner is a Professor of Flute at the Richard Strauss Conservatory of

Music in Munich, Germany. He completed his musical studies in Freiburg, Germany, with Gustav Scheck and Aurele Nicolet, and also undertook medical studies there. He met Mrs. Mather in Freiburg in 1965 when she was studying baroque flute with Scheck.

I began my work on flutists' vibrato a number of years ago. At first I was mainly curious about its source. Accordingly, I did some physiological research whose results, after some initial opposition, have gained general acceptance today. More recently I have become interested in a) the application of my results to musical performances, b) methods of learning and teaching the different vibrato techniques, and c) the historical aspects and esthetic criteria.

My physiological research was kept within the following boundaries:

1. It was limited to the question: Which muscles move in patterns synchronized with the acoustical phenomenon called vibrato?
2. It was carried out only with flutists (but it can also be applied to other wind instrumentalists and, to some extent, to singers).
3. It was carried out with flutists playing without accompaniment (but it naturally applies also to ensemble playing).
4. It could of course only test the modern vibrato (though we know that the vibrato has been produced and used in different ways in the past).

Today the continuous vibrato is the norm; the absence of vibrato, the exception (albeit an expressive one). This has not always been the case. As recently as 1927, Emil Prill considered too much "tremolo" (by which he meant vibrato) to be objectionable. During the romantic period, Louis Spohr and Anton Bernhard Furstenau allowed the use of vibrato only at musical and dramatic culminating points. And during the eighteenth century, Leopold Mozart and Tartini considered the most beautiful tone to be without vibrato — a concept from even earlier times, when the vibrato was simply an ornament.

Accordingly, it is not only legitimate but also musically necessary to use different vibrato techniques according to the music being performed. The three basic uses of vibrato are:

- a) *As an ornament.* This is suitable for renaissance and baroque music. Examples are Praetorius' *trillo* (vocal ornament) and Hotterre's and Quantz's *flatterment* (fingered vibrato).
- b) *To mark an expressive high point.* This was used in the romantic period, but may also be suitable for other music. Called the *Bebung*

("shake"), this vibrato is produced similarly to our modern, relatively slow, "diaphragm" vibrato.

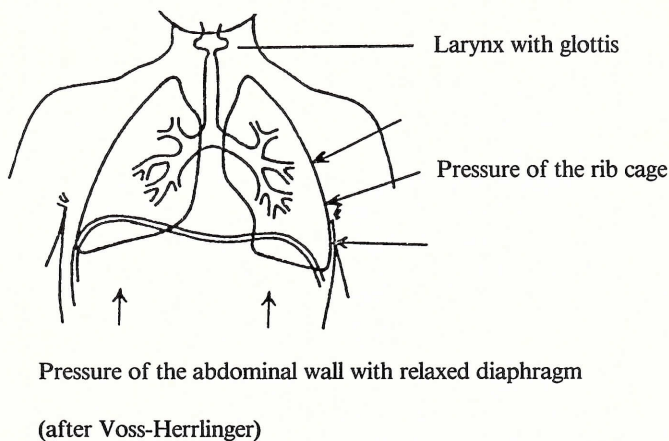
- c) *For color and to improve the sound.* Used in lyrical, impressionistic or contemporary music, this may also be used to improve the sound in classical and pre-classical music. This "timbre" vibrato, of a higher frequency than the "diaphragm" vibrato, is produced in the throat.

The goal of my research was to find out which mechanisms act in which part of the body so that the air stream formed by the lips fluctuates in the same way as the vibrato. Quantz wrote in 1752: "One can help the tone of the flute very much through chest movement," and even in 1739, the musical theorist Johann Mattheson stated in his *The Perfect Conductor Der Vollkommene Capellmeister*: "The tremolo or shaking of the voice is . . . the most gentle fluctuation on a note. In my opinion, the 'upper tongue' (epiglottis) must do the most for this, with soft movements or moderation of the breath." Unfortunately, these ideas were soon forgotten and, as a result, the theory of the mistakenly called "diaphragm vibrato" arose around the beginning of this century. Until recently, no one had analyzed the subject further, so that the diaphragm theory is found in almost all pertinent teaching methods.

However, the diaphragm cannot take part *directly* in producing the vibrato. The crest of the vibrato wave is caused by an *increase in air pressure within the chest cavity*. Yet *tensing the diaphragm causes it to move downward* like the piston of an air pump, *decreasing* the air pressure. Thus the Diaphragm cannot be the primary producer of the vibrato.

Theoretically, however, I realized that the periodic influence of the air stream *could* be caused by two other mechanisms. 1) The chest cavity could be contracted and then enlarged again (as suggested by Quantz in the above quotation). For this, the diaphragm is fixed, as in the so-called "rib cage/abdominal wall support." (Scientifically named "thoracic-abdominal support," in my own teaching I call it "deep support.") The abdominal muscles that reach up to the ribs, together with certain rib muscles, could periodically compress the chest cavity a little, enough to produce a thoracic-abdominal vibrato. 2) Processes in the area of the larynx could cause a rhythmical alternation of compression and expansion of the air stream and thus produce a larynx vibrato. The purpose of my research was to investigate these two possibilities.





Let me briefly describe the anatomy and physiology of the respiratory system and its related muscles. The muscles of the rib cage/abdominal wall respiratory system are the chest muscles, the abdominal muscles and the diaphragm. During the period of inhalation, certain muscles raise the ribs, thus widening the chest cavity. Usually at the same time, the diaphragm receives an electrochemical activating impulse through its nerve. As a result, the diaphragm contracts and moves downward. Simultaneously, the abdominal muscles relax in order to make room for the organs below the diaphragm. As a result the abdomen bulges. This is the principle of abdominal breathing. During normal inhalation the rib-lifting muscles and the diaphragm are active, the abdominal muscles are relaxed.

During the period of exhalation, the rib-lifting muscles relax, allowing the chest cavity to shrink under the influence of gravity and the elasticity of the tendons and ligaments. Also, the diaphragm relaxes and is pushed upwards like the piston of an air pump by the pressures of the lower organs and the abdominal muscles. As a result, air is expelled. These opposing functions of the muscle groups are characteristic of normal breathing.

In the rib cage/abdominal wall type of vibrato, these muscles are no longer tensed in an opposing manner as in normal breath. Instead, they are all tensed simultaneously — not permanently as for breath support, but rather in periodic alternation in tempo with the vibrato. All three muscle systems contract *at the same moment*: the diaphragm is fixed; the abdominal and chest muscles create the necessary rhythmical compression/expansion of the respiratory system. Due to the size of these muscles, and for reasons beyond the scope of this paper, they can contract at most at a frequency of about 5-½ pulses per second.

On the other hand, certain muscle groups in the region of the larynx provide a more flexible vibrato through affording frequencies up to 7 pulses and more per second. Here the vocal chords or glottis hold back the breath and then allow it to flow again. Of course the vocal chords must not cause a complete closure of the glottis. This would result in the unattractive “chevrotement” (“nanny goat” vibrato). Also, the periodic opening and closing of the glottis must be such that the resulting vibrato has more or less the form of a sine wave.

Two different methods were used to demonstrate that these muscles in the larynx and rib cage/abdominal wall region are involved in producing the vibrato:

- electromyographic methods (based on the voltage released during muscular contractions), and
- X-ray sound film (camera moving continuously throughout the complete respiratory system, from the diaphragm to the larynx, while the flutist’s playing is recorded both on a track of the film and by an oscillograph).

These methods of investigation yielded several important facts:

- During the usual vibrato, the diaphragm *does not make any* movement synchronized with the vibrato. It just holds a somewhat fixed position as necessary for breath support, and shows a tendency toward a downward movement. (Rhythmic movements of the diaphragm take place only in *martellato* — literally, “hammered” — performance. The *martellato* thrusts should however be understood as breath support impulses.)
- Only a relatively *slow* vibrato up to about 5½ pulses per second can be created by the chest and abdominal muscles.
- The larynx takes an active part in *all* the types of vibrato originating in the rib cage-abdominal wall system.
- Vibratoes of frequencies higher than 6 pulses per second originate *only* in the larynx. (The upper limit of a “normal,” relaxed sinusoidal vibrato was about 7-¼ pulses per second.)

