HOMAGE TO FREDERICK THE GREAT

See page 5
Announcements

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The National Flute Association annual dues are:
$20.00 for Active Members, $12.50 for students and
$50.00 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
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Quarterly. However, our fiscal year runs from convention
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be given to friends and colleagues who are interested in
joining.

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Myrna Brown. If you are going to move, advance
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without interruption.

Back Issues of Quarterly

Back issues of the Quarterly are being made available
to members and may be ordered by writing Myrna
Brown. Except for Volume I which dates from 1975 and
contains only two issues, each volume contains four
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volume. Volume I sells for $5.00 and Volumes II through
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$8.00 and Volume XI for $10.00 (5 issues).

Quarterly Deadline

Firm deadlines have been established for all materials
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issue, May 7; the Fall issue, August 1; and the Winter
issue, November 15. Observance of these deadlines
should insure prompt delivery.

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available to these organizations only at $15.00 a copy.

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Cover Photo
Georg Schobcl (b. 1860). “Frederick the Great in the
Potsdam Palace,” oil on canvas. (ivory flute; his two
prized greyhounds)
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**ALL DUES EXPIRE AUGUST 1.**
Dear Editor:

I would like to add a few comments about the F natural/F sharp discussion in regard to the Allemande movement of Bach's A minor Partita. I suggest that the implied harmonies for measure 17 consist of a series of major triads in first inversion occurring on each beat. Each is preceded by its dominant in third inversion.

I feel strongly that the E and B-flat in beat three resolve most naturally to an F major chord on beat four. I would agree with Mr. Berg that the most logical harmony on beat four is the Neapolitan sixth, F major. The use of any harmony using the tone F sharp in beat four causes an unsatisfactory resolution of the dominant harmony found in the preceding beat. The same harmonization would apply in the parallel passage in the second section requiring, there, the use of B flat in beat four.

Respectfully yours,

Webb Coffee
Professor of Music
Eastern Washington University

— IN MEMORIAM —

The flute world lost one of its elder statesmen when Kenton Terry died on June 16th. Mr. Terry was a member of the Philadelphia Orchestra from 1942 until he retired in 1974. After his retirement he was an interim teacher at both Indiana University and the University of Illinois.

He attended the Curtis Institute of Music as a student of William Kincaid, then played in the National Symphony (in Washington, D.C.) for many years before moving on to Philadelphia. Kenton was an active NFA member for a number of years, and organized the Young Artist Competition for one convention.

Kenton was admired by his colleagues in the Philadelphia Orchestra as a fine musician and as a great human being. He would have been 77 years of age on July 4th.

Mardelle Marcellus, Rochester, N.Y. flutist and teacher, died on May 30th at the age of 46. She taught in the Community Education Department of the Eastman School of Music, and was principal flutist of the Brighton Symphony Orchestra, which is directed by her husband, John Marcellus.

Mrs. Marcellus had previously taught at the University of Maryland in Baltimore, Roosevelt University in Chicago, and McGill University in Quebec. She had also performed in orchestras in Chicago, Milwaukee, Montreal, New Orleans and Baltimore, and in the National Symphony Orchestra, before coming to Rochester.

John Thomas, lecturer in flute at Eastman, was a colleague and friend of Mrs. Marcellus. He said of her, “She was a superb flutist. And she was very sensitive; a very sensitive and very kind individual. Her students loved her very much.”

Students of Mrs. Marcellus offered a recital in her memory in June, and a scholarship fund in her memory has been established at the Eastman School. It is restricted to the Community Education Division.

The Flute Network
P.O. Box 6441 East Lansing, MI. 48823

Flutes for sale, Instruments wanted
Notices of stolen instruments
Contacts for info on Concerts, Performances and Tours,
Flute Club and Choir Events, and Masterclasses
Out-of-Print Music Wanted, etc.

Send self-addressed, stamped envelope
for latest issue.
Personal Ads

Advertising in this column is a service for members only and costs $5 per item offered. For example, if one person offers a flute for sale, the charge is $5; if one person offers a flute, piccolo and head joint for sale, the charge is $15. Please make the checks payable to the National Flute Association and send, with the advertisement, to Glennis Stout, 1736 Covington, Ann Arbor, MI 48103.

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Betty Bang Mather, Chairman, Nominating Committee
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Iowa City, IA 52240

Metropolitan Museum Exhibit Catalogs
(of the special flute exhibit) left over from the Convention are available to interested members.

Please send $1.00 per copy, to cover postage, to:

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805 Laguna Drive
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Homage to Frederick the Great — the Royal Flutist

(Expired 17 August 1786)

by Charles Walthall


FREDERICK II, "the Great," Elector of Brandenburg and King of Prussia, was a talented flutist and composer, a patron and practitioner of the arts and letters - the epitome of an enlightened monarch. He also began the rise of Prussia to the head of a unified Germany.

Born 24 January 1712, he was the son of Friedrich Wilhelm I, a coarse, hot tempered militarist with a contempt for learning, extravagance, idleness, cowardice, and things not German. Crown Prince Frederick manifested an early attraction for things French, intellectual and artistic, which was violently opposed by his father. His mother, Sophie Dorothea of Hanover (daughter of George I and sister of George II of England), and his favorite sister, Wilhelmina, secretly encouraged the sensitive youth. Wilhelmina, who became Margravine of Bayreuth, fostered a cultural flowering of her own in Bayreuth.

In 1728 on a state visit to Dresden with his father, the Crown Prince heard his first opera and the flute virtuoso Johann Joachim Quantz. Thereafter Quantz came twice yearly and gave lessons to Frederick.

Adolphe von Menzel (1815-1905), woodcut illustration for F. Kugler's Geschichte Friedrich des Grossen (Leipzig, 1840). ("The King is Coming"); "Crown Prince Frederick taken by surprise while playing the flute" (The Crown Prince & Quantz warned by von Katte of the advancing King).

photography by John Snell
On August 4, 1730, Frederick desperately attempted to escape from his brutal father to England. Betrayed, captured and imprisoned, he was forced to witness the beheading of his fellow conspirator and close friend Lieutenant von Katte.

Threatened with the same fate, Frederick, for appearances, acquiesced to his father’s stern desires and eventually regained his favor. In 1731 he engaged the flutist Michael Gabriel Fredersdorf as his valet and duet partner. He became Frederick’s trusted confidant. Against his inclination he married Elisabeth Christina of Brunswick-Beavern in 1733. (On accession to the throne he virtually abandoned her, and their union was childless.)

The couple set up residence at Ruppin, where the Crown Prince established a small group of instrumentalists. The couple moved to Rheinsberg in 1736, bringing seventeen musicians with them, including C.H. and J.G. Graun, F. and J. Benda. Here Frederick cultivated the friendship of intellectuals such as Voltaire, Maupertuis and D’Alembert.

On the death of his father 31 May 1740, Frederick became King of Prussia. An enlightened despot, he championed the principles of the Philosophes and the Enlightenment — initiating religious toleration, the first codification of German law, and enforcing general education.

Almost immediately he began plans for the Berlin Opera, with C.H. Graun as Kapellmeister and Knobelsdorff as architect. From the opening of the opera house in 1742 to the outbreak of the Seven Years War in 1756, two major operas were produced each Carnival season. Most of them were composed by C.H. Graun or J.A. Hasse. C.P.E. Bach, previously employed at Rheinsberg, became the principal court keyboardist.

Shortly after the death of the Emperor Charles VI of Austria in October 1740, the ambitious, young king invaded Silesia, seizing territories long claimed by Prussia. The action later precipitated the Seven Years War.

Having been invited by Frederick several times
previously, in 1741 Quantz obtained release from his position in Dresden and was appointed flutist, composer, flute maker, and director of the Prussian king’s nightly musical soirees. He was among the highest paid instrumentalists of his time.

In 1745-47 the king designed and built his own palace, Sanssouci (“Carefree”), where he surrounded himself primarily with Frenchmen. By 1754 some fifty musicians (excluding the opera chorus and numerous others required to produce operas) were in Frederick’s employ.

Besides the pre-Lenten operas, mostly pasticcios (including intermezzos, pastorales and serenatas) were presented during the rest of the year. Throughout the year instrumental music was performed at the palace — mostly privately, usually with no more than nine musicians, and with the king and/or Quantz performing their own compositions.

The decade of peace (1746-56) witnessed the cultural flowering of the Prussian court. In 1747 J.S. Bach visited Berlin and wrote the Musical Offering on a theme by and as a tribute to Frederick the Great. Voltaire, the leading philosopher of the Enlightenment, was in residence at Potsdam from 1750 to 1753.

During the Seven Years War (1756-63) Frederick, as if from jealousy, destroyed much of Dresden, which had been the model for his own musical establishment and from which he had lured many musicians.

Prussia miraculously emerged victorious from the war, but thereafter music at the Prussian court stagnated. During the war the king continued to
practice his flute, but no operas were produced. After the war almost all productions were revivals of pre-war works. The king, who in youth had been attracted to the latest French fashion, was then aged, war-worn, no doubt disenchanted with the French, and habitually wore his shabby Prussian uniform.

There is no definitive assessment of the flutes of Frederick the Great, though the unpublished survey by Dayton C. Miller in the Library of Congress is a beginning. The king used both ebony and ivory flutes, but apparently preferred the latter. Quantz (himself influenced by Telemann and Vivaldi), while his operatic works followed Graun. Frequently he simply sketched out the melody and bass, and the rest was filled in by others. This practice, plus his joint collaborations with Quantz, has made the determination of the exact number of his compositions difficult.

The king's flute playing was judged by his contemporaries as far above average, particularly in slow movements; however, C.P.E. Bach criticized his irregular rhythm.

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In 1799, due to the loss of his front teeth, the king reluctantly retired from flute playing. As he closed the case for the last time with sad resignation he confided, "I will be forever lonesome — I have just lost my true love."

(For further reading: E. Helm, Music at the Court of Frederick the Great (Norman, Oklahoma, 1960) and "Frederick II," New Grove's 6:811-812; E. Simon, "Frederick the Great," Encyclopaedia Britannica 19:559-63.)
Peter Haas (1754-1804). “Flute Concerto by Frederick the Great” (1786), engraving. (The king; C.P.E. Bach, keyboard; another flutist behind the king?)

The author, Charles Walthall, is a clarinetist and program annotator/researcher for the United States Air Force Band, Washington, DC. He received his doctorate in music from The Catholic University of America in 1981. This array of portraits of Frederick the Great with flute was a by-product of a more thorough survey of 18th-century portraits of Quantz soon to be completed.
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1986 New York Convention Competition Winners

YOUNG ARTIST COMPETITION:
 Six semi-finalists,
  Teresa Beaman       Tallon Perkes
  Mary Kay Fink      Elizabeth Ruppe
  Lyra Pringle Pherigo  Jeffery Zook

performed the Adagio and Allegro from the Bach
Sonata VI in E Major, Echolalia for solo flute by
John Lennon, and Chant de Linos by Jolivet. The
Judges for the semifinal and the final competitions
were: Frances Blaisdell, Michael Emmerson, John
Heiss, Mindy Kaufman and Gretel Shanley.

Three finalists were chosen, and performed on
the Sunday afternoon concert in the Imperial
Ballroom:

MARY KAY FINK played the Hue Fantasie,
Concert Etudes Nos. 1 & 3 by Dick, Serenade
by Woodall, and the Martin Ballade.

TALLON PERKES chose to play the J.S. Bach
Partita in C Minor, the Hindemith Eight Pieces
for solo flute, Larghetto for solo flute by De
Michelis, and the Sonatine by Dutilleux.

JEFFERY ZOOK performed the Bach Sonata
VI, Grand Fantasy on Themes from Oberon by
Demerssemman, and the Donizetti Andante
Sostenuto.

On Sunday evening following the final concert,
President Felix Skowronek announced the winners
as:
  1st place:  MARY KAY FINK
  2nd place: TALLON PERKES
  3rd place: JEFFERY ZOOK

They were all awarded cash prizes, and the first
place winner will have the honor of
presenting a New York City recital at a time to be
announced later.

ORCHESTRAL AUDITIONS COMPETITION:
 Six semifinalists were chosen by tape audition
and performed on Thursday morning in the
Versailles Terrace. They were:
  Philip Dikeman       Andrea Redcay
  Bart Feller          Claudia Walker
  Valerie Potter       Patricia Wolf Zuber

They performed excerpts from the Bizet
Intermezzo from Carmen Suite No. 1,
Beethoven Symphony No. 4, Mendelssohn
Symphony No. 4, Schumann Symphony No. 1,
R. Strauss Don Juan, and Stravinsky Petrouchka.

The judges for the semifinals and the finals were
Jabob Berg, Paige Brook, Leone Buyse, David
Carroll, and Felix Kruglikov. They chose Bart
Feller, Claudia Walker and Philip Dikeman
to compete in the finals, which were held on Sunday
Morning in the Royal Ballroom.

All three performed excerpts from: Bizet
Intermezzo from Carmen Suite No. 1, Brahms
Symphony No. 1, Ravel Bolero, Rossini William
Tell Overture, Strauss Till Eulenspiegel, and
Stravinsky Firebird Suite. Then they were given
sight-reading from the Debussy Afternoon of a
Faun and Bizet Arlesienne Suite.

At the final ceremonies following the Sunday
evening gala concert, President Skowronek an­
nounced the winners as:
  1st place:  PHILIP DIKEMAN
  2nd place:  CLAUDIA WALKER
  3rd place:  BART FELLER

All received cash prizes.
Newly Elected NFA Officers and Board Members

At the closing ceremonies of the 1986 New York Convention, outgoing President Felix Skowronek announced the following results of the election:

Vice-President and President-Elect: BETTY BANG MATHER is Professor of Flute at the University of Iowa. Betty not only concertizes on the one-keyed flute, multi-keyed flutes, and all instruments of the modern flute family, but has written books on performance practices and articles on flute style and technique. She has lectured and performed at several NFA Conventions and served on various NFA Committees.

Secretary-Treasurer: KATHERINE BORST JONES is Professor of Flute at Ohio State University, a member of the Columbus Symphony and the Columbus Baroque Ensemble and the Pro Musica Chamber Orchestra. She has served on program and adjudication committees for the NFA, and performed as a winner of the Newly Published Music Competition.

BOARD OF DIRECTORS:
(to serve a two-year term)
FRANCES BLAISDELL appeared as soloist with the New York Philharmonic at the age of twenty. For ten years she was solo flutist with the New York City Ballet and taught at New York University and Manhattan School of Music. She is now chamber music professor at Stanford University and gives recitals and masterclasses through the USA and South America.

KARL KRABER is now Associate Professor of Flute at the University of Texas at Austin, and principal flutist in the Austin Symphony Orchestra. He has concertized widely as soloist and with the Dorian Wind Quintet and other chamber groups. He has given recitals, master classes and served on juries for NFA Conventions.

JOHN SOLUM has appeared as flute soloist and chamber music player in 37 countries and at festivals around the world. He has recorded widely and has taught at Indiana University, Oberlin Conservatory and Vassar. He is a director of the Bath Summer School of Baroque Music, in England, was President of the New York Flute Club, and was program chairman of the 1983 NFA Convention.

A Musical Instrument

What was he doing, the great god Pan,
Down in the reeds by the river?
Spreading ruin and scattering ban,
Splashing and padding with hoofs of a goat,
And breaking the golden lilies afloat
With the dragon-fly on the river.
He tore out a reed, the great god Pan,
From the deep cool bed of the river,
The limpid water turbidly ran,
And the broken lilies a-dying lay,
And the dragon-fly had fled away,
Ere he brought it out of the river.
High on the shore sat the great god Pan,
While turbidly flowed the river,
And hack'd and hew'd as a great god can
With his hard bleak steel at the patient reed,
Till there was not a sign of the leaf indeed
To prove it fresh from the river.
He cut it short, did the great god Pan
(How tall it stood in the river!),
The drew the pith, like the heart of a man,
Steadily from the outside ring,
And notch'd the poor dry empty thing
In holes as he sat by the river.

"This is the way," laughed the great god Pan
(Laughed while he sat by the river),
"The only way, since gods began
To make sweet music, they could succeed."
Then dropping his mouth to a hole in the reed,
He blew in power by the river.
Sweet, sweet, sweet, O Pan!
Piercing sweet by the river!
Blinding sweet, O great god Pan!
The sun on the hill forgot to die,
And the lilies revived, and the dragon-fly
Came back to dream on the river.
Yet half a beast is the great god Pan,
To laugh as he sits by the river,
Making a poet out of a man:
The true gods sigh for the cost and pain—
For the reed which grows never more again
As a reed with the reeds of the river.

— Elizabeth Barrett Browning
Never in the history of the NFA has there been a convention like the recent one in New York City! It was BIGGER (attendance approached 3000), LONGER (four jam-packed days, 9:00 a.m. 'til midnight or?) and MORE FLUTISTS participated than I could even count. Plus there was MORE VARIETY of programming and MORE EXHIBITS—I dare say that one could have spent the entire convention in the exhibit area without becoming bored!

It was indeed a convention of superlatives, and for those of you who did not attend, it is nearly impossible to describe the mobs of flutists trying to dash from one event to another, the wild enthusiasm exhibited at the concerts, competitions, master classes, lectures, etc., and also the frustrations felt when there were two (sometimes three!) events held simultaneously, and all of them equally interesting. It was IMPOSSIBLE to attend everything, especially as everyone needed to eat occasionally, which meant leaving the Hotel and trying to find a restaurant that wasn't jam-packed and not prohibitively expensive. The New York Flute Club members did a fine job of providing conventioneers with a list of nearby moderately-priced restaurants, and New York City does have many of them. N.Y. Flute Club committee members worked long and hard before and during the convention to make sure that everything went smoothly for the rest of us there. They deserve a lot of credit, as do John Wion, the Program Chairman, Penelope Fischer, Convention Coordinator, Ross Prestia, Exhibits Committee Chairman and their numerous assistants and helpers. The amount of organizational work involved is staggering. The N.Y. Flute Club booth in the exhibit arena sold a convention T-shirt which I could not resist: a bright yellow shirt with a flute crawling out of a big, red apple!

I would run out of superlatives, and space, if I tried to list everything that went on at the New York Convention. So I shall try to give those of you who could not attend the convention a summary of the convention schedule, in the hope that some of the excitement will rub off so you will try to attend an NFA convention in the future. (1987 site is St. Louis, MO, and 1988 is San Diego, CA.) The NFA and its conventions are for EVERYONE—amateurs, students of all ages, teachers, professionals, and those who just love the flute. (I even found friends who are brass instrument players attending the convention, and enjoying it!)

Thursday morning started off with two 40-minute masterclasses (Louis Moyse and Samuel Baron); each featured one flute work and one flutist. During the Orchestral audition semifinals the Harold Bennett memorial concert was held, performed by his colleagues and students. It was a special and very touching program, as it featured two works by Bennett’s dear friend, Nunzio Mondello, played by John Barcellona and Trudy Kane, and ended with a beautiful rendition of the Gluck Danse of the Blessed Spirits, (Harold Bennett’s favorite piece) by Trudy Kane. There were damp eyes and lumpy throats when she ended that hauntingly beautiful work.

No time for lunch, as there were three enticing events to choose from: a lecture on career advice from the Director of Young Concert Artists, Inc., a talk on the New York French flutist, Georges Barrère, by a former student, Frances Blaisdell, and a video of a Galway masterclass, followed by, at 1:00, a talk and demonstration of the Feldenkrais Method by Anat Daniel, a concert by Michiko Akao on Japanese transverse bamboo flutes, and another video of a Galway masterclass. At 2:00 (if you hadn't perished from starvation) you could have attended a Concert Royal: three 18th century concertos performed on original instruments. Rebecca Troxler, David Hart and Sandra Miller are artists on these simple-looking but difficult instruments, and if you've never heard a Mozart Concerto performed as it was in Mozart's time, you have a rare treat to anticipate. In mid-afternoon there was a workshop, for 10 lucky people, by Robert Dick on Extended Techniques, a fascinating lecture by Dr. David Lasocki on the music of C.P.E. Bach, and the Young Artist Competition semifinals; also a lecture-demonstration on the piccolo by that piccolo-promoter, Laurence Trott, a Flute Club meeting on organization, and an explanation and demonstration of the Kodaly concept by Henrik Switzer. Starting at 4:00 PM were three 15-minute gems called Exhibitor's Showcase, where various flute-makers...
and/or exhibitors spoke on different aspects of their instruments. Then at 5:00 came our First Bite of the Apple (as John Wion cleverly captioned the series of concerts by New York flutists) and you could hear John Solum play so expertly and beautifully on his ivory one-keyed flute, accompanied by baroque stringed instruments and harpsichord. Then Robert Stallman performed his own transcription of a Schubert violin Fantasy, and Particia Spencer gave a superb rendition of the George Crumb Voice of the Whale. Then, if you weren’t registered for the Flute Choir reading session, you had an hour before the Gala Opening Concert in the Imperial Ballroom, when James Galway played an entire concert with a fine orchestra, Solisti New York, conducted by Ransom Wilson. Jeanne Baxtresser joined Mr. Galway for a delightful romp through the Doppler Andante & Rondo. To add to the festive evening, during intermission Mr. Osuma Muramatsu, President of Muramatsu Flute Mfg. Co., treated the entire audience to refreshments.

But the day was not yet over! Those of you who did not go to the Nightcap performance of “Wye’s Men” missed a rare and delightful treat. Five fine flutists, plus drums and string bass, gave their entranced audience a variety of styles and arrangements, from jazz and rags to rock and improvisation. They used piccolo and alto flute to good advantage, and their arrangements were sheer delight!

All this, dear flutists, was just ONE DAY of the New York Convention! At 8:00 AM the next morning Carol Wincenc was on the spot in the Royal Ballroom to tell early-risers “How I Get Going in the Morning,” and another 80 people attended the 2nd Feldenkrais Workshop. At 9:00 & 9:45 were 2 more masterclasses, by Harvey Sollberger and Horace-Alexander Young, III, followed by a concert at 10:45 of NFA Winners: the 1986 Chamber Competition winner, “Duo Flautists”, with Pamela Mooney and Karla Flygare, flutes, and Lisa Bergman, piano, and the ’78, ’81 and ’85 Young Artist Winners—Gary Schocker, Clare Southworth, and Rhonda Larson. These fine young flutists proved that they are still “winners” in the flute world. At noon, more decisions! John Barcellona spoke on Flute Intonation, Chris Norman and his group played traditional Irish music, and there was another Jazz Workshop as well another video of a Galway masterclass. Then at 1:00 the New York Philharmonic flute section offered advice on orchestral auditions, and Catherine Folkers and Ardal Powell, who are expert at making and playing of pre-Boehm flutes, spoke about the flutes and played music that was written for them. At 2:00 was the Second Bite of the Big Apple (Plus!) when more New York flutists exhibited their remarkable talents, assisted by the Dorian (woodwind) Quintet and Liisa Ruoho, a fine flutist from Finland.

At 3:15 this writer was in a quandry: Six events at one time! (Two were limited to a few pre-registrants) Open events were a masterclass in ornamentation and cadenzas by Betty Bang Mather, a tribute to Kuhlau by the expert Ann Fairbanks: The Unknown Kuhlau: What Else Did He Write?, and a panel on Making Chamber Music Work For You, with Janice Boland, Patti Adams, and Kathleen Bondurant. At 4:00 were 2 more Exhibitor’s Showcases, and at 5:00 we were treated to an entire program of J.S. Bach by that Bach expert, Samuel Baron, with members of the Bach Aria Group. At 6:30 was another Flute Choir reading session, and at 8:30 a formal chamber concert featuring Leone Buyse, Judith Mendenhall, William Montgomery, Michael Parloff and Eugenia Zukerman performing interesting but less familiar works for flute and strings. And for those who could still stay awake, there was the Nightcap Jazz Concert, with Dave Valentin, Frank Weiss & Lew Tabackin.

Saturday, bright and early, began with Paula Robison’s Morning Wake Up and Warm Up class and another Feldenkrais Workshop, followed by two masterclasses given by Sandra Miller and Claude Monteux. At 10:45 was the Newly Published Music Concert, performed by winners of the Professional Competition (Kim French, Laura Gustavson, Katherine Hoemann, Wendy Mehne, David Wechsler, and Belen Palos-Tuley, flutes) playing some of the winning publications from the 1985 contest. At noon, more impossible decisions! Edward Blakeman, of England, spoke on A Panorama of the French School, 1850 - 1950, assisted by John Solum on the flute; three New York teachers, Janet Weiss, Katherine Hoover and William Watson spoke on Productive Practice, and Alex Murray told about the development of the Murray Flutes (1959-1986) assisted by a bevvy of flutists. At the same time was Flute Club Meeting III and another Galway Video Masterclass! AT 1:00 (for those who never had to eat) was another Jazz Workshop, another Kodaly Workshop, and a question-answer session with James Galway. Then at 2:00 was the Fourth Bite of the Apple, featuring
Rie Schmidt, Mindy Kaufman, Sue Ann Kahn, and the New Winds (Robert Dick, J.D. Parran, Ned Rothenberg) in a fine assortment of contemporary music. At 3:15 were more gems: Trevor Wye’s lecture-demonstration on The Fundamentals of Tone, Nancy Toff’s talk on The Flute-Makers of New York and Tula Giannini’s paper on Lot and Godfrey, and Samuel Baron’s musical experiences Only In New York! PLUS a discussion with Paula Robison & Scott Nickrenz on The Art of Chamber Music, and a Piccolo Workshop with Laurence Trott. At 5:00 was the 5th Bite of the Apple: Carol Wincenc’s stunning program of American music for flute and piano. For the die-hards, another Flute Choir reading session from 6:30 - 7:30 before the Formal Evening Concert by Julius Baker, which he dedicated to the memory of Harold Bennett and Maurice Sharp, two former colleagues and friends who have passed away since the 1985 Convention.

Mr. Baker was joined by Jeanne Baxstresser for the final number, Trio in G Major by Kuhlau. A full house was on hand for this concert, and because the air-conditioning in the Imperial Ballroom was so disturbingly noisy, it was turned off at the beginning of this concert. As the temperature in the room became dangerously high, Mr. Baker shed his jacket, but he and the audience were still uncomfortably warm until near the end of the program when the air-conditioning was turned on again. Saturday’s events ended with the Nightcap, this time by The Ali Ryerson - Chuck Wayne Trio. (flutes, guitar and bass).

Sunday’s events began at 9:00 (everybody needed an extra hour’s sleep!) with two master-classes: Rebecca Troxler and Robert Dick. Then the Orchestral Audition Competition Finals, reported under the Competition announcements. It was decided by the Board at their Convention meetings to change the Orchestral Audition from a Competition to a Masterclass, for the ’87 Convention. (see information on page 68.) At the same time were Kenichi Ueda, speaking on The Suzuki Flute Method In America, A Jazz Workshop and also a Piccolo Workshop, and a lecture by Denis Verroust (of France) on Forgotten Nineteenth Century Repertoire. At 12:15 the National High School Flute Choir, selected by audition, gave their concert, conducted by Gerardo Levy and featuring Laura Fako as solo flutist in the Brant Angels & Devils Concerto. Simultaneously was a talk and demonstration by Liisa Ruoho on Playing is Fun, followed by a lecture-demonstration on Doubling as a Career by four successful New York musicians, and a unique lecture-concert by Betty Austin Hensley, “From Cave to Concert: A Look at Ethnic and Antique Flutes,” featuring her fascinating collection. Flute Club Meeting IV preceded the Young Artist Competition Finals. (reported under Competitions) These ardent Flute Club leaders offered help and advice on every possible phase of Flute Club activities and organization and are to be admired and complimented for their devotion, skill and hard work. For the Last Bite of the Apple, Paula Robinson and Ruth Laredo presented a stunning program of more well-known works for flute and piano.

The day and the Convention ended with the Gala Closing Concerto Concert, which featured Linda Chesis, Elena Duran, James Galway and Ransom Wilson with the New Orchestra of Westchester, conducted by Paul Dunkel. This program was a fitting climax to the four days of flute, flute and more flute, as it featured composers from Mozart to Nielsen to the contemporary Bruce Saylor, and gave us a hearing of two lovely works that should become standards of the flute repertoire: Concertos by William Lovelock and Heinrich Hofmann. The capacity audience responded with wild enthusiasm, but finally President Felix Skowronek succeeded in quieting the audience so as to proceed with the closing ceremonies—introduction of the new officers and Board members, announcement of competition winners, and ending the convention with everyone playing the Bach Air (in four parts). Conducting this massive flute choir was the final official act of our outgoing President, Felix Skowronek. For those of you who have never participated in this event, I would like to tell you that it is the experience of a life-time. I could scarcely blow my flute because of the lump in my throat. And so it ended—a fabulous convention that was inspirational, educational, exciting, fun, and exhausting. But I hope that all NFA members share my feelings of anticipation and excitement about the 1987 Convention in St. Louis.

SEE YOU THERE!