Frequency Ranges of Flutists’ Martellato, Chevrotement and Vibrato

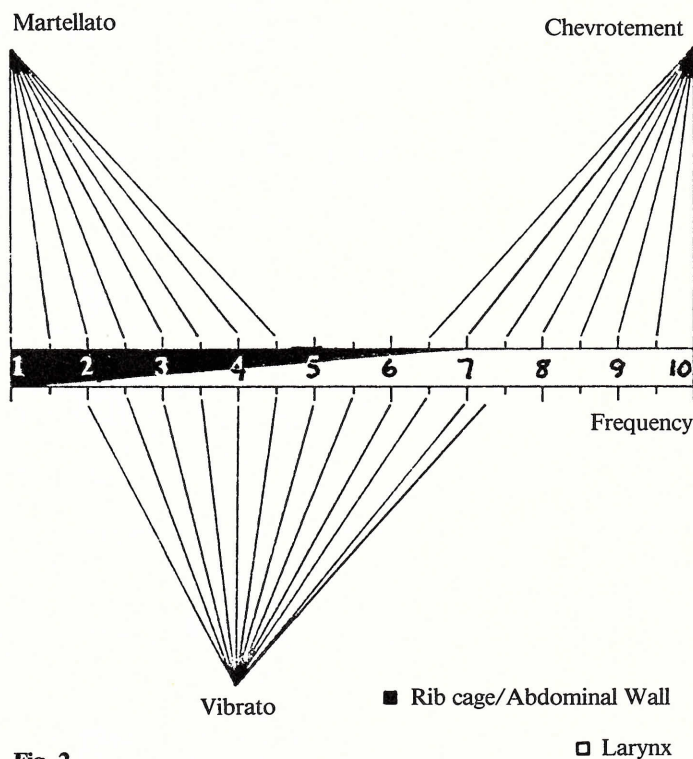


Fig. 2

At this point in his lecture, Dr. Gartner showed portions of his X-ray sound film so that we could see the respiratory system at work while hearing the sounds produced by the flutist. At the end of the lecture, he played a cassette recording (also available from his publisher) of examples of twentieth-century flute playing (1906-1958). In the first examples, flutists use no vibrato even when performing with singers or violinists who do use it. A lovely recording of Philippe Gaubert shows a fairly fast, regular, shallow vibrato. Other examples include several of the opening of the slow movement of the Fifth Brandenburg Concerto and several of the opening solo of “The Afternoon of a Faun,” giving us some interesting comparisons. The last example, one of the Orchestre de la Suisse Romande (presumably with Pepin on flute) playing “The Afternoon of a Faun,” shows a fully developed “modern” vibrato. Normally Gartner concludes his lecture/demonstrations with a workshop on teaching the two forms of vibrato, but time was not available for this at the Flute Convention. His book will provide more details of the history of the vibrato, his physiological researches, and how he teaches the vibrato.



## FOR ORCHESTRAL HOPEFULS: A NEW COMPETITION

The National Flute Association announces a new competition, the **Orchestral Audition**, for its 1981 convention to be held August 20-23 in Detroit. From the applicants who have submitted audition tapes, six semi-finalists will be selected, and they will play an in-person audition in Detroit on Aug. 20. Three finalists will then be chosen to play a complete professional style audition in front of the convention. They will be judged by a panel of six distinguished flutists from three major American orchestras, including Donald Peck and Walfrid Kujala of the Chicago Symphony, Ervin Monroe and Shaul Ben-Meir of the Detroit Symphony and two others to be announced later.

In addition to selecting first, second, and third place winners at the convention audition, the judges will hold an open critique session during which each finalist's performance will be carefully discussed and suggestions made for further improvement.

It is anticipated that the finalists in this competition will represent an extremely high level of orchestral playing ability, and thus will be nationally recognized as prime candidates for future vacancies in professional symphony orchestras.

Contestants must be under the age of 27 (born in 1954 or later). Each contestant *must* be a member of the NFA (however, the new member fee of \$7.50 — student, or \$15.00 — regular, may accompany the application), and must submit a letter of application, audition fee, and a tape postmarked *before* April 1, 1981.

### Letter of Application:

1. The name of the competition ("Orchestral Audition").
2. The applicant's name, address, phone number and summer address.
3. A short biographical sketch (for the official program if selected).
4. A statement agreeing to appear at the convention in Detroit if selected.
5. A statement agreeing to accept the decision of the judges as final.

### Audition Fee:

An audition fee of \$10.00 check made payable to The National Flute Association, Inc. must be included with each letter of application.

### Taped Audition:

The taped audition must be 7½ i.p.s. reel to reel, or compact cassette, recorded on one side only, stereo or mono. Auditioners are urged to use new tape, and to understand that the quality of tape will influence the judges. There must be NO identification on the tape or box. The applicant's name and address must appear **ONLY** on the outer packaging. The type of audition (Orchestral Audition) must also appear on the outer package. Tapes will be coded and sent to the appropriate judging committee with only the code number for identification. Tapes become the property of the National Flute Association, and will not be returned.

The taped audition repertoire must include the following sections of the first flute parts:

1. Beethoven: Leonore Overture No. 3, measures 328-360
2. Brahms: Symphony No. 4, 4th movement, measures 89-105
3. Mendelssohn: Scherzo from "Midsummernight's Dream", final 48 measures
4. Ravel: Daphnis and Chloe, 2nd Suite, principal solo (rehearsal number 176 to second measure of 179)
5. Richard Strauss: Till Eulenspiegel, rehearsal number 6 to 8, and from 33 to 35
6. Prokofieff: Classical Symphony, entire 4th movement (omit rests of longer than one measure).

### DEADLINE: ALL APPLICATIONS, AUDITION FEES AND TAPES MUST BE POSTMARKED BEFORE APRIL 1, 1981, AND SENT TO:

Carol Kniebusch, Competitions Coordinator  
Department of Music  
James Madison University  
Harrisonburg, VA 22807

## ANNOUNCEMENT: NEW MUSIC COMPETITION

The National Flute Association invites the submission of new scores for solo flute, flute with one other instrument, or flute and electronic tape. From the scores submitted, three to six works will be chosen for performance at the 1981 N.F.A. convention in Detroit, August 20-23. (Over 1000 flutists will be attending.)

### Mailing deadline: postmark no later than April 30, 1981

1. Published or unpublished compositions, written since 1960, are eligible.
2. Only one entry per composer.
3. The works to be performed will be selected by an NFA-appointed panel of composers, conductors and flutists. There will be no bias as to style or level of difficulty — choices will be made exclusively on the basis of adjudged musical quality and suitability for the concert program.
4. Send score only, no tape. (However, if the work submitted is a duo with tape, then a prerecorded tape part must be sent also.)

5. Enclose either (a) a return, self-addressed, stamped envelope or (b) a statement that the score may be retained in the NFA library.
6. Enclose a return, self-addressed, stamped postcard if acknowledgement of receipt by the NFA is desired.
7. Mail by April 30, 1981 to:  
John Heiss, Panel Chairman  
NFA New Music Committee  
61 Hancock Street  
Auburndale, MA 02166
8. The performers will be chosen through the NFA's annual national competition.
9. Composers of works chosen for performance will be notified in early June, 1981.
10. The panel's selections will be officially announced at the 1981 NFA convention. The composer's participation is encouraged. Funds to support composers' travel expenses are being sought.



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## THE PICCOLO SOCIETY, INC.

The Piccolo Society was founded in February 1978 by Laurence Trott, piccoloist with The Buffalo Philharmonic Orchestra. New works by Morton Subotnick, Leo Smit, Lejaren Hiller and Michael Horwood have already been commissioned and performed. Plans are underway for works by Lukas Foss and Dick Hyman. Pieces have been transcribed, and out-of-print and as yet unpublished music for piccolo have been compiled. Membership fees are \$10. For further information, write:

The Piccolo Society Inc.  
Box 4219 Kenmore Station  
Kenmore, NY 14217

## The American Musical Instrument Society

The tenth annual meeting of the American Musical Instrument Society is planned for the weekend of April 3 — 5 1981 at the Centennial Museum in Vancouver, British Columbia. The meeting will be held in conjunction with "The Look of Music," an international exhibition of more than three hundred historical musical instruments selected from thirty museums and private collections in Europe, Canada and the United States. For further information write:

Cecil Adkins  
School of Music  
North Texas State University  
Denton, TX 76203

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**D.D.** Yes. And I think it was a very good experience. The railroad stations were in terrible districts of town. But many auditoriums, as you know, are also in terrible districts. So I learned to handle myself in those early days. It was frightening, but there were other things that were the opposite — inspiring. When I had to stay in the city for the whole afternoon, I had marvelous time. I went to the museums. And later I had a friend who also came for a lesson and that was really great fun, when there were two of us.

**E.L.** After you graduated from high school, you auditioned for Eastman School of Music in Rochester, NY?

**D.D.** Yes.

**E.L.** And then you started job hunting, and wound up in Washington, D.C.?

**D.D.** That's right.

**E.L.** What I wanted to ask you about next was your teaching and what you consider the most important things — what emphasis your teaching takes.

**D.D.** Well, it depends a lot on the student, you know, the individual. I can only say in a general way what a lot of them seem to need.

**E.L.** Do you find they're usually lacking the same things?

**D.D.** Like husbands and friends, I think we tend to choose our pupils for certain qualities, and probably for certain things we think we can help them with. So we tend to choose somebody we prefer. Often they fall in a certain category. I'm interested in presenting aspects of music which delight me and which sometimes are quite interesting not only to flute students, but to many instrumentalists, or singers too. I got many ideas from other than flute teachers, after graduating from Eastman. Wherever I was, I contacted the local great flutist, and in that way I had a summer with Barrere, a couple of lessons with Laurent before Tanglewood started, and when I was in Washington I went to Philadelphia for lessons with Kincaid over a two-year period. In addition to all that, I eventually studied with singers, other instrumentalists and conductors. You get a wider view in this way. For instance, when I was in Los Angeles I spend a long time studying with Henri Debusscher. He was first oboist with the Los Angeles Philharmonic many years before I became a member of the orchestra. At that time he was spending his retirement playing in the movie studios. Before he played the oboe he was a tenor in an opera in Belgium. He had a very, very singing style on the oboe. He also spent his entire life sitting next to flutists and had gotten many definite ideas about how the flute should be played, how it should be interpreted. He heard all the mistakes that flute players made — it was fascinating to work with him. He gave me a tremendous amount of help.

**E.L.** I have a suspicion that you had a pretty strong interest in breathing when you are training a student. I wondered if you considered that a really basic place to start.

**D.D.** Yes, I think it's part of it. One of the things that my mother talked about was breathing, and Mr. Wummer too. For instance, they both said, in two different ways, that they believed in diaphragm breathing. There's a lot of talk about that. What I noticed is that neither of them moved a muscle when playing. It didn't seem as if they moved anything. They'd talk about how you put it right here, and so you would expect to see a jump when the took breaths — like some singers. No. Not these people. They did something marvelous, but it was not as they described it. So I thought there must be something more correct about what they did rather than what they said. If you breath completely, you don't have this jump of the stomach, or heaving of the chest. And you don't have a terrific amount of noise because you are open before you take a breath. Noise comes from something like a partly closed throat, or a tongue in the way, or the feeling of panic which causes a real "gulp". The more you feel the air coming in, the more the audience hears it, and it can be a sign of obstructed breathtaking.

**E.L.** How do you arrive at the end of a note, or the end of a long phrase, about to take a new breath, completely open?

**D.D.** That's a very great training, you know. You have to learn to provide for resonance, and then you take a breath while it's still resounding.

**E.L.** Are you saying that you never run out completely?

**D.D.** Well, that's the ideal. But even if you are very, very low on breath, or even if you run out, you really can play so that you hardly ever run out of resonance. You really must play in such a way that there's a resonance all the time.

I don't say that you're resounding so much that nobody hears you take a breath, but you can work with the illusion that your sound is going on. For instance, one of the things I teach is that when there are lots of rests, I suggest to the pupil "Take all those rests out and hold your notes all the way through so you get a feeling of continuity." It sounds funny, but I do that in many styles in music. And then you see why a rest is needed. The general problem with the breath is how to take it, where to take it, and I think the last thing considered is what's happening to the music when you're taking a breath. Sometimes it's necessary to take a breath to satisfy those places, you never have a problem. As we all know, music doesn't end so often as we breathe so you need to have an illusion that you're not stopping.



I use stories a great deal, illustrations, anything I can think of. For instance, I say, how many times have you been talking to somebody and they say "Just a minute, I'll be right back". And there's a look on their face, or there might be a touch, or they might put their hand out, I say that's what you do with your sound when there is a break in the music, either from taking a breath or because there's a rest. The audience knows you're coming back. . . And then you come back to the same place you left off.

That's another thing. People take a breath and they they play entirely differently after they have taken a breath than how they left it. This also breaks up the music. Another thing regarding the end of a phrase is not to be completely depleted of air and then start out with full strength again. That makes it very obvious that you've changed horses in mid-stream, and you know what is said about that! (laugh)

**E.L.** What about the technical development — do you have a specific method? If you're training somebody for an orchestra job, for example, do you teach breathing and technique and think that if you build a good flute player, they will be able to go into an orchestra? Or do you do excerpts with them?

**D.D.** It depends on the player's background. Most flute players don't have enough experience to know what to expect in an orchestra before, during and after those excerpts. Sometimes experience of controlling *themselves* while a lot of inner tension and turmoil goes on is what they need to be made aware of. I told you I "fainted" after every solo for three seasons — but I had to know where I was and keep the beat, just the same!

**E.L.** Yes, that often is a big problem.

**D.D.** You told me you have children, and I brought up a child. Discipline is very, very important. I found, to my horror, that to discipline *myself* to discipline the child was the most difficult. An adult can usually do for the child much easier than letting him do it for himself. That is the time to learn patience — when a child seems to fumble and fall, but is really *finding* the right way.

**E.L.** Do you do that in your approach to students, too?

**D.D.** I often try to simplify the way a student plays so he can do many things with one way of playing, rather than trying to learn a new technique every time one wants to do different music.

**E.L.** You take a long-range view.

**D.D.** Yes. And I must say a lot of pupils don't go for that long-range view, because they want to learn this piece and that piece to play this job. Some long-range things you can only develop with a very small, slow, methodical study.

**E.L.** What do you do about people who drop in and want one or two lessons?

**D.D.** Well, I don't with a new student. If they are my pupils and want a single lesson during the summer, that's different.

**E.L.** They never get turned down?

**D.D.** Sometimes they do. Sometimes it's not good for them to take lessons after a while, you know. And I say, "Well, you should be on your own now." But generally, if they want help or a quick perspective on something or other, I'm happy to do it.

**E.L.** I want to get back to your experiences in the orchestra. When I was in college and graduate school ('54 to '60), I went every Friday afternoon to the Symphony on student tickets, which I believe were 50 cents at the time!

**D.D.** You were in Boston?

**E.L.** I was in Boston, yes. And I remember, I think the most exciting thing I have ever heard from a symphony orchestra was one afternoon

when you did "Daphnis and Chloe" with Charles Munch. It was thrilling! It was so free and beautiful, I wanted to ask you if the conductor meant something special to you? Or if the piece did? Do you feel an excitement when you approach something like that?

**D.D.** Everything! Oh yes! Oh yes! Yes! I do!

**E.L.** I don't think anyone who wasn't very involved and excited about the piece could have played it like you did.

**D.D.** That was one of the pieces that I worked very hard on with Mr. Debusscher. One of the many things that he taught me was rubato playing: to hurry up the tempo and make up for it someplace else by slowing down. And, being a Belgian, he was great on French music. We spent so much time on "Daphnis" because it is one of the longest flute solos in an orchestra piece, and certainly one of the most important. So to me it was like the biggest thing in my life. Then I played it with Mr. Munch, and that was quite a relationship — existing only during the music. There was a struggle which I will describe later, but there is a beautiful side at the same time. I have had experiences of understanding and agreement with various instrumentalists, soloists or conductors that are usually never discussed before or after. Perhaps a nod of the head or something. But it is a very intimate and important experience. That's the great thing about music — it transcends personalities, foreign tongues and ages.

Now I'll tell you something interesting about "Daphnis and Chloe" and Munch. One of the things that he loved was that I understood the French style and I understood him. He was constantly shifting tempo. And since I had been taught so carefully to measure it and shift tempo and then return to the same tempo, many times I really tried to return him to the tempo. "Daphnis" in particular he wanted me to do extremely slowly — slower than you could ever imagine. And I did it very slowly. I think in our orchestra we played that flute solo slower than anywhere else it's ever been played — except when Munch went to France and conducted. He told me they wouldn't let him do it that slow at — I won't say where — but another major orchestra. So I thought, gee, why do I *let* him go slow? There's something wrong with me.

**E.L.** Because you enjoyed every minute of it, judging by the sound.

**D.D.** Well, I was always trying to push ahead. He was always trying to slow me. That tremendous tension — many times there was a real fight going on — the audience, I'm sure, felt the whole thing.

**E.L.** The excitement of the tension.

**D.D.** Yes, a tremendous excitement. Because whenever I could move it, I would. I felt, this is a dance, after all, and not so embroiled in sound. . .

**E.L.** He felt it voluptuously.

**D.D.** Yes. He'd stop beating sometimes. I was also very frightened — what was going to happen? I'd get the blame, you know. I wanted it also to be very beautiful. It is marked "piano" and I wanted to play it piano, and yet have my sound fill that hall. Those wishes had many ifs, ands, buts and disadvantages. But you have to have the courage to do it, and that's what is exciting.