Glennis Stout

P.S. In the Winter Quarterly I plan to publish a series of articles gleaned from Convention lectures, panels, and demonstrations.
Flute Discography

by Peter Middleton

Following is the last part of a discography of long playing and compact disc recordings of music for flute and piano. Compact discs are indentified by an asterisk following the record manufacturer abbreviation (RCA*). A table of record label abbreviations follows the discography. I appreciate the additions and corrections that were sent to me by a number of flute players. I am especially indebted to Mr. Christopher Steward, who spent a considerable amount of time checking my data for errors and in addition provided me with information about many recordings with which I was unfamiliar.
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**Record Label Abbreviations**

**ARCH** 1780 Arch Street (Berkeley, CA)
**ABBEY** Abbey
**ACADEMY** Academy Round & Vision (St. Britain)
**ACAN** Acadia (Canada)
**ACM** Academy of Music (Australia)
**ACSG** Access [USA]
**ACSL** Access [France]
**ACL** Ace of Clubs (Decca) (St. Britain)
**ADD** Ace of Diamonds (Decca) (St. Britain)
**ACE** Ace Protagonist Contemporary Music Project
**AEG** Adagio (Australia)
**AHC** Adelaida (California)
**AHD** Adagio (Australia)
**AES** AES Ades (France)
**ADV** Advance (USA)
**APF** APF
**ARCO** Alto (USA)
**ARH** Arhoolie (USA)
**ARM** Arms novus/Arts antique (USA)
**ARPS** Artuciadri (Italy)
**ART** Articum (USA)
**ASC** Artists [USA]
**ATT** Attacca (Amsterdam)
**AUD** Audax
**AUF** Audio Fidelity
**AUP** Audophile
**ARE** Aureole (London, UK)
**ARD** Audio (USA)
**ARN** Arion
**ARTI** Artiste [France]
**ARTS** Arts Council (UK)
**AST** Atlantic (USA)
**ATL** Atlantic (UK)
**AUG** Augustus (London, UK)
**AUTO** Aucote (Canada)
**AVANT** Avant
**BACH** Bach Societies
**BAR** Baronialle, Meisterwerk and Musikographen
**BBS** Beethoven Society
**BMILL** Belkin Mills, Inc.
**BSF** Bertram S. Foundation

**DELLACEY** Charles Charles LANE 6118 28462
**KINCAID** William 33-706 23922
**PETER** Daniel 699 6004 48668
**AIKERTON** Robert 883209 48623
**BARRETT** Royal 3563 21188
**PALLERITI** James 3593 02551
**WOLFGANG** S. 3224 00797
**AIKERTON** Robert 883209 48623
**BACH** Societies
**BBS** Beethoven Society
**BMILL** Belkin Mills, Inc.
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<td>Ake Tamba (Red Dragonfly) (Arr. Noda) Variations on &quot;Kono-Michi&quot;</td>
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<td>LY</td>
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<td>Mace (New York)</td>
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| MAIN | Mainstream | DBL | Olympic
| MOW | Manuela Wiesler (Iceland) | OMEGA | Omega |
| MAA | Marble Arch (St. Britain) | OMEGA | Omega Aristocrat |
| MCF | Maplin (London) | TER | Sphere University (London) |
| MF | Marcus Fauré, (Brazil) | DPUS | Delsa (Czecho-Slovakia) |
| MK | Marlboro Recording Society (Marlboro, VT) | DSC | Dube One (New York) |
| MRL | Marlboro (New York) | DRE | Decca (Germany) |
| MNT | Martin (Berlin) | DRS | Decca (Stockholm) (EMI) |
| MCA | MCA (USA) | DRF | Decca (USA) |
| MGC | McGill University | DRH | Deryn (France) |
| MED | Medora (USA) | DPK | Deryn (USA) |
| MEG | Mugido (Birmingham, MI) | DPM | Deryn (St. Britain) |
| MUR | Melbourne (Canada) | DSW | Drop (Wittelsbach) |
| MEL | Melodi (USA) | DTRF | Drix (St. Britain) |
| MG | Malagon (Italy) | DRY | Drix (St. Britain) |
| MER | Mercury and Mercury Golden Imports (USA) | DRR | Deutsche Rundfunk |
| MIG | Marigot (London) | DST | Deutsche Tonphonothek |
| MRL | Merlin (St. Britain) | DUL | Deuton (Boulder, CO) |
| MCM | Metro Coleman Mayer (USA) | DUN | Deuton (Stockholm) (EMI) |
| METS | Metronome (Miami) | DXP | Deuton (Germany) |
| MTR | Metronome Music | DXF | Deuton (Italy) |
| MK | Mezzadric Knorr (USA) | DXH | Deuton (Italy) |
| MS | Midnight Sun Records (Stockholm) | DXL | Deuton (Italy) |
| MCF | Minton Composer's Forum | DXM | Deuton (Italy) |
| MIR | Mirror | EXA | Deuton (Austria) |
| MTR | Mirror (Berlin) | EXB | Deuton (France) |
| MOD | Modestia (USA) | EXD | Deuton (France) |
| MDU | Munde (USA) | EXU | Deuton (U.S.A) |
| CM | Mosca (Berlin) | EXV | Deuton (U.S.A) |
| MCH | Mod Constant Group | EXW | Deuton (U.S.A) |
| MCT | Motette-Ursula Bliesdorfer | EXX | Deuton (U.S.A) |
| MTP | MPS (W. Germany) | EXP | Deuton (U.S.A) |
| MURA | Muramatsu | EXP | Deuton (U.S.A) |
| MUA | Musart (France) | EXP | Deuton (U.S.A) |
| MUS | Music Library (San Francisco) | EXP | Deuton (U.S.A) |
| MCG | Music Masters | EXP | Deuton (U.S.A) |
| MOD | Music Minus One | EXP | Deuton (U.S.A) |
| HMD | Music Minus The National Trust (London) | EXP | Deuton (U.S.A) |
| M1D | Music For America | EXP | Deuton (U.S.A) |
| SN | Music from America | EXP | Deuton (U.S.A) |
| PH1 | Philips (also Philips Festive and World Series) | EPC | EMI Records (New York) |
| PH1S | Philips (New York) | EFT | EMI Records (France) |
| PH1X | Philips (Manchester USA) | EFL | EMI Records (France) |
| PI | Piccadilly | EFM | EMI Records (France) |
| PY | Pirouette | ELF | EMI Records (France) |
| P1 | Piazzolla | EF8 | EMI Records (France) |
| PLE | Pledellos | EJN | EMI Records (France) |
| P3T | Polka (Denmark) | EJA | EMI Records (France) |
| PM | Polska Nagrata | EJF | EMI Records (France) |
| PUL | Polycor (Germany) | EJG | EMI Records (France) |
| FIN | Finland (New York) | EJH | EMI Records (France) |
| PCH | Precision | EJK | EMI Records (France) |
| PRY | Precision (Brazil) | EJL | EMI Records (France) |
| P2A | Proprius | EJM | EMI Records (France) |
| PAP | Propera | EJN | EMI Records (France) |
| PAP | Proprius | EJQ | EMI Records (France) |
| QUAL | Quallion | EJS | EMI Records (France) |
| QUINT | Quintessence | ES1 | EMI Records (France) |
| RCI | Radiode (Europe International) | ES2 | EMI Records (France) |
| RCA | Radio Corp. of America (includes Victor Div.) | ES3 | EMI Records (France) |
| BJE | Rainbowsounds History (USA) | ES4 | EMI Records (France) |
| RTE | Radio-Television Record | ES5 | EMI Records (France) |
| RVL | Radio-Television Ljubljana (Yugoslavia) | ES6 | EMI Records (France) |
| RME | Rare Recorded Editions | ES7 | EMI Records (France) |
| VAM | Rare Edition | ES8 | EMI Records (France) |
| RRM | Rem (Mannheim) | ES9 | EMI Records (France) |
| RCR | Realistic | EST | EMI Records (France) |
| REG | Realistic | ETT | EMI Records (France) |
| RBE | R.E.B. | ETR | EMI Records (France) |
| RR | Recital Records (Bruno Walter Soc.) | ETA | EMI Records (France) |
| TUR | Record Research (New York) | ETB | EMI Records (France) |
| REF | Reference Recordings (San Francisco, CA) | ETB | EMI Records (France) |
| RR | Reflection Records (London) | ETB | EMI Records (France) |
| RESM | Recordco (London) | ETB | EMI Records (France) |
| RNB | Renaissance (USA) | ETB | EMI Records (France) |
| REN | Retina (St. Britain) | ETB | EMI Records (France) |
| RICH | Richmond (London Records) | ETB | EMI Records (France) |
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| RCO | Recorders | ETB | EMI Records (France) |
| RZ | Regions | ETB | EMI Records (France) |
| RTF | Rienzi Records (France) | ETB | EMI Records (France) |
| SABA | Saga (St. Britain) | ETA | EMI Records (France) |
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| HAM | School Estate (Manhattan) | ETB | EMI Records (France) |
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| SIS | Schallwerk (USA) | ETA | EMI Records (France) |
| SEL | Selmer (France) | ETB | EMI Records (France) |
| SIG | Semi-Grand (USA) | ETB | EMI Records (France) |
| SRS | Seraphim (New York) | ETA | EMI Records (France) |
| SMS | Shawnee Music Press (Wilmette, IL) | ETA | EMI Records (France) |
| SIMAX | Simax (Pro Musica, Oslo) | ETA | EMI Records (France) |
| SNE | Sine Qua Non | ETA | EMI Records (France) |
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Peter Middleton teaches flute at Northern Illinois University. He has a patent on an electronic tuning device and is compiling an extensive flute discography.
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Norwegian flutist Torkil Bye is the principal flutist with the Oslo Philharmonic Orchestra, a member of the Oslo Wind Soloists, as well as a member of the newly formed "Norwegian Trio '86". A former professor of flute at The University of Texas at Austin, Mr. Bye currently teaches at the Conservatory of Music in Oslo and performs as a soloist throughout Europe, Japan and the United States.

His professional career began at age 16 with the Norwegian Opera Orchestra. He later served as first solo flutist with the Bergen Symphony Orchestra, and the American San Antonio Symphony Orchestra. Mr. Bye studied under such greats as Andres Jaunet, Julius Baker and Jean-Pierre Rampal. He was twice a prize winner at the Princess Astrid Competition for Scandinavian Windplayers (the first at age 16), and a "Speleman Prize" winner in 1973 for his recording of Mozart's Flute Quartet K285 for EMI Norway, as the best classical production of that year.

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Selected Early Twentieth-Century Italian Wind Chamber Music

by Priscilla Ochran-Holt

FOREWORD

Anyone who has known Marcel Moyse and/or Bernard Goldberg has experienced their love of music. Their legacy has been the ability to convey their respect and reverence for music to others and to instill these qualities in their students. My love for chamber music began one summer in Brattleboro, Vermont, at the woodwind seminars of Marcel Moyse. As I listened to Moyse's coaching of both professional and amateur musicians, the music of Dvorak, d'Indy, Gounod, and Strauss came to life and the hours passed too quickly. Fortunately, this experience continued throughout the rest of the year in the chamber music classes of Bernard Goldberg. While he coached chamber music in Pittsburgh, Goldberg often spoke of Moyse and the special music made each summer in Brattleboro. Like Moyse, he was able to create an atmosphere born from the desire to capture the true essence of any work. My doctoral dissertation in Musicology, *Selected Woodwind Chamber Music: 1900-1920*, is a tribute to these two men who have given these gifts to me and so many others.

For wind musicians like myself, who fondly associate the names of Cambini and Rossini with Italian chamber music, I would like to share some of my knowledge gained while living in Florence, Italy for the past year by introducing three men who possessed a love of instrumental music and were willing to champion it when it was very unpopular to do so.

Chamber music works for wind instruments composed in Italy during the opening decades of the twentieth century are few but significant. Collectively, these works create a synopsis of the history of modern Italian instrumental music. Each piece represents a reaction to attitudes of the period and helps to illustrate how instrumental music in general was reintroduced into the country, and in turn reintroduced Italy into the musical mainstream of twentieth-century Europe. The activities and works of such men as Ermanno Wolf-Ferrari, Giorgio Ghedini, and Alfredo Casella deserve respect and admiration in light of the all-pervasive influence of opera. They pursued unpopular ideals which ultimately resulted in the reestablishment of an instrumental tradition in twentieth-century Italy.

**Ermanno Wolf-Ferrari** (1876-1948) holds a unique position in Italian musical history. He was an operatic composer who also wrote a great deal of instrumental music. Flutists will recognize his name from excerpt books which still include portions of his most famous opera, *The Secret of Susanna*. Born in Venice to an Italian mother and a German father, Wolf-Ferrari's life and works were influenced by two cultures. He received his musical training with Josef Rheinberger in Bavaria and returned to Venice to teach in 1902. While abroad he developed an affinity for composers such as Bach, Haydn, Mozart, and Beethoven; however, his chamber music works are more in the romantic style of Mendelssohn, Schumann, and Brahms. During his early years Wolf-Ferrari actively pursued the composition of chamber music, combining Italian lyricism with the Germanic musical tradition.
Rebuked by Italian publishers, most of his works were published abroad.

The Kammersymphonie (B-flat), Opus 8, for wind quintet, piano, string quartet, and double bass was completed in March of 1901. It occupies an equivocal classification: the delicately scored melodic lines and the predominance of piano enable the work to be classified as chamber music; however, its instrumentation, orchestration, length, and form place it in the symphonic realm. The work is reminiscent of Ludwig Thuille’s Sextet for wind quintet and piano composed in 1889. (Thuille, 1861-1907, was also a pupil of Josef Rheinberger.) But the inclusion of the string quintet in Wolf-Ferrari’s work provides him with a totally new working dimension.

The work is in four movements: Allegro moderato, Adagio, Vivace con spirito, Finale, and lasts approximately thirty minutes. Many long beautiful wind solos are accompanied by piano alone, as if they were extracted from a sonata. The Vivace con spirito recalls the “Scherzo” from Mendelssohn’s A Midsummer Night’s Dream: the delicate staccato wind lines which interplay with those of the piano, and a beautiful flute melody are part of the third movement’s alluring charm. To quote W.W. Cobbett, author of Cobbett’s Cyclopedic Survey of Chamber Music, “Wolf-Ferrari’s music belongs to the genre of salon music, but salon music of quite exceptional beauty…” This work is but one example.

Giorgio Federico Ghedini (1892-1965) established himself as a major musical figure in Italy in the late 1940’s, and his works are frequently performed. He is recognized as one of the major composers born in the 1890’s who contributed to the development of modern Italian music, even though he reached musical maturity in middle age. His contribution to woodwind chamber music, Quintetto N.1 (1910) for woodwind quintet, is representative of another point in the development of Italian wind chamber music.
Giorgio Federico Ghedini was born in Cuneo, the gateway to the Cottian Alps in Northwestern Italy. He moved to Turin in 1905 and studied music there and later in Bologna with M. E. Bossi. The Turinese public had a unique attitude towards instrumental music at this time; they were interested in concerts as well as opera, due to the creation of a concert series, the Società dei Concerti. (A concert series was first founded in 1872-1886, discontinued, and in 1896 reinstated under this name.) Ghedini's exposure to the Turinese culture obviously prompted his youthful instrumental work, Quintetto N.1, written at the age of eighteen. Unfortunately, it had the same plight as several of his other works: it was composed in 1910, not publicly premiered until 1934, and was published posthumously in 1976.

This quintet is somewhat of a novelty. During the first decade of the twentieth century, composers were writing for string ensembles or mixed ensembles of strings and winds; this work is one of a handful of woodwind quintets. (The Italian woodwind quintets of Giovanni Cambini and the virtuoso woodwind quartets of Gioacchino Rossini were written much earlier—1825 and 1868, respectively.) The quintet has three movements: Allegro moderato, Romanza, and Finale, and lasts approximately thirteen minutes. The work is notable for instrumental sensitivity in orchestration, balance, and dynamics, as well as elements that were later to be associated with the composer's style—an "airy" quality and rhythmic forcefulness. Ghedini is most creative when orchestrating a simple line or composing the transitions between sections. Overall, the work is not difficult; articulation and balance present the greatest challenge for a successful performance.

By the second decade of the twentieth-century Italy was ready for a native musician who, in addition to being a creative and talented composer, was abreast of European musical currents and possessed the literary skill, organization, and energy that was required to reintroduce Italy into the European musical mainstream. This man was Alfredo Casella.

"The return of Casella among us in 1915, after the nineteen-year sojourn in Paris, came like the opening of a window in a house that had been closed for many years: his stay in Rome had an actually catalytic effect at a time that was particularly critical for our music and above all for our musical taste, so dangerously bogged down in the quicksands of veristic melodrama."

Guido M. Gatti, In Memory of Alfredo Casella (1883-1947).

Casella kept himself abreast of contemporary music.
currents while completing his studies at the Paris Conservatory. He was a fine pianist as well as composer, and accompanied singers and instrumental virtuosi such as Ysaÿe, Thibaud, Casals, and Enesco. He was aware of the first manifesto on Futurism published in Le Figaro on February 21, 1909 by poet and propagandist Filippo Tommaso Marinetti. The Futurists' complete break with the aesthetic traditions of the nineteenth century and their glorification of speed, movement, and machines served to encourage other artists to free themselves of twentieth-century conventions. A group of Italian musicians, including Casella, responded by printing the following manifesto. It preceded their program in Paris on 14 February 1914.