**E.L.** How much of the time that you were with the Orchestra was he the conductor?

**D.D.** Maybe five years. He was there seven years in all, I think — not enormously long.

**E.L.** Did he ever talk with you about music, or was it just the communication from the podium?



**D.D.** He wasn't much of a talker. He didn't speak English very well and we didn't discuss music at all. At parties, he usually just sat there and didn't say anything. I'm sure that when he was younger he was terribly handsome, and I don't think he had to say anything. But he was funny. We had a lot of jokes and sometimes he got rather rough with his jokes. And I told him "Enough is enough."

**E.L.** With this top orchestra job, and being very busy, you still find time to do lots of chamber music with the Boston Symphony Chamber Players. . .

**D.D.** Yes.

**E.L.** And solo work and recording, and so forth and so on, and I wondered why. It must take a special effort to do more in addition to such a demanding job. I wondered if you did it because you felt it was important to be active in more facets of the music world? Or whether you felt the orchestra was dissatisfying in some way?

**D.D.** Well, I think the main thing is interest — interest in every form of flutism — except that I'm not terribly interested in jazz flute. Another is that my mother wanted me to be a soloist all the time and kept pushing. Also, I missed soloing when I was bringing up my child. Now that she is in college, I can do more of it. Incidentally, the first seven years of my child's life, I also gave up teaching and that gave me extra afternoons with her.

**E.L.** That's very important.

**D.D.** Oh, very important. After I'd played solo, I'd feel so different when I played in the orchestra. Sometimes when I've played a lot of solos, I just can't wait to get back to the orchestra, and you know, it's so good to try in the orchestra what I've learned from solo playing.

**E.L.** You feel comfortable sitting back down in the orchestra after that?

**D.D.** Oh yes! I am working with a "new me."

**E.L.** I noticed at the flute convention you did two pieces by John La Montaine. I wondered if you've been active also in commissions or in working with conductors on their pieces.

**D.D.** I work with composers a great deal.

**E.L.** Which ones?

**D.D.** John La Montaine very graciously completed a piece that he started for me. He composed one movement. And I said "John, you know, I think it would be lovely if you wrote a companion movement to this — a second movement. In fact, I'll commission you if you get it finished in time for the Flute Association Convention." We had countless musical discussions and "lessons by telephone," as we said. But it was very rewarding to both of us. He found out things about the flute that are never taught in school and I found out that it is possible to communicate to a composer without offending him.

**E.L.** Did you tell him the kind of thing that you find flutistic?

**D.D.** Yes. When I look at music, sometimes things look really, really wrong for the instrument. They can be fixed so simply. I don't have the solutions, I just say "This is not really flute music." And he'd ask why. I'd say "There's a cross-fingering here." He does know quite a bit about the flute. There are certain tremolos you can't do. But sometimes he'd just change an articulation, or group them differently — the same notes exactly, but they would be fixed so easily.

He was also finishing a flute concerto, and I said "Why don't you write a variation on the second part of the first movement? You put a theme in there but you never do anything else with it." He said, "What did you say that for?! Now my mind is perking. Now I'll be up for nights and nights." As a matter of fact, he didn't use my idea. But it

started a whole, new second movement in his mind. Well, you know that's pretty exciting when you can communicate that way.

**E.L.** Oh yes.

**D.D.** The next thing was that William Bergsma wrote for me a quintet for flute and string quartet. I premiered that this fall in Grand Rapids with the New World String Quartet and also at the Library of Congress in February. Bill is a very good composer also, and we went to school together. Even though he's a close friend, in some ways he's not as approachable as John. So I had quite a bit of trepidation saying what I thought to him. There was a certain pattern that he had in the second theme of the first movement — he used it so many times that I finally said "Look, this really isn't a flute pattern. Now if you inverted it, that would be very good." He graciously made changes in the flute part, and in effect we made a new edition in a couple of hours. After that, I went back to another concerto that was being written for me by another composer. It was really written *as if* for the violin, with crossing string passages, etc. I had difficulty communicating with this composer, but finally, with all my new experience, I told him in a very clear way, and he said: "Oh, is that what you meant? I was afraid you were going to ask me to re-write the piece." And so that's another flute concerto that is apparently saved for flutists.

**E.L.** Often performers feel some lack as musicians because they're not composers. And composers probably feel a similar lack because they can't perform — most of them.

**D.D.** Yes.

**E.L.** What about Walter Piston? Did he write anything for you?

**D.D.** Yes, he also wrote a concerto for me. He was a very great friend of the Boston Symphony — I think he attended practically every concert for at least 30 years. Near the end of his life, he went to every other concert. He did many things for the orchestra. He composed symphonies for the Boston Symphony; he was commissioned to do some of them I was very honored and surprised one day when he called me up and was laughing and so elated I could hardly understand him. He said "Well, now I've done it. I've committed myself and I think you should be the first one to know — unless you were listening to the radio last night." I said "No, what happened?" "On a radio interview, somebody asked what major work I was doing. I had to say something, so I said I was writing a concerto for Doriot. Now I have to do it. And it gives me a lot of pleasure." He spent about a year on it, and then I played it with the Boston Symphony. He re-wrote the last movement and I then performed it in New York City because it hadn't been performed there.

**E.L.** Are there any other composers that you want to mention?

**D.D.** Yes, I'd love to. Benjamin Lees wrote some incidental music for "King Lear" which involved flute. I heard it at Stratford, and the flute melody was so beautiful against one of the main soliloquies of King Lear! I knew Ben, so I called him up in great excitement and asked him if he could enlarge that little bit so that it would be a piece to play. And so he did, and I played that in New York. I don't think it's published yet. It's a very lovely piece, called "Soliloquy From King Lear."

**E.L.** There are just a couple of threads from earlier in our conversation that I want to catch up on. Because of the era when you were first coming out of school, was it difficult as a woman for you to get the opportunity to audition at all?

**D.D.** It was impossible. Not difficult, impossible.

**E.L.** So how did you get into the National Symphony right off?

**D.D.** It was up to the conductor. And I must say there were many brick bats thrown at poor old Hans Kindler (Conductor in



Washington). But he hired lots of girls and he was very, very equal-minded. I think there was the largest proportion of women in that orchestra of any orchestra I've ever played in, outside of maybe the studio orchestras in Hollywood. But anyway, I auditioned for him directly and the situation was different, because the National Symphony was famous for its low pay and the high caliber of ex-students whose first job was the National Symphony. It was that way for a good 10 or 20 years.

The National Symphony was not a major symphony at the time. The minor leagues hired women much more than the major leagues. So I got to play with him and he liked it. But from there on it was very difficult. Occasionally I could play auditions, but it was awfully hard to get the chance. It was possible to get auditions for second or third flute, but it was impossible to get a consideration for first flute in any orchestra of any standing whatsoever. That's what I meant was impossible. And it was really what I wanted to do. I realized that I could not immediately make it as first flute. So I decided that I would play second flute in large orchestras with very good conductors, and in a terrifically musical community so I'd get everything I possibly could out of it. That's one of the reasons I went to Los Angeles. Wallenstein had an enormous repertoire of music. I learned a tremendous amount from him and also the many fine musicians in the radio and film studio orchestras. Then I got to play the radio and film studios. I did lots and lots of chamber music and eventually I was first flute in a radio orchestra for three years.

**E.L.** So you were able to develop musically?

**D.D.** Yes. We had an adventurous conductor on this radio show, the Standard Hour — his name was John Barnett. What Wally didn't do in the Philharmonic, he always did in the Standard (Oil) Symphony Orchestra. So I learned a lot of repertoire. Then I got to play first flute in the Hollywood Bowl Orchestra, because one summer Bruno Walter was choosing players. He really gave me my first opportunity. He was very proud when I went to the B.S.O. When Munch had guest conducted in the Los Angeles Philharmonic, I went backstage to see him and thanked him and said I enjoyed his conducting and talked with him a little — I really wanted to see what he was like. When the first flute vacancy in the B.S.O. came along, I got recommendations from people who knew Munch, and those were very helpful, but I knew from having met him that we were on the same wave-length.

In those days it was usually a conductor who appointed a first chair player, and they practically never had to audition. Often conductors would raid other orchestras — knowing exactly who they wanted to have before the vacancy came up. It was very difficult for any unknown musician to get a first position in a major orchestra. But Mr. Munch would be unlike any other conductor; he had one day devoted to auditioning women.

**E.L.** But he did hold auditions, which was somewhat unusual.

**D.D.** Yes, he did. He wanted that to be very fair. And there were a lot of wonderful flutists who wanted to play in Boston. But they didn't want to audition. The year before, there was a vacancy for the first flute in San Francisco. I had written to Monteux and hadn't gotten an answer. I was always careful to sign my name *Miss Doriot Anthony*, because no one ever knew if Doriot was male or female. I never wanted to be accepted as a man and then come as a woman and surprise them. Maybe I shouldn't have been so honest!

**E.L.** It didn't seem to have hurt you any.

**D.D.** Whatever. It was interesting that Monteux became our chief guest conductor and we went on a transcontinental tour the very first year I was with the orchestra. Here was a man who, for one reason or another, never answered my letter to San Francisco, and then couldn't be more proud of me playing first flute in Boston. He invited me to

parties and introduced me to people and practically acted like he had discovered me.

**E.L.** How much do you practice now? Do you keep up a daily regimen, or fit it in here and there, or do you know everything so well you don't have to bother?

**D.D.** I'm a practicer. You either practice or you don't practice. When I have many appointments, sometimes it's a pleasure to sit down and practice. But generally it's too distracting, so I wait until I have a day off and just take the whole day to it.

**E.L.** With this extraordinary achievement of holding a position at the Boston Symphony, I wonder if you felt rewarded for your efforts. Many people are determined to get it, and dream about it, but few actually achieve it. Are you happy with your life in music?

**D.D.** Yes, yes. I dreamed of doing these things but I didn't really expect to be in the Boston Symphony. There are some people who set their sights and say they're going to do that — and they do it. I wanted to be first flute in a good orchestra, but this went beyond my expectations. I feel very rewarded and, well, there are so many things about the job. There are so many good players in this orchestra. I hear them practicing and they sound so beautiful when I come in the hall. Anyway, my teachers showed me that everything was a road without end. And that's the way I feel. One of my great joys is my daughter. She's 20 now and away at college. She's a very good friend to me and so I feel very proud of that. But it's more than that. My batteries get recharged whenever I talk to her over the phone, or I see her.

**E.L.** Not all mothers can say that for their daughters — that they're best friends, or even very good friends.

**D.D.** Again, I didn't expect it. I think people get ambition confused with expectations. I expect of myself to do as well as I can, and I hope that I can achieve something that's really very, very fine, but I didn't expect all the wonderful things that have happened.

**E.L.** Does the Symphony, after this many years, seem like a high tension job?

**D.D.** Yes. And it gets higher and higher. If you have a community so behind your orchestra, you feel good about it. You feel very proud of yourself, and everybody keeps saying how proud they are, and it's thrilling. I mean, no baseball team could be more proud to be in their town than the Symphony is in Boston.

**E.L.** That's wonderful. Is there anything else you'd like to add?

**D.D.** I'd like to go back to hoping versus expecting; to me, it's very hard to understand how people, when they don't get a job at an audition, cry about it. I don't think they're shedding tears because they don't have a paycheck. That's very important, but the people are not even thinking about the money.

They act like they're the only ones in the world who are trying out for the job. Yet they see 200 other flutists. And to me, whenever I played an audition, I expected to lose it. I was running a competition with myself — if I could do it better and better. And I thought, well, someday I would get a job if I really played well enough. If I played well I never kidded myself that I missed out on a job because someone else might imply I *didn't* play well. If I didn't play well, I never assumed I missed out on a job for any other reason.

**E.L.** To have a foot in reality is a great gift in life.

**D.D.** You've got to be ready to lose in order to win, I think. And when someone says "I spent so much money to go to San Francisco, or wherever, and I don't think I'll ever play again..." To them I say, "Well, don't. Maybe you shouldn't, if that's the way you feel about it."



"What! You think I should?" I say, "Well, if it's that upsetting, maybe you should work on something that you won't be refused for a job."

**E.L.** It does seem very heartbreaking, such a lot of people going out for such a small number of jobs.

**D.D.** I can understand shedding a few tears if you get very close to the finish line and somebody else makes it, with just a hair's difference between the two of you. But I don't think *all* those actors go home and

Ms. Dwyer can be heard recorded in the major orchestral repertoire with the Boston Symphony Orchestra on Victor, Deutsch Grammophone and Columbia.

Her latest solo recording is *The Flute Works of John La Montaine* for Fredonia Records, 3947 Fredonia Drive, Los Angeles, California 90028, and in chamber music a recording of the Chansons Madecasses with Frederica von Stade.

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## PERSONAL ADVERTISEMENTS

*There is a \$5.00 charge for placing an ad in this Newsletter. Send to Eleanor Lawrence, Editor (see page 4) and make check payable to the National Flute Association.*

### FOR SALE

**Artley Wilkins Model Silver Flute:** French model, B-foot, excellent condition, just 5 years old. \$850.00. Jane Goldman, (516) 486-5125.

**Haynes Flute:** French model, silver, B-foot. No. 39646. In excellent condition. \$3000.00 with double case. Original owner.

**Gemeinhardt Flute:** Solid silver, closed hole, C-foot. Completely reconditioned. \$750. Jill Panitch, 422 Sand Creek Rd., #315, Albany, NY 12205. (518) 458-1656.

**Brannen Brothers Flute:** Serial #33. Thinned Black Wood conical bore Boehm. D and C foot joints. Case and cover. Played about 40 hours. \$1600. Joseph L. Osley, 5430 T J Way, Paradise, CA 95969. (916) 877-9128.

**Haynes Silver Headjoint:** \$475.00 or best offer. Alicia Suarez, 626 Riddle Rd., Cincinnati, Ohio 45220; (513) 861-7111.

**Haynes Flute:** Silver, #2824, made in 1914. Closed hole, C-foot, offset G key, B trill lever, excellent condition. \$2000. (201) 383-4513 evenings.

**Yamaha Piccolo:** wood body and head, silver keys. New. Bought Aug. 30, 1980 for \$700. Will sell for \$300. Only reason for sale: need of funds. September Payne, 480 Western Ave. W. Brattleboro, VT 05301 (802) 254-5610.

**Powell C foot joint:** handmade. Very little used. Like new. \$500.00. Elinor Preble, Highland St., Wilton, NH 03086 or call (603) 654-6705.

**A.K. Cooper Flute:** Open hole, Open G#, body and footjoint in one piece. No. 23 (only 95 made). \$12,000. Contact: Simon Hunt, 40 Portland Rd. London, W11. Tel. 01-727-5965.

**Haynes Piccolo:** Solid silver, #24578. \$2100.00 Excellent condition, just overhauled. w/case. Contact: Susan Berman, P.O. Box 2895, Taos, NM 87571 Tel. (505) 776-8395.

**Haynes Flute:** French model, B foot, gizmo, gold embouchure plate, excellent condition, played professionally, ca. \$3800. also. . . .

**Prima Sankyo:** French model, B foot, wave lip plate, used three months, wooden case. \$2200.

Rebecca Boyd, 307 S. Rotherwood, Evansville, IN 47714 (812) 422-3709 or (812) 479-2885.

**Powell hand-made headjoint:** solid gold embouchure plate (1979). Perfect condition. \$900., or best offer. Robert Needlman, 4185 Yale Station, New Haven, CT 06520. (203) 432-0567.

cry because they didn't make it. They always talk about the hundreds that are trying out and they feel so lucky if they're chosen. I thought that musicians were that way, too.

**E.L.** I was having breakfast at a Broadway restaurant a week or two ago next to a very pretty girl in blue jeans and sweater. A friend of hers came in and asked her how her show had gone. She laughed cheerfully and said, "Would you believe it?"! Twenty-seven bad reviews!"

**Haynes Flute:** silver, closed hole, gold embouchure plate, excellent condition. Serial #31474. \$3600.

**Artley Piccolo:** wooden, sterling keys, excellent condition. Serial #1012, \$550. Sharon Wilmore, 1041 Kearney, Denver, Colorado, 80220. Work (303) 825-0959 x467 (except Wed.) home (303) 377-7533.

### WANTED TO BUY

**Powell B-Foot Joint.** Contact L. Bell, 259 Bennett Ave. #2A, NY, NY 10040, (212) 569-2632.

**Haynes flute headjoint:** please send condition, serial number of flute (if known), and price to: W. Rothstein, 2251 Rogene Drive, Baltimore, MD 21209.

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## MORE ON THE ORIGINS OF THE WORD FLUTE. . . . .

The article Flautist vs. Flutist by William B. Newcomb in the Summer Issue of the Newsletter (Vol. V no.4) inspired Arthur Ephross to send in the following clipping. Starting with yet another theory of the origin of the word flute, the article goes on to describe a most ghoulish ritual use of the flute.

### II. OF EXOTIC LANDS

The word "flute" is said to be derived from "fluta," a lamprey or small eel taken in the Sicilian seas, having seven holes, just below the gills, precisely the number of those on the old flute. There is a most interesting and peculiar phenomenon of nature in Spain called Vista Oriental de les Flautes. It consists of a group of long-pointed stone peaks in close formation, resembling a bunch of flutes in an astonishing manner.