A vast musical movement, rooted in the most diverse directions, is today taking place in the whole of Europe. Following the footsteps of Russia and France, who were the first to dare open a road beyond apparently insurmountable barriers, old and new nations, some (like Hungary) barren of tradition, others (like Spain) with a more or less glorious past, began one and all to contribute to that enhancement and that perfection of tonal language which appear to constitute the chief aim of the present-day musical researchers. And Italy, in spite of the lethargy which has blighted the natural development of the 17th century melodrama, smothered the germs of 18th century chamber music and dried up (or almost) the sources of folk-song—Italy, too, strives to vanquish its apathy and to participate in the European movement. This concert, devoted to the works of a few young Italian composers, the oldest of whom is 33 years of age, is being given in order to prove the birth of a new musicality in our country, a musicality which, while desiring to remain united to the young European schools, intends nevertheless to retain as intact as possible its national character.

Ildebrando Pizzetti, Vincenzo Tommasini, Francesco Malipiero, Alfredo Casella, Giannetto Bastianelli, Vincenzo Davico and Giuseppe Ferranti.

It is no wonder that Italian musicians welcomed Casella upon his return to Italy in October of 1915. His appointment to the post of professor of piano at the Liceo di Santa Cecilia in Rome allowed him to promote the cause of modern music. In 1917 he was instrumental in founding the Società Nazionale di Musica, later renamed the Società Italiana di Musica Moderne, which was a turning point in Italian music. In December of the same year he founded a journal called Ars Nova, which had contributions from writers, painters, and critics as well as musicians.
Poster for “I Balli Plastici” 1918. Reproduced by permission of Galleria Museo Depero, Roverto, Italy.

In 1918 the Futuristic artist Fortunato Depero was planning an exhibition of his works in Rome. Though Casella never aligned himself with the Futurists, he collaborated with Depero for this exhibition, both as conductor and composer. He chose to transcribe his four-hand piano work, Pupazzetti, for the April 15th program which was entitled “Balli Plastici.” Depero created an illuminated mechanical village whose inhabitants were geometrically shaped puppets and automatons, and with the aid of the Swiss poet, Gilbert Clavel, choreographed their movements to the music of G.F. Malipiero, Gerald Tyrwhitt, Béla Bartók, and Alfredo Casella. Pupazzetti accompanied a segment of the program, entitled “Pagliacci”, in which a ballerina, a hen, a butterfly, and a clown moved in robot-like fashion to Casella’s score. The Roman critics did not find the endeavor entertaining, and called the movements “illogical, indispensably childish, and antimusical”. M.E. Bossi, honorary president of the S.I.M.M., resigned his presidency as a protest against Pupazzetti.

Pupazzetti is scored for flute, oboe, clarinet in A doubling bass clarinet, piano, and string quartet. It cultivates modernism, not the later neo-classic elements associated with Casella’s style. The work lasts only seven minutes, but is a welcome addition to the chamber music literature. The five movements—Marcetta, Berceuse, Serenata, Notturino, and Polca—are a stylized suite; they dispel sentimentality and nostalgia despite tuneful melodies. All the instruments are featured with melodic lines; the Notturino is reminiscent of the Sicilienne from his Sicilienne and Burlesque (1914) and features the flute. Casella is sensitive to timbre and instrumental combinations; one example is the use of the bass clarinet instead of the clarinet in A in the Berceuse. The bass clarinet, and strings marked con sordino perfectly create the mood of a lullaby. The piano part is challenging but relegated to the background while the strings play an integral role in the work. Casella has succeeded in creating a work which is structurally balanced, well orchestrated, and harmonically interesting with polytonality and polymodality. Though the wind colors predominate aurally, Pupazzetti is challenging and enjoyable for all the members of the ensemble.
Casella and Ghedini, along with G.F. Malipiero and Ildebrando Pizzetti, built on the initial efforts of composers from the previous generation who had helped to keep Italian instrumental music alive, such as Ermanno Wolf-Ferrari. They were able to surmount innumerable obstacles and succeeded in restoring Italy into the musical mainstream of twentieth-century Europe. It is acknowledged that their chamber music represents only a small portion of their total artistic endeavors. Ghedini's interest in his musical heritage resulted in editions and transcriptions of the works of Frescobaldi, Bach, Schütz, Gabrieli, and Monteverdi. Casella's interest in the history of music coupled with his excellent literary ability resulted in numerous books and articles. One especially noteworthy book is The Evolution of Music Throughout the History of the Perfect Cadence. It is due to the efforts of such men that there are many fine contemporary Italian compositions, editions of Italian Renaissance and Baroque music, and printed books available to performers today.

My thanks are extended to the following people: Professore Adriana Lombardo, Il Presidente del Curatorio, Comune di Raverto, Musei Civici, for permission to use pictures from Fortunato Depero 1892-1960 XXVI Festival Dei Due Mondi-Spoleto 1983; Maria Adelaide Bacherini, responsible for the Sala Musica of the Biblioteca nazionale centrale di Firenze, for her courtesy during my research; Fiamma Nicolodi, musicologist and granddaughter of Alfredo Casella; Dr. Raymond Barr, Chairman of Musicology at the University of Miami, and Homer Ulrich, Professor emeritus, University of Maryland, who have encouraged me with their words of wisdom.

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Priscilla Ochran-Holt is currently completing her doctoral dissertation, Selected Woodwind Chamber Music: 1900 to 1920, under the auspices of the University of Miami. She received degrees in flute performance from the New England Conservatory of Music and Duquesne University. She has studied flute with Bernard Goldberg, John Krell, Marcel Moyse, and James Pappoutsakis. She has been a member of several ensembles: Quartet a Vent, Pittsburgh; Apollo Woodwind Quintet, Boston; Cantabile Chamber Players, Philadelphia, and Deux Amis, Miami. The Quartet a Vent won the Pittsburg Society Award and the Cantabile Chamber Players received a grant from the Pennsylvania Council of the Humanities.

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Last May 2nd Jean-Pierre Rampal was in Ann Arbor, Michigan, to appear with the Pittsburgh Symphony as flute soloist and conductor, for the annual Ann Arbor May Festival. When I heard him play with the Detroit Symphony three weeks prior to his Ann Arbor appearance, it occurred to me that NFA readers of the Quarterly had not received any recent information about Mr. Rampal, so I sent him a note requesting an interview when he came to Ann Arbor in May.

Later I received a telephone call from his agent in New York, saying that Mr. Rampal could see me at 2:00 p.m. on May 2nd, for 30 minutes. When that day arrived, I attended a morning rehearsal and observed Mr. Rampal conduct and play the Mozart G Major and the Quantz G Major Concertos with the Pittsburgh Symphony. Then I dashed backstage to inquire where I should meet Mr. Rampal at 2:00 p.m. He remembered my note and our appointment, but said in his charming French accent, "No, no, no. I can't do it. I am too tired, and I must rest for the concert tonight." He did indeed appear fatigued, and I told him that I understood and that it was OK.

Not wanting to disappoint me completely, he invited me to have lunch with him, saying that we could converse along with our meal. Of course I accepted, and had a delightful luncheon with Mr. Rampal, Bernard Goldberg, 1st flutist of the Pittsburgh Symphony, and Mr. Gail Rector, Director of the University Musical Society, which sponsors the May Festival. The unexpected invitation caught me by surprise, but I did have a few questions in mind to ask him. But as I had neither pencil and paper nor tape-recorder with me, I dashed to my car after the lunch and wrote down everything I could remember; obviously I cannot quote Mr. Rampal word-for-word. Jean-Pierre Rampal had been touring in the U.S.A., as of May 2nd, for three weeks, but was scheduled to fly back to Paris the very next day. He remembered my note and our appointment, but Mr. Rampal encouraged him to write a flute concerto that could become a standard of the flute literature. He added that Mr. Dutilleux is very slow at getting music written!

Since I had just put together the four articles about China for the Spring Quarterly, I asked Mr. Rampal about his China experiences. He said that he enjoyed his visit to China, in '82, very much. He thought the flutists there were excellent and that they should be even better now. He would like to go back to China in a year or two, although he worked very hard when he was there, giving five concerts in three cities (Shanghai, Beijing and Xian) and one or two masterclasses.

As for Russia, Mr. Rampal absolutely refuses to return there; he thinks they are very undemocratic, and did not like the way they handled matters concerning his tour. For example, when he was in Russia he wanted to see his friends David and Igor Oistrakh, but was always told that "they are busy." Finally, the Oistrakhs came to see him, and wanted to know why he hadn't looked them up!

As we were about to leave so that Mr. Rampal could go to his Hotel to rest, I inquired about his recent recordings. I was informed that just two days previously he had recorded three Kuhlau Quintets, for flute, violin, 2 violas, and cello. He'd found the music in the Library of Congress! Another recent recording was the Mozart Quartets, with Isaac Stern, violin, Mstislav Rostropovich, cello, and Salvatore Accardo, viola. It will be released in about a year, as the recording company will not release more than four of his recordings in a calendar year.

Thus ended a most delightful and interesting luncheon with Jean-Pierre Rampal. I cannot tell you what I ate, but I do know that Mr. Rampal is not only a first-rate flutist and conductor, but also a gracious and considerate gentleman, who made an unexpected luncheon "date" with him a very special event.
What Do These People Have in Common?

András Adorján
Prof. Poul Birkelund Danish Royal Academy
Leone Buyse Boston Symphony Orchestra
Bengt Christiansson Stockholm Philharmonic Orchestra
Samuel Coles
David Cramer Philadelphia Orchestra
Charles Delaney Florida State University
Mario Duchenes
Zart Dombourian-Eby Seattle Symphony Orchestra
Erich Graf Utah Symphony Orchestra
Andrea Griminelli
Jean M. Harling Honolulu Symphony Orchestra
Jean Claude Hermanjat L'Orchestre de la Suisse Romande
Donna Hieken Boston Philharmonic Orchestra
Arthur Hoberman
David Hubel 1981 Nobel Laureate
Marya Martin
Lisa McDuff Phoenix Symphony Orchestra
Prof. Paul Meisen Staatliche Musikschule, Munchen
Aurele Nicolet
Christiane Nicolet
Robin Peller
Toledo Symphony Orchestra
Robin Poor
Florida Symphony Orchestra

Paula Robison
Heidi Ruby
Columbus Symphony Orchestra
Michele Sahm
Pro Arte Chamber Orchestra
Andre Salm
Bamberg Symphony Orchestra
James R. Scott, A.I.A.
David Shostak
Los Angeles Chamber Orchestra
Anja Voipio Helsinki Opera
Daniel Waitzman Solo Flutist
Carol Wincenc International Soloist
John Wion New York City Opera

Tim Day
Bonnie Lake
Laurie Sokoloff
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Richard Graef
Michael Parloff
Mary Ann Archer
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Summer Flute Masterclass Questionnaire
Due Date:
January 15, 1987

To The Masterclass Teacher And/Or Coordinator:

This year’s masterclass listing will now appear in three periodicals: The Flutist Quarterly, The Instrumentalist Magazine, and Pan (The British flute publication). In order to make all the deadlines for these magazines, this questionnaire is being sent out this year and if it is not received by the deadline, it will be assumed that the class will not be given this coming year. If the only information you have at that time is the name of the masterclass teacher and the address where inquiries may be sent, please feel free to send only this information. If you have any questions, contact: Ms. Kathleen Trahan, 5001 Indian Lane, College Park, Maryland, 20740. Telephone No.: (301) 345-0212.

1. Who is teaching the masterclass?

2. Where is the masterclass being held?

3. When is the masterclass being held?

4. Address to which the inquiries should be sent? Phone No?

5. What is the cost of the class? Participants ______________ Auditors ______________

6. Are both room and board included with the cost of the class and, if not, what are the individual prices?

7. What is the deadline for all the applications? ______________

8. At what age level is the class being directed?

9. How many performers will there be? ______________ Auditors? ______________

10. What specific music will be coached?

11. Are there extra sessions such as chamber ensembles, etc. scheduled for the performers? ______________

12. Will there be any masterclass teachers? If so, who?

13. Additional information?
First we registered...

Then we waited to get in a packed elevator...

And lectures... Tula Giannini

Jan Boland & Patti Adams

Ann Fairbanks

The Harold Bennett Memorial Concert in the Imperial Ballroom...

Gerardo Levy and the High School F

Many Thanks to Eldred Spell, our Convention Photographer.
Then there were masterclasses... James Galway

Then there were concerts to attend... John Solum & baroque ensemble

Sandra Miller and The Concert Royal...

Then there were masterclasses. . . James Galway

Samuel Baron. . .

Claude Monteux. . .

Sandra Miller and The Concert Royal. . .

And fascinating booths in the Exhibit arena. . .
Mr. & Mrs. Ross Prestia, who always had a smile for us...

Lots of serious discussions...
Karl Barton and Philip Swanson

Demonstrations, too...
Liisa Ruoho

Betty Hensley...
(with Sioux Indian flute)

Edward Blakeman, speaker, John Solum, flute...

Ardal Powell and Kathy Folkers with flutes they made...

But the NFA officers worked...
outgoing President Felix Skowronek

Incoming President Charles DeLaney, with Brooks deWetter-Smith...
And there were parties... Penelope Fischer, William Montgomery and Mrs. Montgomery

After the concerts... Ransom Wilson signed autographs...

After the Gala Closing Concerto Concert on Sunday evening, President Felix Skowronek gives an award to outgoing Exhibits Chairman, Ross Prestia.

To end the Convention, President Felix Skowronek conducts the audience in the playing of the Bach Air.
The term “flute embouchure” conjures up many images in the flutist’s mind, whether beginner, adult amateur, teacher or soloist. While a “perfect” embouchure probably doesn’t exist (everyone has some difficulty, however small), a problem embouchure is usually the combination of learned behavior (“Nobody told me I wasn’t supposed to smile when I play the flute”) and natural inclination, due to physical attributes such as the size and flexibility of the jaw, the arrangement of teeth, tongue placement, etc.

The flutist who has difficulty playing upper register notes in tune, or experiences pain in the cheeks after playing for only half an hour would do well to make at least a cursory study of the facial muscles which control the embouchure in order to determine the problems and how to deal with them.

Diagram A: Important facial muscles

1. Placing hands on sides of face, swallow normally. You should feel the large “masseter” and “buccinator” muscles (jaw muscles) flex noticeably as you do so. Lack of “flex” in this area usually indicates a lack of muscle strength.

2. “Orbicularis oris” (“moustache” muscles) need to be strong enough to produce a small opening for the airstream, one that is centered without being pinched. Using a mirror, sing the syllable “whoo” while attempting to maintain the smallest opening possible. Repeat for several breaths. Note: a. Size of opening; b. fatigue, if any; c. evenness of muscle gripping the upper lip.

3. With teeth closed, note their position in relation to each other. Are your teeth arranged normally, i.e. top and bottom teeth meet evenly, with upper central and lateral incisors slightly forward of the lower ones? If your upper teeth protrude quite far over the lowers (overbite), is it difficult for you to move your jaw forward and open? If your lower teeth protrude (underbite) when your teeth are closed, are you able to push your jaw back readily?

4. Do you swallow correctly? With teeth closed and lips parted, swallow. Is this difficult for you, or does your tongue seem to want to fill in the gaps around your teeth?

5. Watch yourself play long tones in the upper register for a few minutes. Are your forehead and/or neck muscles taut? Do you feel increased tension in your facial muscles?

6. Note the “zygomaticus major” and “triangularis” muscles in Diagram A. Pull these muscles up and back as if to smile, then (still holding the smile) try to produce the “whoo” syllable in #2. Hold for as long as possible, then release.