It is almost beyond human comprehension that the gentle and beautiful flute could ever have been associated with cruel superstition and barbarism. Yet the following article reveals only too forcefully to what depths man has descended in the past in his unspeakable stupidity:

"For the great festival of Tezcatlipoca, the handsomest and noblest of the captives of the year had been chosen as in the incarnate representative of the god, and paraded through the streets for public admiration dressed in an embroidered mantle, with plumes and garlands on his head and a retinue like a king; for the last month, they married him to four beautiful girls representing four goddesses; on the last day, wives and pages escorted him to the little temple of Tiacochoalco, where he mounted the stairs, breaking an earthenward flute against each step; this was a symbolic farewell to the world, for as he reached the top he was seized by the priests, his heart torn out and held up to the sun, his head spitted on the tzompantli (stake) and his body eaten as sacred food, the people drawing from his fate the moral lesson that riches and pleasure may turn into poverty and sorrow."



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## SYMPHONY FLUTISTS IN AMERICA

The following list of orchestra players was taken from the 1979-80 Directory of the International Conference of Symphony and Opera Musicians. Any corrections, additions or up-datings would be appreciated and printed. Mail to the Editor. Names of orchestras and players are in alphabetical order. The Directory includes addresses and telephone numbers of the musicians, but not their position in the orchestra. The Directory may be obtained by writing the Secretary of ISCOM, Stanley Dombrowski, R.D. #, *Export, PA 15632*.

*Atlanta Symphony Orchestra:*

*Angela Allen, Paul Brittan, Warren Little*

*Baltimore Symphony Orchestra:*

*Timothy Day, Bonnie Lake, Robin McKee-Day, Laurie Orner*

*Birmingham Symphony Orchestra:*

*Martha Bell, Barbara Trauffer, Marjorie Weinert*

*Boston Symphony Orchestra:*

*Doriot Dwyer, Paul Fried, Lois Schaefer, Fenwick Smith*

*Buffalo Philharmonic Orchestra:*

*John Burgess, Cheryl Gobetti, Lawrence M. Trott*

*Chicago Lyric Opera Orchestra:*

*Jean Berkenstock, Connie K. Meissner, Marie Moulton, Joseph Zverov*

*Chicago Symphony Orchestra:*

*Louise Dixon, Richard Graef, Walfrid Kujala, Donald Peck*

*Cincinnati Symphony Orchestra:*

*Rochelle Doepke, George Hambrecht, Kyril Magg, Jack Wellbaum*

*The Cleveland Orchestra:*

*William Hebert, Martin Heylman, John Rautenberg, Maurice Sharp*

*Dallas Symphony Orchestra:*

*Harvey Boatright, Jeanie Larson, David Vornholt*

*Denver Symphony Orchestra:*

*Maralyn Denekas, Pamela Endsley, Elaine Lenicheck*

*Detroit Symphony Orchestra:*

*Clement Barone, Shaul Ben-Meir, Ervin Monroe, Robert Patrick*

*Florida Symphony Orchestra:*

*Saul Cornell, Susan Harris, Linda Threattle*

*Grant Park Symphony Orchestra:*

*Jean Berkenstock, Nancy Fuley, Marie Moulton*

*Hartford Symphony Orchestra:*

*Stanley Aronson, Mary Ellen Jacobs*

*Honolulu Symphony Orchestra:*

*Jean Harling, Roxanne Hutchison, Patricia Martin*

*Houston Symphony Orchestra:*

*David Colvig, Byron Hester, Lynette Mayfield, Carol Slocomb*

*Indianapolis Symphony Orchestra:*

*Ruth Condon, Francis Fitzgerald, Albert Saurini*

*Kansas City Philharmonic Orchestra:*

*James Hamilton, Thomas Hurst, Doris Sellards*

*Opera House Orch. of Kennedy Center:*

*Priscilla Fritter, William Fuhrman, Robert Silverstein, Mark Stein*

*Los Angeles Philharmonic Orchestra:*

*Anne Diener Giles, Roland Moritz, James Walker, Miles Zentner*

*Metropolitan Opera Orchestra:*

*Mary Ann Archer, Nadine Asin, Trudy Kane, Michael Parloff*

*Milwaukee Symphony Orchestra:*

*Glenda Lathrop, Janet Millard, Rudolph Uhlik*

*Minnesota Orchestra:*

*William Hedges, Adele Lorraine, Emil Niosi, Sidney Zeitlin*

*National Symphony Orchestra:*

*John Dennis, Toshiko Kohno, Basil Kyriakou, Thomas Perazzoli*

*New Jersey Symphony Orchestra:*

*Genevieve Hall, Sandra Church*

*New Orleans Symphony Orchestra:*

*Jacqueline Goudey, Richard Harrison, Dean Miller*

*New York City Ballet Orchestra:*

*Paul Dunkel, Victor Harris, Andrew Lolya*

*New York City Opera Orchestra:*

*Gerardo Levy, Florence Nelson, John Wion*

*New York Philharmonic Orchestra:*

*Julius Baker, Paige Brook, Renee Siebert, Mindy Kaufman*

*North Carolina Symphony Orchestra:*

*Martha Aarons, Barbara Fecteau, Kathy Knight*

*Oakland Symphony Orchestra:*

*Jean Cunningham, Eugene Kushner, Angela Koregelos*

*Oklahoma Symphony Orchestra:*

*Barbara Davis, Feodora Steward*

*Oregon Symphony Orchestra*

*Jonathan Drexler, John May, Dawn Weiss, Carla Wilson*

*Philadelphia Orchestra:*

*John Krell, Loren Lind, Murray Panitz, Kenneth Scott*

*Phoenix Symphony Orchestra:*

*Judy Conrad, Joe Corral, Marjorie Yates*

*Pittsburgh Symphony Orchestra:*

*David Cramer, Bernard Goldberg, Martin Lerner, Ethan Stang*

*Rochester Philharmonic Orchestra:*

*Bonita Boyd, Robert Busch*

*St. Louis Symphony Orchestra*

*Jacob Berg, Janice Coleman, Jan Gippo, Janice Smith*

*San Antonio Symphony*

*Bernard Birnbaum, Janet Ferguson, Cynthia Foss*

*San Diego Symphony Orchestra:*

*Damian Bursill-Hall, Elizabeth Bursill-Hall, Janice Rose Strait*

*Performing Arts Orchestra of San Francisco:*

*Lawrence Duckles, Rebecca Friedman, Patricia Fawcett Kirk*

*San Francisco Symphony Orchestra:*

*Leone Buyse, Lloyd Gowen, Gary Gray, Paul Renzi*

*Seattle Symphony Orchestra:*

*Victor Case, Scott Goff, Pamela Mooney*

*Syracuse Symphony Orchestra:*

*Cornelia Brewster, Deborah Coble, John Oberbrunner*

*Toledo Symphony Orchestra:*

*Judith Bentley, Laurel Kuhnke, Marjorie Szor*



# RECENT ADDITIONS TO THE NATIONAL FLUTE ASSOCIATION MUSIC LIBRARY

New music is added to the National Flute Association Music Library on an almost daily basis. Heretofore, NFA members have been informed of additions to the collection only when the annual Music Library Catalog or Catalog Supplement was distributed. Beginning with this issue of the Newsletter, the Music Library Committee will provide a regular service to NFA members by listing some of these recent additions. Members may borrow works listed here by using the procedure described in the NFA Music Library Catalog. When requesting any of these works, be sure to give the listing exactly as it appears in print. Include also the issue of the Newsletter in which the listing appears.

As so many items are added to the Library each year, it is impractical to list them all except at yearly intervals. We will attempt to select those which appear of particular interest or add to specific categories. If you would like us to emphasize a specific area in a future issue, please write to Philip J. Swanson, Chairman of the Music Library Committee.



BACH, WILHELM FRIEDEMANN, *Sonate Es dur, fur zwei Flote (oder Violinen)*, ed. by Martin Gloder. Hannover, A. Nagel, 1929.

BACH, WILHELM FRIEDEMANN, *Zwei Sonaten, fur zwei Querfloten allegin*, ed. by Albert Rodemann, New York, Barenreiter Music, c1960.

BACKOFEN, JOHANN GEORG HEINRICH, *Grand duo: fur 2 Floten, op. 37* ed. by Nikolaus Delius, Zurich, Eulenburg, c1977.

BLAVET, MICHAEL, *Sechs Sonaten fur zwei Querfloten, op. 1*, ed. by Walter Kolneder. Heidelberg, W. Muller, Suddeutscher Musikverlag, c1977.

BOISMORTIER, JOSEPH BODIN DE, *Suite: no. 1, op. 17, no. 1, pour deux flutes traversieres ou deux flutes a bec*, revision de Pierre Paubon, Paris, G. Billaudot, c1977.