7. Now pull the corners down (note that there are more muscles capable of pulling the corners of your mouth in a downward direction than up) and produce the same “whoo” syllable. Note that the jaw naturally opens slightly when in this position. Again, hold for as long as possible, then release.
Placing the flute incorrectly on the face and/or holding the instrument at the wrong angle can cause even properly exercised facial muscles to be unable to produce the resonant, in-tune, flexible tone quality we all desire. Check the following while playing in front of a mirror:

1. Is the embouchure plate resting gently yet firmly on the face—NOT THE LIP—in the area where the “orbicularis oris” meets the “mentalis” muscle? The bottom lip should be flattened (as much as possible), onto the embouchure plate, with corners down, lip covering approximately half the hole.

2. If you have a generous lower lip (a la Sophia Loren) are you turning the headjoint slightly forward of the traditional “line up the hole with the first two keys”? This adjustment allows such a person to use the natural “cushion” to more easily play lower notes, which would often be too covered.

3. Is the “smile-whoo” combination in exercise #6 your normal flute playing embouchure? You probably experience fatigue after a short period of continuous playing and may find that your upper notes are sharp and pinched as well. This embouchure is usually not the fault of improperly exercised muscles, but more likely a result of improper habits.

4. Does your throat feel constricted while blowing? Observe that even though you may be breathing diaphragmatically (a MUST), throat muscles that are tensed give you more than an “old look”, they
9-year-old flutist with an excellent start on his embouchure - needs to strengthen orbicularis oris muscles yet. Note corner of the mouth - good angle of the flute.

cause you to play with a closed jaw and tight embouchure, which is both fatiguing and unattractive sound-wise.

5. While playing, is your right arm forward enough to enable you to see your right hand via your peripheral vision?

6. Do you and the flute produce a right angle (90 degrees) if you draw a line through your face as shown? If not, experiment in front of a mirror, and try raising or lowering your right arm to achieve the proper angle.

Several years ago I had a highly motivated adult student with an embouchure that would make most teachers cry. You’d think she played that way to give me an excuse for writing this article!

Her problems, in a nutshell: She played with a tight, smiling embouchure, and placed her flute on her lip by rolling the lip plate down from the center of closed lips (an old band “trick” which only works for the approximately one player in ten who has the proper lip thickness; her’s wasn’t. Her flute/face angle was about 110 degrees, with her right arm far back, while her upper lip muscles struggled to angle the air-naturally the right side of her face has to work less hard, so she appeared to have a congenital weakness in her “orbicularis oris.” Add lack of breath support and consequently weak technique, and you can picture the sound she produced. I observed her playing, and then took her through the seven steps at the beginning of this article, and was astounded to discover that her difficulties were almost entirely learned behavior on her part. She had no imbalance in her “orbicularis oris” and her swallow was correct as well. Over a period of just six months the transition was amazing. Faithful execution of the following muscle strengthening exercises without the flute, lessons in diaphragmatic breathing, and concentration on proper hand/face position while playing truly produced a miracle. Obviously, not all flutists will have that many problems, nor will they have such dramatic results. However, I feel that the extra time and effort required to acquaint yourself with your flute-playing muscles are well worth it in terms of improved sound.

Note extremely weak orbicularis oris muscles in this young student.
Exercise #1
If you experienced fatigue, or noticed that your upper lip muscles were pulling unevenly, this exercise is very important. The purpose of the exercise is to learn to control the airstream. Use your finger in place of the flute embouchure plate, take a breath, and blow a steady stream of air at a lighted candle, attempting to make all but the blue (center) part of the flame disappear. Have lots of matches! This exercise is difficult. Best practiced right before playing. Arranging the candle in a slightly downward direction for low notes, and then moving it more across for middle register notes is helpful, too.

Exercise #2
Use a cocktail straw (one with a small opening) and practice blowing through it. Make sure the straw is in the center of the lip. Helps to give the feeling of “gripping” the airstream. Imperative for weak “orbicularis oris” muscles.

Exercise #3
Try eating spaghetti without a fork, by pulling the strands, one at a time, into your mouth.

Exercise #4
This exercise is helpful for uneven “orbicularis oris” muscles, and should be done several times daily. Pull the muscles from side to side as far as you can. Do several pulls to the weak side for each pull to the strong side.

Exercise #5
The “button pull” is designed to strengthen weak “orbicularis oris” muscles. Place a large, thin, flat button (on a cord) between the lips and teeth. Grip around button, and pull gently on cord until button pops out. Repeat several times daily.

Exercise #6
If you have difficulty moving your jaw easily, do this exercise first, follow with #7. Practice yawning with your teeth open, lips closed, several times in succession.

Exercise #7
Move your jaw forward and down, slowly and
gently, then back to close. Never do this too quickly. If you hear loud clicks or have pain when doing this, stop. Persistent pain in and/or clicking of the jaw is often a sign of T.M.J. (temporal-mandibular joint pain); consult your dentist or orthodontist for advice.

**Exercise #8**

If you failed the swallow test in #1, this exercise is particularly important. Using an orthodontial rubber band, place it on the tip of your tongue. Swallow, placing the tip of the tongue on the roof of the mouth, and holding the rubber band in position as you do so. Repeat often. Think about tongue placement when you’re not doing the exercise as well.

**Exercise #9**

This exercise is for strengthening the lips. Stretch lower lip up over upper lip, pull lip down; then stretch upper lip down over bottom lip-pull upper lip back up to the lips together position. Repeat. Vaseline or lip gloss will help. This exercise is an overstatement of lipstick application before lip brushes became the norm.

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MORE REFLECTIONS ABOUT CONDUCTORS

At a recent late night party the conversation drifted toward a favorite topic—conductors. Two close friends of mine, who are eminently qualified to speak on the subject, rendered some astute observations:

A. I'll tell you how I deal with conductors! In my mind the conductor is the 105th member of the orchestra.

B. In my opinion, the conductor is a stranger in the camp!

A lot of feelings came forth in the ensuing conversation, and a bit of truth did emerge. I have been at many receptions with orchestra Board members, and they like to point out to me that it is common to dislike the boss. “No wonder you musicians don’t like conductors. No one likes to be told what to do.” The problem is deeper-rooted than that, however. I find that most orchestra members want to love the conductor. Everyone is looking for a great leader, someone to admire, some giant inspiration to which to cling. The great tragedy in music is that most talented musicians excell in performance of a specific instrument and gain such success for their talents at an early age that they pursue that avenue of music. Very few exceptionally talented musicians begin by pursuing conducting!

In the late night party discussion mentioned above, all the persons involved came from different schools, but the observation was the same: Many individuals who fail in instrumental performance gravitate toward conducting as an alternative! This is a shocking truth to admit. I am not saying that there are no talented conductors, but there are far too few of them proportionate to the caliber of performance that is taking place from instrumentalists. Not every great performer can be a fine conductor, and not every conductor is a fine instrumentalist, for these two qualities do not necessarily correlate. But—here’s the clincher question! Are the most gifted musicians being subjected to the whims and desires of those with mediocre talent?

TOURING

Tours are always fun, and a time for the unusual. I’ll never forget our 1985 fall tour, which culminated in a three day stay in New York City and a Carnegie Hall performance. One of our orchestra’s most interesting characters is John Thurmond, a cellist. John is a fine musician, always humorous, and certainly unique. He definitely enjoys large parties but also loves his solitude on occasions, and will simply disappear now and then. John usually drives separately from the orchestra during tours, and nearly always does so when we visit his home town of New York City.

Our arrival into the Big Apple, on this tour, was very late at night. We had played an evening concert in Troy, New York, having flown there from Washington, D.C. John, of course, drove the entire day, stopped to eat after the concert, and arrived in New York City much later in the morning. Fortunately for us, our orchestra contract provides that the management pays for single rooms in first class hotels, and we all welcomed the fact that the luggage was in our rooms at the Sheraton Squire when we arrived. Out of habit, and being quite exhausted, John drove straight to this location and went to the desk. “John Thurmond, Detroit Symphony,” he muttered. “Sir, our computers are down. Why don’t I give you a room, since it’s so late, and we’ll check you in in the morning,” replied the clerk. “Fine,” said John, who then went to his room and crashed. In the morning he got a call from the manager, who wanted to confirm that he was
indeed John Thurmond from the Detroit Symphony Orchestra. He also wanted to make sure the room was okay, and John thanked him for his consideration.

It was two days later, after a morning rehearsal at Carnegie, that John noticed the entire orchestra walking down 7th Avenue away from his Hotel. "Where's everybody going?" he asked. "The Carnegie delicatessen?" He later confided to me that he had already begun to get suspicious, having seen no orchestra member in his Hotel lobby. To make sure he was in error, he called the Sheraton Squire and had the hotel operator dial his room. "I wasn't in," he told me. He also confessed that he never went to see the room, as he feared it might be nicer than the one for which he had to pay.

"So you decide to stay the third night, instead of moving," I commented to him later. "That's rather expensive, isn't it?" "This town is always expensive," he mused, "and I had my car towed, too!" "You did?" I replied in amazement. "Where did you park it?" "Well, I was running late for the concert and didn't want to carry my cello too far, so I parked in front of Carnegie Hall" John insists, to this day, that he enjoyed the tour immensely!

1986 Newly Published Music Competition

Florence Nelson, Chairperson

The National Flute Association is very proud of its role in promoting the composition of new music, as well as providing incentive for the publication of both old and new music for solo flute or flute with accompaniment.

The winners of the 10th Annual Competition were recently announced. These works were chosen from over 129 acceptable compositions which had been submitted by composers, publishers, and distributors. Many distinguished flutists and composers studied the scores, listened to tapes, and selected the most outstanding music. The following review of both the finalist and winning selections should aid the teacher and the student in developing a more varied repertoire list.

Winning Publications

Bach, J.S./Braun, Partita in a minor, and Sonata in C Major for Solo Flute (Universal), grade 6. It is good to have these two unaccompanied sonatas in one edition. There are many distracting and unidiomatic editorial slurs indicated with dotted lines, but there are also many corrected solutions to possible incorrect notes found in current editions. The C Major Sonata is published here as an unaccompanied work, as some musicologists suggest it was conceived. It is interesting to study how the substitution of the weak, right-hand part of the original keyboard part of the Minuet’s major section provides a sturdy flute part. The explanatory notes are very interesting.

Blavet, M./Hess, Six Sonatas, op. 2, for Flute and Basso Continuo (Amadeus), grade 5, $19.60 per set of 3 sonatas. Finally, we have all of these sonatas in one set. The piano part tends to double the flute a lot, making the accompaniment a bit heavy, yet the figured bass is provided so that one can realize the accompaniment as is desired. It is interesting to see Blavet’s suggestions for breath marks. These are lovely sonatas, from the period when the infusion of the French style with Italianate elements was well under way.

Dick, R., Afterlight for Solo Flute (Dick), grade 6. Once again, Robert Dick has composed an excellent teaching piece. He has set a standard for new music and clear publication. This composition is now reproduced as a separate solo piece (originally published in 1973) with revised new fingerings and new notations. This piece is contemporary in style and classical in form. It features multiphonics and imaginatively extended phrases, and is technically very difficult, yet it is most rewarding.

Dominutti, F. Specci “comme dans un miroir” for Solo Flute and Optional Tape (Leduc), grade 6. This is a “color” piece for solo flute with optional tape made by the performer. It has microtones, multiphonics, and by combining the tape and the textures created by the sounds and rhythms, it provides an evocative listening experience. It is well explained and includes precise fingering instructions. When put all together, the piece provides fascinating sounds and is an excellent addition to the repertoire.

Hottettere, J. Suite in e minor for Flute and Guitar (Zimmermann), grade 5. This is a charming, pleasant work that is very well written and clearly edited. There are many different indications and excellent explanations of the various ornaments and Baroque figurations desired by the composer. The page turns are well planned and the music provides equal interest to both players. This is as delightful to play as it is to hear.

Hue, G./Ephross Gigue for Flute and Piano (Southern), grade 5, $6.00. This is a lovely encore piece, often used as a triple tongue study and now reprinted in an easy-to-read edition.

Miyagi, M. Haru No Umi, for Flute and Guitar (Pierrot), grade 5. Here is an interesting piece that provides an atmospheric color change. It provides an oriental feeling, imitative of a koto and shakuhachi flute. The edition is excellent, and the explanation at the end is most helpful in aiding both in the interpretation of the phrasing and in determining the length of notes to provide a more authentic performance.

Roger, D. Sonatine, for Flute and Piano (Southern) grade 6, $7.50. This is a graceful, imaginative work with an especially beautiful second (of 3) movement. Throughout, it has an interesting shape to the melody and has a wide variety of rhythms. It is printed in France, and includes a glossary of terms with translations. The piano part seems unusually thin, but is not necessarily missed as the flute part carries the music very well.
Rodrigo, J., Fantasia para un Gentilhombre, for Flute and Piano (Schott), grade 6. Here is a charming piece with 5 interlocking movements (which can be performed separately). This new edition for flute and piano (reduced from a score for flute and orchestra) provides us an opportunity to enjoy and perform this pleasant composition.

Schmid, W., Jazz/Rock Trax, for C Instrument (Leonard), grade 4, $8.95. Finally we have an excellent course in improvization. An instructional tape is provided, so that one can learn by ear, can listen to each “lick,” and put it together lesson by lesson.

Various/Pearce, Second Book of Solos for Flute and Piano (Faber), grade 4. Here is an interesting collection of pieces by good composers that is well documented and provides an excellent study guide for students as well as teachers. The piano accompaniments are good. The short notes to flutists are both encouraging and instructional.

Various/Vester, German Baroque Sonatas, for Flute and Piano (Universal), grade 6. This edition is a model of good editorship; the preface alone is worth the price of this expensive collection. Vester has compiled a collection of Baroque sonatas by obscure composers. Each provides a different style, and all are most attractive.

Eighteenth Century Finalists

Bach, J.S./Petrenz, Partita in c minor for Flute and Piano (Universal), grade 6. The editor believes this work, known as a harpsichord piece (BWV 997) was originally a flute-harpsichord sonata. It is quite a vehicle for the flute (even if many of the phrases are too “keyboardistic”) but it is delightful to play anything by Bach. The accompaniment is quite empty and there is no figured bass.

Reicha, J., Concerto in B flat for Flute and Piano (Amadeus), grade 6. Here is an interesting concerto by the uncle of the composer known so well for his chamber music. It is a good publication with clean copy and very readable cadenzas.
Nineteenth Century Finalists

Meyer-Olbersleben, M./Poor, Fantasie Sonata, op. 17 for Flute and Piano (Flute Studio Press), grade 5. This is an excellent late Romantic piece written at about the same time as the Reinecke "Undine" Sonata. It would appear that Ms. Poor's edition is simply an edited reprint of the original 1885 edition, with an English translation of the composer's instructions. We are grateful to Ms. Poor for discovering this original flute-piano work and for publishing it.

Faure, G./Bent, Spring Sonata, op. 13 for Flute and Piano (Expanded Musical Concepts), grade 5. This attractive 4-movement violin sonata works very well for flute and involves a minimum of octave changes to accommodate the range of the flute. Only the last 33 bars present writing that is idiomatic for the violin and causes breathing problems for the flutist. Unfortunately, the music notation is very small and there are poor page turns. There is a long biography on Faure, and extensive notes on performance guidelines.

Twentieth Century Finalists

Falcinelli, R., Krishna Gopala for Solo Flute (Leduc), grade 5. This work is a set of variations which sound somewhat like a ritual incantation. There are many grace notes and ornaments. It begins rather slowly and later becomes more active. It has a rather attractive, oriental sound.

Jevtic, I., Incantations for Solo Flute (Leduc), grade 5. This piece is also ritualistic, in a French way! It reminds one of Jolivet. It is both interesting and hypnotic; the same figures are played over and over, with subtle variations aiming during the more static sections.

Locklair, D., Flutes for Solo Flutes (E.C. Kerby), grade 6. Here is a suite of inventions for flute, alto flute (with electronic reverb.), and piccolo, all played by 1 flutist. There are 3 moderate-length movements followed by a long fantasy (24' duration). Again, it is incantatory at first, but suddenly very different kinds of music step in and preside for a while. There are some sections which call for humming, whistling, a few multiphonics, and electronic reverberation. This is a piece with striking colors and contrasts. The piccolo movement interpolates a high register voice against a low register voice. it is most imaginative.

Student Material Finalists

Cagnard, G. Nostalgie, Reflets Varies, Rubato for Flute and Piano (Leduc), grade 2, 3. All 3 of these short pieces are original settings and very beautiful. Nostalgie is very slow, with time signature changes. Reflets is a wonderful introduction, on an easy level, to contemporary notation and style. These are fine preparation pieces before studying Ravel and Debussy.

Echpai, A., Allegro Vivace for Solo Flute (Leduc), grade 5. This is a moderately difficult etude written in the style of Karg-Elert. it is an excellent introduction to contemporary writing, for it provides sequences and phrasing without bar lines and includes runs and arpeggios that are not a part of the major-minor system.

Staeps, H., Kleine Tagmusik for Solo Flute (Noetzel), grade 5. This would be an excellent sequel to the Echpai in that contemporary writing is taken a step further - the accidental applies only to the individual note. These are very rhythmic pieces that are quite delightful and have a good tonal center. A German dictionary is required, however, to follow directions since Staeps seems to have
abandoned the traditional Italian. This is definitely recommended for both high school and college students.

**Flute and Guitar Finalists**

Ewers, J./Wolff, *Sonatine* (Zimmermann), grade 4. This is a pleasant, modal piece in 3 movements. It is well balanced for each instrument and is not very difficult. The edition is good, and the page turns are acceptable.

Legnani, L. *Duetto Concertante*, op. 23 (Zimmermann), grade 6. Here is some excellent music which is harmonically very interesting. It is virtuosic and both parts are very challenging. Either the first movement or the second movement (theme and variations) could stand alone as a good encore piece. The page turns are uncomfortable but otherwise the edition is good.

Mozart/Hand, *Divertimento #2*, (Presser), grade 4. This music was originally composed for 2 basset horns and bassoon, but it sounds very good for flute and guitar. It is well arranged; both parts are scores and have perfectly arranged page turns. It is moderately difficult to play, but provides pleasant listening for the audience.

Rodrigo, J. *Serenata al Alba del Dia*, (Schott), grade 5. This is a pleasant, 2 movement work that is not too long. The second movement is showy, difficult and worth learning. The page turns in the guitar part unfortunately are not good, but it is a nice addition to the flute and guitar repertoire.

---

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---Edward Charbonneau, Music Critic, Wolfe Publications, Pittsford NY

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Local and Area Flute Club News

by Irene Maddox

As the number of flute clubs and flute choirs increases, we are in the position to offer more help to each other. You are encouraged to get in touch with Jane Mease about the Concert-Lecture Network and with Irene Maddox about getting the name of your flute club or flute choir on the NFA’s lists. The mailings from other groups are of great help to those in positions of organizing and planning events. The ideas are boundless! I am constantly amazed at the energy put into the clubs by their dedicated leaders.

At the NFA Convention in New York, there were four meetings of the flute clubs. Many thanks to those who participated. The first meeting was on the organization of clubs, fairs, and competitions. Don Bailey spoke on the organization of a flute fair, and Jacqueline Faulkner on the organization of a competition.

At the second session, on expanding the flute choir, Ricky Lombardo spoke on his concepts of the expandable flute choir, Paul Morgan on the lower voices of the flute choir, and Beverly Allison on small flute ensembles.

For the third session, newsletters were the main topic. Irene Maddox spoke on newsletters from a publisher’s point of view and Mary Jean Simpson spoke on newsletters from a writer’s point of view.

The fourth session was about the Concert-Lecture Network. Jane Mease told the group how the flute network was organized. Irene Maddox spoke on bringing a major artist to the flute club. Mark Thomas told everyone how to promote the guest artist. Ransom Wilson spoke to the group from an artist’s viewpoint. He gave some good ideas on what the guest artists expect from the flute club.

It is always nice to meet those with whom you’ve had so much contact. The hard workers of the flute clubs are always very willing to help others. Everyone went away from the meetings with good intentions and many new ideas.

THE ALLEGHENY FLUTE ASSOCIATION had a kick-off recital featuring Bernard Goldberg. The AFA held a reception in Mr. Goldberg’s honor immediately following the recital. This recital was followed by a week-long masterclass by Mr. Goldberg. Included in these classes were mock orchestra auditions. Ethan Stang joined in these sessions.

THE CHARLOTTE FLUTE ASSOCIATION has been awarded a grant from the Arts and Science Council of Charlotte-Mecklenberg to help the flute choir members attend the convention in New York. The CFA has performed many odd jobs to raise money for this trip. They are continuing their work on the Medical Crisis Fund. The Charlotte Flute Choir will be performing at the Best of Charlotte in September. This a fund raiser for Opera Carolina.


In May THE FLUTE SOCIETY OF ST. LOUIS had a recital and master class given by Harvey Sollberger. Included in the program were “Killapata/Chaskapata” and “Above the Moon/Above the Stars,” written by Mr. Sollberger and performed by
Jacob Berg as soloist with an 11-part flute choir. Mr. Sollberger also performed several of his compositions.

THE FLUTE SOCIETY OF WASHINGTON hosted a masterclass by Julius Baker. After the masterclass, Mr. Baker and Lisa Emenheiser Logan presented a short recital. President Mary Jean Simpson did a superb job of putting the program together for the convention.

THE QUAD CITY FLUTES UNLIMITED played a concert last spring in the First Congregational Church in Moline. The group was conducted by Kathy Lack.

THE GREATER PORTLAND FLUTE SOCIETY’s entry in the Portland Rose Festival’s Starlight Parade won 1st prize in the Organization division. The theme was Ireland, with a lighted castle, rainbow, and pot of gold. There was an Irish dancer, flutists, piccoloists, with a few tambourines for rhythm.

THE KANSAS CITY FLUTE ASSOCIATION held its first annual Flute Fair in May in conjunction with the Murray Panitz Masterclass and the Brooks Herndon flute repair clinic.

THE LONG ISLAND FLUTE CLUB featured Jan Benson and Lisa Arkes in their May meeting at Hofstra University. On November 10 their program will be in honor of Harold Bennett.

In September, THE SAN DIEGO FLUTE GUILD is having a jazz flute clinic. Lori Bell is in charge. In October they are looking forward to a piccolo class with Liz Ashmead.

THE SEATTLE FLUTE SOCIETY had a flute choir concert in June. Besides the two choirs from the SFS, the program included: the Western Washington University Flute Choir directed by Karla Flygare; Bonnie Blanchard’s High School Flute Choir from Seattle; the Tacoma Flute Choir, which was under the direction of Pam Ryker; and the Columbia Chamber Players from Wenatchee, with Beth Jensen conducting. The featured work was Henry Brant’s “Angels and Devils” for solo flute and flute choir. Felix Skowronek was soloist, playing with the Professional Members Flute Choir.

THE TEXAS FLUTE SOCIETY had a recital by the outstanding performers in the 9th Annual Flute Festival. Pam Adams was the winner in the First Annual Orchestral Soloist Competition. Runner-up was Debra Johnson. The winner will appear with the Dallas Chamber Orchestra during its 1986-87 season.

To obtain the NFA CONCERT-LECTURE NETWORK 1986-87 Regional Calendar of guest flutist appearances (sponsored by flute clubs, festivals, universities, symphonies, etc.) send a self-addres-
sed, stamped envelope to Jane Mease at the address below. Or you may make a copy of the 1986-87 Regional Calendar from the summer issue of the NFA Flute Club news which is mailed to the liaison person of each Flute Club. Reprints of articles about the Concert-Lecture Network, guidelines for Flute Club Collaboration to bring a guest artist to a region, and Guest Artist Block Booking multiple appearances in a Region are also available from the Network Coordinator.

Updated and additional information from guest flutists and Flute Clubs should be sent as soon as available and throughout the year to the Network Coordinator and may be requested by other guest flutists and Flute Clubs from the Network Coordinator at (206) 455-1236.

CONTACT PERSONS: Jane Mease, Coordinator
NFA Concert-Lecture Network
(206) 455-1236
9510 NE 5 St.
Bellevue, WA 98004

Irene Maddox
Flute Club Coordinator
(704) 537-9592
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FLIPPER FLUTISTS...?
The purpose of this ongoing educational advertising series, prepared by Sanford Drelinger, is to provide useful information about headjoints. To have your questions answered in future issues, write to the address below.

Q At what point in my child's development as a flutist should I consider purchasing a custom headjoint?

A If your child has more than a passing interest in the flute, a headjoint specifically made to suit his or her needs can be of tremendous benefit in both reducing many of the frustrations of learning and in helping to produce a better quality of playing early in the learning process. It is very important that the formation of bad habits, especially in the embouchure development, be avoided through the use of the best possible headjoint, along with high quality flute instruction. Also important is a flute body with a good scale that covers with minimal effort. Many of the professional players for whom I have made headjoints tell me that if they had had a quality headjoint and flute body as students, their development probably would have been accelerated.

Q I have a headjoint that I like very much and want to purchase a new flute body to match it. Are flute bodies as subject to personal taste as headjoints?

A Quite definitely, yes. When selecting a new flute body when using your own headjoint, you will probably notice that even the same model bodies from the same manufacturer vary. Generally, these variations are in the area of timbre, which usually is a matter of personal preference for the sound of one flute body over another. Among the better flute makers, mechanism feel and tuning are pretty consistent within a model group.

Q What is the advantage of an engraved lip plate?

A Aside from the fact that a hand-engraved lip plate looks beautiful, it does have a functional benefit. Where temperature is high, for example, on a stage under bright lights, engraving provides traction, which helps prevent slipping (caused by perspiration) of the embouchure plate on the chin.

Q The crown on my headjoint constantly loosens. How can I prevent this from recurring?

A First, it may be of interest to understand why it loosens. It is my theory that the vibrations from the mechanism and/or sound of the actual notes being played are transmitted up through the headjoint tube, gradually vibrating the crown loose. Since many crowns that I have encountered are made to turn quite freely, they are quite susceptible to this problem. The procedure that I use is to snug up on the threads of the rod going into the crown. My method secures the crown without over-damping it. If you contact me, I will tell you exactly how you can do this on your own.

Q Should the inside of the headjoint tube be polished?

A Yes and no. The area inside the headjoint tube immediately surrounding the bottom of the chimney should be polished to a high luster. A brush finish lower down in the headjoint tube, from about 3/4 below where the chimney enters the inner wall of the tube to the tenon is standard. The reason I believe that the inner tube polish immediately below the embouchure hole is important is that it provides an absolutely smooth path for the air and moisture to flow along. Polishing is best accomplished when the headjoint is first being made, as with my Drelinger headjoints.

Q What is the purpose of marking the exact position of the headjoint with respect to the flute body?

A It is important for some players to know exactly at what position their headjoint produces A-440 or higher, assuming a given temperature for reference. There are also those who believe that an exact position allows optimum tone production. This position can be both how far the headjoint tenon goes into the barrel and the rotation of the blow hole with respect to the C-key as a reference. I am sure we have all seen flutists in concert who are constantly moving their headjoints in all directions, presumably looking for the best spot. Ironically, a few I have seen have no marks to guide them.

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POTPOURRI
by Judith Thomas

Judith Thomas is a Charter and Life Member of NFA. She has been Adjunct Professor of Flute at Indiana University at South Bend and the University of Notre Dame, and principal flute of the Elkhart County Symphony Orchestra. She served as Flute Editor of "Woodwind, Brass and Percussion" magazine for seven years and has written feature articles for numerous periodicals. Ms. Thomas has worked on the Publications Committee of NFA; currently she serves on the Marketing Committee of the association, and has served as Secretary of the NFA.

(Editor’s note: I am writing my first column from Grand Junction, Colorado. The scenery here is so beautiful that I wonder how anyone gets any work done! Please send information to my new address; 3138 Cloverdale Court, Grand Junction, Colorado 81506.)

A bit of history—

George Barrere once was momentarily convinced that he was not only a flute virtuoso, but the world’s greatest musician as well. At a rehearsal of the New York Symphony, Conductor Walter Damrosch excused all the string players and kept all the winds for a little intensive work. “Ordinarily when members of the orchestra are dismissed there is a wild clamor to see who can reach the door first,” said Mr. Barrere, “but not so on this day! I began my flute solo and all of the players became hushed, spell-bound, it seemed, and one by one they seated themselves in the front row. I played on, putting my best efforts into each phrase. My solo ended. There was no applause—only a mad rush toward the left aisle, and there I saw the treasurer handing out envelopes. I had forgotten it was pay day!”

* * * * *

According to the Wall Street Journal, the IRS finds unreported income to be its worst in certain fields: direct selling; miscellaneous services (such as teaching?); used car sales; producers, orch

Dr. Eddy Palmer, an amateur flutist living in Long Valley, New Jersey, sent the quotes that follow from the Will Durant volumes, guaranteed to cheer us.

In his book, The Life of Greece (Simon and Schuster, New York, 1939) he wrote “It is absurd,” says Xenophon’s Socrates, ‘to choose magistrates by lot when no one would dream of drawing lots for a pilot, a mason, a flutist-player, or any craftsman at all, though the shortcomings of such men are far less harmful than those that disorder our govern-

The following article by the Associated Press should be kept in the studio of every music teacher.

Dr. Frank Wilson, a neurologist and assistant clinical professor of neurology at the University of California School of Medicine, San Francisco, said: “There is no such thing as being too young or too old to participate in music. Humans are ‘born musicians,’ because we all have the neurological and muscular capability to develop musical skills.”
Dr. Wilson, also a special consultant to the American Music Conference based in Chicago, is a leading authority on the relationship between the brain and an individual's capacity to play a musical instrument. He first became interested in music and its connection to neuromuscular control when he noticed his daughter’s progress on the piano. “I realized that a remarkable physical and mental evolution was taking place in her which I couldn’t account for,” he said. After several years of reviewing results of research on the brain’s control of skilled movement and concluding that virtually everyone has the potential for developing musical skills, Wilson began taking piano lessons at the age of forty. “I felt terribly clumsy during the first few months, but knew that I should see results by the end of the first year,” he said. “I wasn’t disappointed.”

Another conclusion, discussed in his recently published book, “Tone Deaf and All Thumbs?: An Invitation to Music-Making for Late Bloomers and Non-Prodigies,” is that there is “very little to distinguish the serious musician from the serious athlete,” the only difference between the two from a physical standpoint is that musicians are developing the smaller muscles of the body—especially those of the hands and mouth—and that they rely on their hearing more than on their vision. “The one difference that really does count is the effect of age,” he says. “Time is on the musicians’ side. They can look forward to continued maturation and refinement of their skills well beyond the age at which even the most durable football or basketball player has retired to the sidelines. The key to success in musical studies, as in sports, is having the right goals,” Dr. Wilson explains. “When the music student starts with his or her hopes fixed on immediately sounding like a professional, that attitude will be defeating. If the students are compelled by the knowledge that as they continue practicing they are reaching new limits and can share the experience with others, such as in a band or group lessons, they are more likely to succeed. If they play a difficult piece more smoothly than before or move on to something even more challenging, that becomes a very valuable reward for their study.”