DIETHELM, CASPAR, *Duo, fur zwei Floten*, Winterthur, Amadeus, c1977.

FURSTENAU, ANTON BERNHARD, *Drei concertante Duos: fur zwei Querfloten*, ed. by Hans Steinbeck. New York, Edition Eulenburg, c1977.

HAYDN, JOSEPH, *Duet No. 3 in F major for two flutes*, International Music Co., c1976.

\_\_\_\_\_, *Six duos concertants pour deux flutes*, revision de Jean-Pierre Rampal. T. Presser Co., Bryn Mawr, Pa., c1976.

HERSANT, PHILIPPE, *Klage (plainte) for two flutes*, Paris, A. Leduc, c1977.

KUHLAU, FRIEDRICH, *Three duets for two flutes, op. 10*, ed. by Julius Baker. New York, G. Schirmer, c1978.

MAASZ, GERHARD, *Duo g-dur fur zwei Floten oder Flote und Oboe (Violine)*, Moseler Verlag, Wolfenbutel und Zurich, c1979.

NELHYBEL, VACLAV, *Short stories; for two flutes*, Valley Forge, Pa., J. Christopher Music Co., c1976.

PRESSER, WILLIAM HENRY, *Seven flute duets*, Tenuto Publications, Bryn Mawr, Pa., c1978.

ROMBERG, ANDREAS JAKOB, *Duo concertant; fur 2 Floten, op. 62*, ed. by Hans Steinbeck, New York, Edition Eulenburg, c1978.

TCHEREPNIN, ALEXANDER, *Duo, for two flutes, op. 108*, M.P. Belaieff, Frankfurt, c1978.

TELEMANN, GEORG PHILIPP, *Concerto in E minor for two flutes and piano*, ed. with piano reduction by Louis Moyse. New York, G. Schirmer, c1978.

TULOU, JEAN LOUIS, *Three duets, op. 14 for two transverse flutes*, ed. by Gerhard Braun, Universal Edition, 1978.

## FLUTE TRIOS

DEVienne, FRANCOIS, *Trio: No. 2 in C-Dur fur 3 Querfloten*, ed by Hans Steinbeck, Zurich: Eulenburg, c1977.

HUBER, KLAUS, *Oiseaux d'argent: pour 1, 2 or 3 flutes*, Paris: Editions Musicales Transatlantiques, c1978.

QUANTZ, JOHANN JOACHIM, *Trio in D-dur: fur drei Floten*, ed. by Nikolaus Delius, Adliswil-Zurich; New York: Edition Eulenburg, c1977.

SOLOMON, EDWARD S., *Two escapades: for three flutes*, San Antonio, Tex., Southern Music Co., c1978.

TULOU, JEAN LOUIS, *Trio op. 65: for three flutes*, ed. by Jean-Pierre Rampal, New York: International Music Co., c1976.

ZANINELLI, LUIGI, *Three scenes: for C-flute, alto flute, and piccolo*, ed by James J. Pellerite, Bloomington, Ind.: Zalo, c1977.

## FLUTE QUARTETS

BENTZON, NIELS VIGGO, *Quartetto tertio: per quatre flauti grande, op. 385*, Copenhagen: Wilhelm Hansen, c1977, (miniature score)

GRAF, FRIEDRICH HARTMANN, *Quartett; in D-Dur fur 4 Querfloten*, rev. Ingo Gronefeld, Zurich: Eulenburg, c1977.

HESENBERG, KURT, *Quartettino: fur 4 Floten, op. 99*, C.F. Peters Corp., New York, c1978.

BUCHER, FRANZ, *Kleine Studie: fur vier Floten*, Frankfurt, Zimmerman, c1979.

LOUCHEUR, RAYMOND, *Divertissement sur les flutes: pour quatre flutistes et dix flutes*, Paris; G. Gillaudot, c1975.

STARER, ROBERT, *Cadenza: for four flutes*, Melville, N.Y.: MCA Music, c1978.

## FLUTE ENSEMBLES

BACH, JOHANN SEBASTIAN, *Little fugue (for flute choir, 4 flutes 1 piccolo)*, trans. by Anne McGinty, New York, Shattinger International Music Corp., 1976.

JENNI, DONALD, *Cherry Valley: an ensemble for nine flutes*, New York: Associated Music Publishers, c1978.

WILDER, ALEX, *Movement: for flute ensemble*, for piccolo, 2 flutes, 2 alto flutes and bass flute, Wilder Music Inc., c1975.

YATES, RONALD L., *Air: for flute choir (8 flutes)*, San Antonio: Southern Music Co., c1977.

ZANINELLI, LUIGI, *Aria for flute choir (1 piccolo, 6 flutes, 2 alto flutes, and bass flute)*, ed. by James J. Pellerite, Bloomington, Ind.; Zalo, c1977.



## CONVENTION 1980: MUSIC AVAILABLE

Because of the International Theme that characterized the 1980 convention in Boston, much unusual music was heard. Flutists from other nations were encouraged to perform works by native composers, and the result was that many outstanding pieces were played that are virtually unknown in this country. Information concerning the availability of this music is being sought from the performers and will appear during the season in the Newsletter. Norwegian music appeared in the Fall Issue. Titles and publishers of music played by Soichi Minegishi, Yasukazu Uemura, Akira Aoki and Chang — Kook Kim on Saturday evening (August 23rd) have been compiled by Penelope Fisher and is listed below.

### JAPANESE MUSIC

**Garak** by Isang Yun (flute and piano)

published by Bote & Bock, Associated Music Publishers, Inc.,  
c/o G. Schirmer Co., 866 Third Avenue, New York NY 10022

**Sonate pour deux flutes et piano** by Akio Yashiro

published by Ongaku No Tomo Sha Edition,  
c/o Theodore Presser Co., Presser Place,  
Bryn Mawr, PA 19010

**Fantasy for flute and piano** by Hikaru Hayashi

(as yet unpublished)

**Masque pour deux flutes** by Toru Takemitsu

Salabert Edition, Associated Music Publishers, Inc.,  
c/o G. Schirmer Co., 866 Third Avenue, New York, NY 10022

**Due Movimenti per 3 flauti** by Etsuko Hori

Zen-on Music Co.  
25 Higashi Goken-Cho  
Shinjuku-Ku, Tokyo

and . . .

The following piece was played by the Boston Flute Ensemble conducted by Trix Kout on the Flute Choir concert:

Winter Night, Gibbous Moon, Opus 18 K. Gardner  
Saga for Eleven Flutes  
available for rental only: Sea Gnomes Music, Box 33  
Stonington, Maine 04681

## ROSTER CORRECTIONS

Corrections for the membership roster which has recently been sent to all members will appear in the Spring Newsletter. Members who have joined recently and are therefore not included in the roster will *not* appear until publication of next year's roster. This listing is for corrections only. Send to Myrna Brown — 805 Laguna Drive, Denton TX 76201 as the deadline for that issue is upon us.



## LIST OF SUMMER MASTERCLASSES 1981

The following list of masterclasses is incomplete, and includes what has been sent in to date (January 1). The complete listing will appear in the spring issue. If you are having or know of a masterclass and have not yet sent in the information, send it immediately to Gwen Powell, see page 4.

Date	Name	Contact
May 2	Gerardo Levy Flute Masterclass at Sarah Lawrence College	Stephen Baum 324 W. 101 St. New York, NY 10025
June 21-26	Israel Borouchoff Flute Seminar at Michigan State University	Lifelong Education Program Kellogg Center Michigan State University East Lansing, MI 48824
June 21	William Bennett Masterclass at Wildacres in North Carolina	Anne McForland 1146 Biltmore Dr. N.E. Atlanta, GA 30329
July 6-12	William Bennett Masterclass at Asilomar in California	As Above
July 20-24	Donald Peck Masterclass Emphasis on orchestral flute, audition preparation	Donald Peck Masterclass DePaul University 804 W. Belden Ave. Chicago, IL 60614
July 27- August 9	Liisa Ruoho, Instructor of Flute, Sibelius Academy, Helsinki, at the University of Maine (Alexander techni- que, teaching methods, masterclasses, private lessons, ensembles)	Anne Geller, Flute Masterclass Public Service Div. U. of Maine Farmington, ME 04938
August 2-8	Eleanor Lawrence Flute Seminar on Cape Cod Performance class with concert end of week for participants.	Eleanor Lawrence 100 Riverside Drive New York, NY 10024







## YOUNG ARTIST COMPETITION 1981

The purpose of this competition is to discover the most outstanding flutist under the age of 27. (Contestants must have been born in 1954 or later.) Cash prizes of \$1,000, \$500, and \$300 will be awarded to the top three winners in a series of competitive auditions. The preliminary audition will be by tape. The semifinal auditions will be in person at the NFA Convention to be held in Detroit, Michigan on August 20 – 23, 1980. Irene Maddox will coordinate the competition and judges will be selected from among well known and experienced performers and teachers throughout the country. All decisions of the judges will be final. The contestant's repertoire list is binding and may not be changed after the submission of the letter of application. All expenses are the responsibility of the contestant. An accompanist will be provided for the semifinal and final audition, although each contestant is encouraged to bring his/her own if at all possible. No more than six contestants will be invited to Detroit for the semifinals and three contestants will be invited to participate in the final audition. All contestants must be members of The National Flute Association: however, the new member fee of \$7.50 student or \$15 regular may accompany the application. A person who has once been awarded first prize in this competition is ineligible to compete again.