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“Time spent learning a musical instrument is never wasted,” he points out. “Musical experience easily transfers to other structured learning situations and can provide a powerful model for self-paced learning, mental concentration, memory skills, muscular development and more.” No matter at what age they start learning, Wilson believes that instrumental students will get the most enjoyment and long-lasting rewards if they remember these three points:

*Slow progress is the way it works.* No matter how leisurely you progress in your musical studies, time is on your side.

*You can’t fail.* You are the only judge of the music you play and whatever you gain, it’s the right thing for you.

*The best reason of all for playing music is because it’s fun.* Becoming a virtuoso shouldn’t necessarily be your goal. Many musicians who never perform get a great deal of enjoyment from playing music for themselves.

---

Did you know?? A study in London, England, discovered that people watch television only about half the time their sets are on, and spend the rest of the time “talking, eating, ironing, dressing their children, playing the flute or cuddling on the couch,” according to an Oxford University study.

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The Powell Quartet has been named a winner of the 1986 Artists International Young Musicians Auditions. The flute quartet consists of NFA members Steven Belenko, Magdalena Gonzalez, Barbara Eddy Hart and James Schlefer. They will be presented by Artists International in their recital debut in Carnegie Recital Hall on March 22, 1987. Congratulations!!!

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Texas Tech University flute professor Michael Stoune recently won an unusual honor: he received a letter informing him that he had been elected President of the Ballymena Young Conquerors Flute Band in County Antrim, north of Belfast, Northern Ireland. As Bandmaster of the Texas Flute Teachers Flute Band, Michael presented a concert at the San Antonio Convention Center in San Antonio, Texas, in honor of the Ballymena Young Conquerors Flute Band’s 100th Anniversary in 1986. Works included “Planxty”, and “Divided They Fought,” both arranged by Laurie Johnston, from the Ballymena Young Conquerors Flute Band Library; Giovanni Gabrieli’s “Sonata Pian’e Forte”, arranged by Arthur Ephross; Rossini’s “The Italian Girl in Algiers” arranged by Dennis Irvine (Grade 2 Test Piece, 1981 World Flute Band Championship) and “Angstrom,” by Anthony Holland (1984 1st Place winner of the James Madison University Flute Choir Composition Contest). Those interested in purchasing copies of Irish Flute Band arrangements performed at the TMEA may contact Michael Stoune at the Department of Music, Texas Tech University, Lubbock, TX 79409.

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John Fonville, Assistant Professor at the University of California at San Diego, writes that he is interested in being informed of all music for flute that involves microtones as primary compositional concern. If you have information, call him at (619) 284-1543 (home) or (619) 452-4712 (office).

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A new journal, Medical Problems of Performing Artists, will be dealing with stress and overuse problems of musicians, "whether the problem is neuromuscular or orthopedic, or is related to voice or hearing, performance anxiety, stress or overuse." Published quarterly, yearly subscriptions are $36 (individuals) and $46 (libraries and institutions). For information: Medical Problems of Performing Artists, P.O. Box 1377, Philadelphia, PA 19105-9990.

The 2nd Annual Louise D. McMahon International Music Competition for woodwinds, brass and mallet percussionists has been announced. Sponsored by Cameron University and the Lawton (Oklahoma) Philharmonic Orchestra, semifinals and finals will be held April 3 & 4, 1987, in Lawton, Oklahoma, with prizes of $5,000 and a one week residency at Cameron University plus a concerto performance with the Lawton Philharmonic (1st prize); $3,500 (2nd prize) and $1,500 (3rd prize). Open to performers 25 years of age and older; application and tape deadline is January 15, 1987. For information: Louise D. McMahon International Music Competition, Department of Fine Arts, Cameron University, Lawton, OK 73505, (405) 248-2200, ext. 442.

(left to right) Flutist Colin Fleming, artist manager Michael Emmerson and flutist Billy Dunwoody (James Galway's teacher) posing recently in the practice hall of the 39th Old Boys Flute Band in Belfast, Northern Ireland. My fond recollection of the "39th" is of the wonderful week in Belfast as a member of the Charlotte (North Carolina) Flute Choir (1985) when we performed in the Flute Band Competition. Colin and Billy were gracious hosts.
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Revised List Compiled by Ludwig Böhm, 1985

B. Arrangements without opus numbers

The arrangements 3, 16, 32, 35, 36, 42 and 43 differ essentially from the works on which they are based. Theobald Böhm has composed an additional variation in Arr. 2 and 17 and an additional flute part in Arr. 20. In the other cases he has only altered single times or made some other little alterations (e.g. key, ornaments, bows, abridgements, use of notes of different instruments of the original works). The handwritten arrangements for the alto flute in G were probably written between 1858 (invention of the Böhm alto flute) and 1876 (handwritten list). The information in parantheses refers to the arrangements of Theobald Böhm.

Arr. 1 Bach BWV 1068. Ouvertüre. Air. (a. flute and piano or phystharmonica: Aibl 2044, München 1871; b. alto flute and piano)
Arr. 2 Beethoven Opus 8. Serenade für Violine, Viola and Violoncello (Aibl 2203, München 1876, dedicated to Michael Schweninger, flute and piano)
Arr. 3 Beethoven Opus 15. Erstes Konzert für Klavier (Adagio; a. flute and piano: Aibl 2039, München 1871; b. alto flute and piano)
Arr. 4 Beethoven Opus 17. Sonate für Klavier und Horn (alto flute and piano; missing)
Arr. 5 Beethoven Opus 25. Serenade für Flöte, Violine und Viola (Andante con Varia-

zioni; alto flute and piano)
Arr. 6 Beethoven Opus 50. Romanze für die Violine mit Begleitung des Orchesters (Aibl 2204, München 1876, flute and piano)
Arr. 7 Beethoven Opus 87. Trio für 2 Oboen und Englischhorn (2 flutes and alto flute; missing)
Arr. 8 Böhm Opus 8. Polonaise de Carafa (Ashdown A & P 4594, London ca. 1832, dedicated to Alfred C. Johnson, flute and piano)
Arr. 9 Böhm Opus 19.12 Etudes pour la flûte propres à égaliser le doigté dans toutes les gammes (12 Übungsstücke für die Flöte zur Erlangung einer gleichmässigen Fingerbewegung in allen Tonarten von Theobald Böhm. Zugleich als Anhang zu dessen theoretischem Werke: Die Flöte und das Flötenspiel in akustischer, technischer und artistischer Beziehung. Aibl 2050, München 1872, flute)
Arr. 10 Böhm Opus 20. Variations sur un air tyrolien (manuscript, München ca. 1838, voice, flute and piano; missing)
Arr. 11 Böhm Opus 33. Andante (alto flute and piano)
Arr. 12 Böhm Opus 37. 24 Etudes. Nr. 2 Vivace (alto flute and piano)
Arr. 13 Böhm Opus 37. 24 Etudes. Nr. 11 Andante (alto flute and piano)
Arr. 14 Carafa: Come a tal segno (manuscript,
München ca. 1827, voice, flute and piano; missing)
Arr. 15 Chéard: Macbeth (11 songs; Falter & Sohn 231, München ca. 1830, flute)
Arr. 16 Gluck: Orfeo ed Euridice. 3. Akt, 1. Szene: Que farò senza Euridice (a. flute and piano; Kohlke H.K. 29, Danzig ca. 1868, dedicated to colonel count A. Vargas de Bedemar; b. alto flute and piano; the latter missing)
Arr. 17 Haydn Hob. III, 77 Kaiserquartett für 2 Violinen, Viola und Violoncello (a. flute and piano or physharmonika: Aibl 1480, München 1860; b. alto flute and piano or aeolodicon; c. alto flute, violin, viola and violoncello; the latter missing)
Arr. 18 Himmel Opus 14. Sonate für Klavier und Flöte oder Violine (a. flute and piano; Kohlke A.H.N. 3, Danzig ca. 1868, dedicated to Hermann Kohlke; b. alto flute and piano)
Arr. 19 Lachner Opus 86. Gedichte von F. Rückert in Musik gesetzt für 2 Sopranstimmen und Klavier. Nr. 3 Ich liebe dich, weil ich dich lieben muss (Richault 8491 R, Paris 1852, 2 flutes and piano)
Arr. 20 Liste, Anton: Sehnsucht nach dem Rigi. Lied für 1 Singstimme, Klavier und Gitarre (Aibl 168; München ca. 1831, voice, flute and piano or guitar)
Arr. 21 Mendelssohn-Bartholdy Opus 63. 6 Lieder für 2 Singstimmen und Klavier. Nr. 1 Ich willst mein Lieb’ ergösse sich (Richault 8490 R, Paris 1852, 2 flutes and piano)
Arr. 22 Mendelssohn-Bartholdy Opus 63. 6 Lieder für 2 Singstimmen und Klavier. Nr. 4 Herbststied (Richault 8490 R, Paris 1852, 2 flutes and piano)
Arr. 23 Mozart KV 315 (265e) Andante für Flöte (Schott 11542, Mainz 1851, flute and piano)
Arr. 24 Mozart KV 332 (300k) Sonate für Klavier (Adagio; Aibl 2040, München 1871, flute and piano)
Arr. 25 Mozart KV 379 (373a) Sonate für Klavier und Violine (Andantino Cantabile; alto flute and piano)
Arr. 26 Mozart KV 511 Rondo für Klavier (a. flute and piano: Aibl 2041, München 1871; b. alto flute and piano)
Arr. 27 Mozart KV 511 Rondo für Klavier (a. Violinen, Viola und Violoncello (Adagio; a. flute and piano: Schott 23126, Mainz 1880; b. alto flute and piano; c. alto flute and string quartet; the latter missing)
Arr. 28 Pergolesi: Tre giorni son che Nina. Celebre Siciliana (a. flute and piano: Aibl 2046, München 1871; b. alto flute and piano)
Arr. 29 Rossini: Les soirées musicales. Nr. 10 La pesca. Nokturne für 2 Sopranstimmen und Klavier (a. 2 flutes and piano, missing; b. flute, alto flute and piano)
Arr. 30 Rossini: Les soirées musicales. Nr. 11 La serenata. Nokturne für Soprano, Tenor und Klavier (a. 2 flutes and piano, missing; b. flute, alto flute and piano)
Arr. 31 Rossini: Les soirées musicales. Nr. 12 (or 8 or 9). Nokturne für 2 Singstimmen und Klavier (2 flutes and piano; missing)
Arr. 32 Rossini: Stabat Mater. Nr. 2 Air: Cuius animam (a. flute and piano, Kohlke A.H.N. 3, Danzig ca. 1868; dedicated to Hermann Kohlke; b. alto flute and piano)
Arr. 33 Schiedermayr, J. Baptist: Graduale (a. soprano, alto flute and piano; b. alto flute or string quartet; both missing)
Arr. 34 Schubert D 911, Winterreise Opus 89 Nr. 1 Gute Nacht (manuscript, München ca. 1871, flute and piano)
Arr. 35 Schubert D 911, Winterreise Opus 89 Nr. 5 Der Lindenbaum (manuscript, München ca. 1871, flute and piano)
Arr. 36 Schubert D 957, Schwanengesang Nr. 4
Ständchen (a. flute and piano; Aibl 2042,
München 1871; b. second version: manuscript,
München ca. 1871; c. alto flute and piano)

Arr. 37 Schubert D 958, Schwanengesang Nr. 10
Das Fischermädchen (a. flute and piano; Aibl 2043,
München 1871; b. second version: manuscript,
München ca. 1871; c. alto flute and piano)

Arr. 38 Schubert D 957, Schwanengesang Nr. 12
Am Meer (a. flute and piano, manuscript,
München ca. 1871; b. alto flute and piano)

Arr. 39 Schubert D 965 A Die Taubenpost (manuscript,
München ca. 1871, flute and piano)

Arr. 40 Vogler, Georg Joseph: 32 Préludes pour
l’orgue ou forte piano. Nr. 2 Cantabile
(a. flute and piano or physharmonica;
Aibl 2045, München 1871; b. alto flute
and piano or aeolodicon; c. 2 flutes and
alto flute; d. flute and 2 alto flutes)

Arr. 41 Walter, Ignaz: Graduale (alto flute and
piano)

pièces faciles. Nr. 1 Sonatina (manuscript,
München ca. 1871, flute, alto flute and
piano)

Arr. 43 Weber, Carl Maria v. Opus 3. Six petites
pièces faciles. Nr. 2 Romanza (manuscript,
München ca. 1871, flute, alto flute and piano)

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THE 1987 NFA YOUNG ARTIST COMPETITION
FIFTEENTH ANNUAL NATIONAL CONVENTION
ST. LOUIS, MISSOURI *** AUGUST 20-23

The National Flute Association announces its 12th annual YOUNG ARTIST COMPETITION for outstanding flutists. Six semifinalists will be selected on the basis of their taped preliminary auditions to compete at the 1987 Convention in St. Louis, August 20-23. Three finalists will be chosen and presented in a convention recital. First prize of $2,000, second prize of $1,000 and third prize of $500 will be awarded at the discretion of the judges, whose decisions shall be final. $100 will be awarded to each semifinalist who is not chosen as a finalist. The first prize winner will also be presented in recital in New York City at Carnegie Recital Hall in the Spring of 1988 -- the date to be scheduled by the NFA. Details will be published in the Flutist Quarterly.

NFA staff accompanists can be provided for the semifinal and final auditions, although contestants may wish to bring their own accompanists in order to rehearse their programs in advance. All applicants must have been born in 1960 or later and MUST be members of the NFA; however, membership dues may be included with the applicant’s tape. Contestants shall specify their final round repertoire in the letter of application, and shall be bound by their original selections IN ALL CASES. Previous first prize winners in this competition are ineligible to compete again.

Each taped preliminary audition must be mailed together with a Letter of Application containing:

1. the contestant’s NAME, ADDRESS, TELEPHONE NUMBER and BIRTHDATE; also a summer address and telephone number, and the date on which such a change takes effect;
2. a short biographical sketch (for the convention program if selected as a semifinalist);
3. a list of repertoire (including specific movements) chosen by the contestant for his/her final round performance. (This may not be changed after submission);
4. statements agreeing a) to appear at the St. Louis convention (at applicant’s expense) if selected as a semifinalist, and b) to accept the decisions of the judges as final;
5. a request that the NFA provide an accompanist at the convention or a statement specifying that the contestant will bring an accompanist to the convention (at his/her own expense);
6. payment of NFA membership dues or a statement that 1986-87 dues have been paid (active $20 -- student $12.50; Additional: $10 overseas, $5 in Canada);
7. an audition fee of $25.00 payable to the National Flute Association, Inc.

Please note: Incomplete entries will NOT be judged; recheck all details on this page before mailing.

The taped audition must be recorded on a new tape (7 1/2 i.p.s. reel to reel or quality cassette) on one side only. Contestants should understand that the quality of the recording will influence the judges. There must be NO identification on the tape or box; NO speaking may be recorded. The applicant's name and address must appear ONLY on the outer package. Tapes will be coded and sent to the judges with only the code number for identification. Tapes become the property of the NFA and will NOT be returned. Works for piano must be recorded with piano.

PRELIMINARY TAPE AUDITION REPERTOIRE (presented in the following order)
1) C.P.E. Bach - Concerto in B-flat (1st movement only -- begin at flute entrance)
2) John Heiss - Four Lyric Pieces
3) W. Piston - Sonata for Flute and Piano (2nd and 3rd movements)

SEMIFINAL AUDITION REPERTOIRE (at the convention in St. Louis) Max. time is 25 min.
1) M. Harais - Les Folies d'Espagne for fl. & continuo (ed. Leduc)
   (choose any variations -- maximum duration of 8 minutes)
2) A specially-commissioned work by Chester Biscardi for flute and piano to be sent to semifinalists in June 1987 (time limit for work is 10 minutes)
3) A work of your own choosing

FINAL AUDITION REPERTOIRE (at the convention in St. Louis) Max. time is 25 min.
The contestant shall create a program demonstrating his/her artistic maturity, technical and tonal qualities and knowledge of program design and balance, excluding any repetitions of preliminary or semifinal repertoire or any repertoire which contains keyboard reductions of ensemble accompaniments (e.g. no concertos).