The letter of application and taped preliminary audition must be mailed to Irene Maddox, 4508 Carriage Drive, Charlotte, North Carolina, 28205, postmarked no later than April 1, 1981. This letter of application must contain the following information:

1. The contestant's name, address and telephone number, and his/her summer address if different from the above.
2. A short biographical sketch.
3. A list of repertoire to be performed at each of the three auditions. This list shall be binding and may not be changed after the letter of application is submitted.
4. A statement concerning the contestant's desire to bring his/her accompanist to Detroit or his/her need for one to be provided.
5. A statement of the contestant's birth date.
6. A statement verifying current, dues paid membership in The National Flute Association or a check for membership dues.
7. A statement agreeing to appear at the Convention in Detroit, Michigan at his/her expense if selected as a semifinalist.
8. A statement agreeing to accept the decision of the judging committee as final.
9. An audition fee of \$15.00 made payable to The National Flute Association, Inc.

The taped preliminary audition must be 7½ i.p.s. reel to reel, or quality cassette, recorded on one side only, stereo or mono, no more than 30 minutes in length, and containing no identification on the tape or tape box. The proper return address must appear only on the outer packaging. Tapes will be coded and delivered to the judging committee with only the code numbers for identification. Mark the pieces, in their order, on the tape. Tapes will not be returned. Works for flute and keyboard must be recorded using both instruments. The technical quality of the recorded tapes will be vital to applying adjudication criteria to the performance on the tape. Contestant must not speak on the tape. The letter of application and tape must be mailed in the same package.

REPERTOIRE for the three auditions will be as follows:

1. Preliminary taped audition (not more than 30 minutes)
  - A. BACH, C.P.E.: Sonata for flute alone the Poco adagio and one of the allegro movements
  - B. BACH, J.S.: Sonata in Eb Major, BWV 1031  
or  
DEVienne: Sonata in e minor  
or  
TELEMANN: Sonata in f minor
  - C. BLOCH: Suite Modale  
or  
MILHAUD: Sonatine  
or  
REINECKE: Sonata "Undine", op. 167
2. Semifinal audition at the convention in Detroit, Michigan:
  - A. TELEMANN: Fantasy No. 3 in b minor
  - B. BACH, J.S.: Sonata in b minor BWV 1030  
or  
BLAVET: Sonata No. 2 "La Vibray"  
or  
KUHLAU: Sonata in F Major, op. 79, no. 1
  - C. IBERT: Piece  
or  
JOLIVET: Chant de Linos  
or  
MESSIAEN: Le Merle Noir  
or  
MUCZYNSKI: Sonata, op. 14



3. Final audition at the convention in Detroit, Michigan:

The contestant shall create a program to demonstrate his/her artistic maturity, technical and tonal qualities, and obvious knowledge of program design, balance, and repertoire demands. The program may include no more than one repeat title from the contestant's preliminary or semifinal program, and must be limited to 25 minutes in length. Titles for final audition program, as well as semifinal and preliminary auditions must be included in the letter of application.





## COMPETITION INFORMATION - 1981 CONVENTION

### High School Flute Choir Master Class Competition Competition for Professional Performers

The National Flute Association is sponsoring competitions in several areas for its 1981 Convention to be held August 20-23 in Detroit, Michigan. The *High School Flute Choir* auditions are open to all high school students who have completed any grades 9-12. The *Master Class Competition* is open to any flutist who has been

a student (graduate or undergraduate at a college, conservatory, or university) during the 1980-81 academic year. The *Competition for Professional Performers* to play newly published music is open to all professional flutists or flute teachers, however winners in this competition will be limited to two consecutive convention performances. Each auditioner *must* be a member of the National Flute Association and must submit a letter of application, audition fee, and a tape postmarked BEFORE April 1, 1981.

#### LETTER OF APPLICATION (The following information must be included in the letter of application):

1. The type of audition (Flute Choir, Master Class, Newly Published Music).
2. The applicant's name address, phone number and summer address.
3. A short biographical sketch (for the official program, if selected). Master class auditioners should include the name of the school they are attending as well as the name of their private teacher.
4. A statement agreeing to appear at the convention in Detroit if selected.
5. A statement agreeing to accept the decision of the judges as final.

#### Flute Choir Applicants only should *also* include:

1. The name, address and position of the applicant's teacher who must be a member of The National Flute Association.
2. The auditioning instrument or instruments. Please indicate if auditioning on piccolo, alto or bass.
3. The age of the applicant and written permission of parents or guardian to appear at the convention in Detroit if selected.
4. An additional statement by the applicant's parents or guardian agreeing to provide an appropriate chaperon in Detroit.

#### AUDITION FEE:

An audition fee of \$10.00 check made payable to The National Flute Association, Inc. must be included with each letter of application. Membership fee (if not presently a member) is \$7.50 for college and high school students, and \$15.00 for active members.

#### TAPED AUDITION:

The taped audition must be 7 $\frac{1}{2}$  i.p.s. reel to reel, or compact cassette, recorded on one side only, stereo or mono. Auditioners are urged to use new tape, and to understand that the quality of tape will influence the judges. There must be *no* identification on the tape or box. The applicant's name and address must appear *only* on the outer packaging. The type of audition (Flute Choir, Master Class, or Newly Published Music) must *also* appear on the outer package. Tapes will be coded and sent to the appropriate judging committee with only the code number for identification. Works written for flute and keyboard must be recorded using both instruments. Tapes become the property of The National Flute Association, and will not be returned.

#### HIGH SCHOOL FLUTE CHOIR AUDITION REPERTOIRE:

1. Gaubert: *Madrigal*
2. Morlacchi: *The Swiss Shepherd*

If a student wishes to be considered on the piccolo, alto or bass flute, the following repertoire is required in addition to the above. It is the student's responsibility to provide these instruments in Detroit.

- Piccolo- Jones: *Sonata Piccola, Movement 3*  
Alto- Giovannini: *Morocco*  
Bass- Tull: *Fantasia (The Theme or to measure 60)*

#### MASTER CLASS AUDITION REPERTOIRE:

These works are for audition use only. Students selected will be informed of the repertoire to prepare for the Master Class.

1. Boehm: *Nel Cor Piu, Opus 4 (omit variation 5)*
2. Hindemith: *Acht Stucke, movements I, II, VII, VIII*

#### NEWLY PUBLISHED MUSIC AUDITION REPERTOIRE:

1. J.S. Bach: *Partita (Sonata) in a minor, Sarabande movement only*
2. Bulow: *Mutations*
3. Messaen: *Le Merle Noir or Bozza Agrestide, Opus 44*

**DEADLINE:** ALL APPLICATIONS, AUDITION FEES AND TAPES MUST BE POSTMARKED BEFORE APRIL 1, 1981 AND SENT TO:

Carol Kniebusch, Competitions Coordinator  
Department of Music  
James Madison University  
Harrisonburg, Virginia 22807



**MASTER CLASSES, SEMINARS AND CLINICS**  
**Gwen Powell, *Cnairwoman***

Announcements of summer master classes, seminars and clinics will appear in each Newsletter as the information arrives to us. A complete list will then appear in the spring issue. It is important to get this information to Ms. Powell as soon as it is available. Please fill in this form on, or send a brochure. One announcement has arrived so far, and appears below.

Your name \_\_\_\_\_

Mailing address for class \_\_\_\_\_

Location of class \_\_\_\_\_

Dates of class \_\_\_\_\_

Describe briefly the nature of your clinic, for instance, do you emphasize avant garde techniques, Baroque flute, etc.?

\_\_\_\_\_

Send to: Gwen Powell, School of Music, Oklahoma State University, Stillwater, OK 74074

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The function of the Positions Available Service is to announce to subscribing members position openings in Educational Institutions, Orchestras, Military Bands, Industry and Graduate Assistantships. The subscription fee for this service is \$5.00 for one year from August 1, 1980 to August 1, 1981.

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