DEADLINE: All applications/audition fees/tapes MUST be mailed in a single package, postmarked on or before April 1, 1987 and sent to

Dr. Brooks de Wetter-Smith
NFA Young Artist Competition Coordinator
811 Churchill Drive
Chapel Hill, North Carolina 27514
COMPETITIONS FOR PROFESSIONAL PERFORMERS

1) THE 1987 ORCHESTRAL MASTER CLASS

For the 1987 St. Louis convention, the ORCHESTRAL AUDITION COMPETITION has been changed to a MASTER CLASS format. It is open to flutists under the age of 27 (born 1960 or later) who are capable of demonstrating a high level of orchestral playing ability. Three entrants will be selected to perform in a Master Class taught by an active orchestral flutist and will receive a $100 travel allowance.

The PERFORMERS OF NEWLY PUBLISHED MUSIC COMPETITION is open to all professional flutists and flute teachers. Winners will perform preselected repertoire during the 1987 St. Louis convention on a program devoted to music which has been published within the past year. Winners in this competition are limited to two consecutive convention performances on the Newly Published Music concert; however, they may also be invited to appear on other convention programs.

The taped audition must be recorded on a new, high-quality Dolby cassette on one side only. Contestants should understand that the quality of the recording will influence the judges. There must be NO identification on the tape or box; NO speaking may be recorded. Applicant’s name and address must appear only on the outer package and application letter. Tapes will be coded and sent to the judging committee with only the code number for identification. Tapes become the property of the NF A and will not be returned.

The letter of application must include the following information:
1. A statement identifying which competition you are entering.
2. Contestant’s NAME, ADDRESS, TELEPHONE NUMBER (and BIRTHDATE for the Orchestral Master Class only); also a summer address and phone (with effective dates).
3. A short biographical sketch (for the convention program if selected as a semifinalist).
4. Statements agreeing a) to appear at the St. Louis convention (at the applicant’s own expense) if selected and b) to accept the selections of the judging committee as final.
5. A statement that the applicant has paid his/her current membership dues or include actual dues payment (active $20 -- student $12.50; Additional: $10 overseas, $5 in Canada).
6. An audition fee of $15 paid payable to the National Flute Association, Inc.

Please note: incomplete entries will NOT be judged; please recheck all details on this page before sending an application and tape.

REPERTOIRE FOR 1987 ORCHESTRAL MASTER CLASS Audition Tape

First Flute parts presented in the following order:
1) Mozart - Concerto in D Major, K. 314 (1st movement, 1st 16 bars without accompaniment)
2) Beethoven - Leonore Overture No. 3 (solo, bars 328-360)
3) Brahms - Symphony No. 4 (fourth movement, bars 93-105)
4) Hindemith - Symphonic Metamorphoses (Andantino movement, solo from 7 bars after B to end of movement)
5) Ravel - Daphnis et Chloe Suite No. 2 (solo from 3 bars after rehearsal number 176 to 2 bars after 179)
6) Saint-Saens - Carnival of Animals (Vollere)

NEWLY PUBLISHED MUSIC Audition Tape Repertoire

The tape must consist of 10 to 15 minutes of music chosen from the five publications below, which are winning entries of the 1985 NF A Newly Published Music competition (described in the Summer Flutist Quarterly, Vol. XI, No. 4, pp. 74-77). One, two or parts of several pieces may be selected. Selections must be recorded with complete instrumentation.

1) Beaser, R. - Variations for flute and piano (Helicon)
2) Chopin/Vye - Six Nocturnes for flute and piano (Allans)
3) Debussy/Lenski - Bililis for flute and piano (Universal)
4) Dick, R. - Flying Lessons for solo flute (Dick)
5) Gryc, S. - Cinq Preludes for solo flute (Leduc)

Deadline: Applications/audition fees/tapes for NFA Professional Competitions must be sent in a single package, postmarked on or before April 1, 1987, to

Ms. Judith Bentley
NFA Professional Competitions Coordinator
405 Normandie Blvd.
Bowling Green, OH 42402
The National Flute Association announces its first annual High School Soloist Competition for outstanding young flutists in high school and born in 1969 or later. Eight finalists will be selected on the basis of their taped preliminary auditions to compete at the 1987 NFA Convention in St. Louis, August 20-23. Cash prizes of $500, $250 and $150 will be awarded to the finalists at the discretion of the Judges whose decisions will be final.

NFA staff accompanists can be provided for the convention audition; although contestants may wish to bring their own accompanists. All applicants must have been born in 1969 or later, must have been enrolled in high school in 1987 and must be members of the NFA; however, membership dues may be included with the applicant's tape.

Each taped preliminary audition must be mailed together with a Letter of Application containing:

1. A statement indicating you are entering the High School Soloist Competition.
2. the contestant's NAME, ADDRESS, TELEPHONE NUMBER and BIRTHDATE; also a summer address and telephone number, and the date on which such a change takes effect;
3. a short biographical sketch (for the convention program if selected as a finalist);
4. statements agreeing a) to appear at the St. Louis convention (at applicant’s expense) if selected as a finalist, and b) to accept the decision of the Judges as final;
5. a request that the NFA provide an accompanist at the convention or a statement specifying that the contestant will bring an accompanist to the convention (at his/her own expense).
6. A statement that the applicant and his/her teacher have paid their current (1986-87) NFA membership dues, or actual payment of such dues (active $20 -- student $12.50).
7. an audition fee of $15.00 payable to the National Flute Association, Inc.
8. Applicants MUST also include a statement from a parent or guardian giving permission to appear at the St. Louis convention and agreeing to provide an appropriate chaperon for the applicant in St. Louis if he/she is selected to perform.

Please note: Incomplete entries will NOT be judged; recheck all details on this page before mailing.

The taped audition must be recorded on a new, quality cassette tape on one side only. Contestants should understand that the quality of the recording will influence the Judges. There must be NO identification on the tape or box; NO speaking may be recorded. The applicant’s name and address and the words "High School Soloist Competition" must appear ONLY on the outer package. Tapes will be coded and sent to the Judges with only the code number for identification. Tapes become the property of the NFA and will NOT be returned.

Works for piano must be recorded with piano.

Preliminary Taped Audition Repertoire (presented in the following order)

1) Eugene Bozza Image for Solo Flute
2) Theobald Boehm Nel Cor Piu

Final Audition Repertoire (at the convention in St. Louis)

1) Paul Hindemith Eight Pieces for Solo Flute
2) Gabriel Fauré Fantaisie

Deadline: All applications/audition fees/tapes MUST be mailed in a single package, postmarked on or before April 1, 1987 and sent to

Mr. Gerald V. Carey
NFA Student Competitions Coordinator
4 Indian Trail Road
Macomb, Illinois 61455
The National Flute Association sponsors the MASTER CLASS PERFORMERS COMPETITION to select college students to perform at its conventions. The Convention Master Class competition is open to any flutist who is an undergraduate or graduate student at a college, university or conservatory during the 1986-87 academic year. Winners of this competition will perform during the NFA's Fifteenth Annual National Convention in St. Louis, Missouri, August 20-23, 1987. All auditionees must be members of the NFA and must be currently studying with a flute teacher who is also an NFA member. Auditionees must submit a letter of application and pay an audition fee along with their taped audition, which must be postmarked on or before April 1, 1987.

The taped audition must be recorded on a new, quality cassette tape on one side only. Contestants should understand that the quality of the recording will influence the judges. There must be NO identification on the tape or box; NO speaking may be recorded. The applicant's name and address must appear ONLY on the outer package. The words Master Class 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 NFA and will NOT be returned. Works written for flute and keyboard must be recorded using both instruments.

The Letter of application must include the following information:

1. A statement indicating you are entering the Master Class Competition.

2. The applicant's name, current address and phone number; also a summer address and phone (with effective dates).

3. A short biographical sketch (for the convention program if selected), including the applicant's year in school and name of the school, and the name and position of the applicant's private flute teacher.

4. Statements agreeing a) to appear at the St. Louis convention (at the applicant's own expense) if selected and b) to accept the selections of the judging committee as final.

5. A statement that the applicant and his/her teacher have paid their current NFA membership dues, or actual payment of such dues (active $20 -- student $12.50).

6. An audition fee of $15.00 made payable to the National Flute Association, Inc. Dues and fee may be combined in one check and enclosed with tape.

Please note: Incomplete entries will NOT be judged; please recheck all details on this page before sending a tape.

MASTER CLASS Audition repertoire:

1) Gabriel Fauré - Fantaisie, Op.79 for flute and piano
2) One of the following selections:
   a) Albert Roussel - Pan and Krishna from Joueurs de Flute, Op.27
   b) Edgar Varese - Density 21.5

Deadline: Applications/audition fees/tapes for NFA student competitions must be sent in a single package, postmarked on or before April 1, 1987, to

Mr. Gerald V. Carey
NFA Student Competitions Coordinator
4 Indian Trail Road
Macomb, Illinois 61455
The National Flute Association sponsors the NATIONAL HIGH SCHOOL FLUTE CHOIR COMPETITION to select high school students to perform at its conventions. The National Flute Choir auditions are open to all high school students, grades 9-12. Winners of the competition will perform during the NFA's Fifteenth Annual National Convention in St. Louis, Missouri, August 20-23, 1987. All auditionees must be members of the NFA and must be currently studying with a flute teacher who is also an NFA member. Auditonees must submit a letter of application and pay an audition fee along with their taped audition, which must be postmarked on or before April 1, 1987.

In an effort to encourage and acknowledge excellence among its younger members, the National Flute Association has directed the judging committee to identify superior performance. Should a tape be judged truly outstanding, that student will be featured as soloist with the National High School Flute Choir on the convention concert.

The taped audition must be recorded on a new, quality cassette tape on one side only. Contestants should understand that the quality of the recording will influence the judges. There must be NO identification on the tape or box; NO speaking may be recorded. The applicant's name and address must appear ONLY on the outer package. The words Flute Choir 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 NFA and will NOT be returned. Works written for flute and keyboard must be recorded using both instruments.

The Letter of application must include the following information:

1. A statement indicating you are entering the National Flute Choir Competition.
2. The applicant's name, current address and phone number; also a summer address and phone (with effective dates).
3. A short biographical sketch (for the convention program if selected), including the applicant's year in school and name of the school, and the name and position of the applicant's private flute teacher.
4. Statements agreeing a) to appear at the St. Louis convention (at the applicant's own expense) if selected and b) to accept the selections of the judging committee as final.
5. A statement that the applicant and his/her teacher have paid their current NFA membership dues, or actual payment of such dues (active $20 -- student $12.50).
6. An audition fee of $10.00 made payable to the National Flute Association, Inc. Dues and fee may be combined in one check and enclosed with tape.
7. Applicants MUST also include a statement from a parent or guardian giving permission to appear at the New York convention and agreeing to provide an appropriate chaperon for the applicant in St. Louis if he/she is selected to perform.

Please note: incomplete entries will NOT be judged; please recheck all details on this page before sending a tape.

NATIONAL FLUTE CHOIR audition repertoire:

1) Telemann - Overture from the Suite in A Minor (1st movement)
2) One of the following selections:
   a) Thom Ritter George - Pastorale for Flute and Piano on Organ
   b) R. Vaughan Williams - Suite de Ballet (3rd and 4th movements only)

* Students wishing to perform on piccolo should substitute the Telemann Sonata in F Major for the Telemann Overture. If accepted, such students will need to provide their own piccolos. Students wishing to perform on alto flute and/or bass flute should so state in the application letter and indicate if they can provide them.

Deadline: Applications/audition fees/tapes for NFA student competitions must be sent in a single package, postmarked on or before April 1, 1987, to

Mr. Gerald V. Carey
NFA Student Competitions Coordinator
4 Indian Trail Road
Macomb, Illinois 61455
Chamber Music Competition

The National Flute Association announces its 3rd Annual Chamber Music Competition for chamber music ensembles to perform at the annual convention. One to four groups will be selected to perform and each ensemble must involve flute plus 2 or more instruments (excluding continuo) or voices. In 1985, the NFA Board voted to open the competition to duos with the exception of flute and keyboard and two-flute duos. Each ensemble applying must have been performing as a unit for at least two years and have played at least three concerts each year over the past two years. Printed programs documenting these appearances must be included with the application. The competition should be by tape of the specific piece(s) to be played at the 1987 Convention and the piece(s) must be 7 to 20 minutes in length. No age limit will apply and all entries must be postmarked by April 1, 1987. The flutist(s) in the ensemble must be members of The National Flute Association and all groups will travel to the Convention at their own expense. Any group chosen to perform at the Convention is ineligible to enter the competition for the succeeding two years.

The taped audition must be recorded on a new, quality cassette tape on one side only. Contestants should understand that the quality of the recording will influence the judges. There must be NO identification on the tape or box and NO speaking may be recorded. The only information that MUST appear on the tape is the name of the recorded selection and the instrumentation---this information must be typed. The applicants' name and address must appear ONLY on the outer package. The tapes will be coded and sent to a judging committee with only the code number for identification. Tapes become the property of the NFA and will not be returned.

In addition to the tape, the application must include:

1. The ensemble's name, current address and phone number of the contact person.
2. A biographical sketch of the ensemble and the performers.
3. Programs documenting concerts given in the past two years.
4. A statement agreeing to appear at the convention (at the applicants' own expense if selected) and to accept the selections of the judging committee as final.
5. A audition fee of $15.00 (U.S. currency) payable to The National Flute Association must be included with the application.

All applications, tapes and audition fees must be postmarked on or before April 1, 1987 and sent to:

Carol Kniebusch
Music Department
James Madison University
Harrisonburg, Virginia 22807
(703) 568-6972
From Bach to jazz-pop-rock: Jim Walker talks about Yamaha flutes and his musical journey from principal flute of the L.A. Philharmonic to the sizzling lead of Free Flight.

"Dad had a flute around and..." With Dad playing sax and Mom on piano, music came easily and easily to Jim Walker. "I was never really pushed," Jim says, "but there was always an easy encouragement, and it still goes to this day."

After college, the West Point Band was Jim's first big chance. Here he found big talents from big name schools. "I realized it wasn't going to be easy to just walk into some symphony job," so I started practicing diligently." Jim landed a symphony spot as associate principal flute with the Pittsburgh Symphony. Then eight years later, he auditioned and won the principal spot with the L.A. Philharmonic.

That's career enough for some, but after 7 years in L.A., Jim hit a turning point. "I was missing certain element of musical expression that I really wanted," he says. His remarkable evolution from classical to jazz began. And Jim believes every moment of his classical training was critical. "Every thirty seconds of time I've spent in music until this minute adds up," Jim says.

"Something else stayed with Jim every note of the way. It was his search for an instrument as versatile and unlimited as he is. This quest led him towards his Yamaha flute. "Now I feel comfortable going between real heavy, hard rock or jazz-pop-fusion; music that's just as loud as you could imagine, and as soon as it's finished going right into a slow movement of a Bach sonata."

"When you're playing for a microphone, you need a little more focus and a little more finesse in the sound. I get out exactly what I need with a Yamaha flute," Jim says. "The scale on this flute is the best one I've ever had. The key system has very good balance. It's held up to every test I've ever given it."

"A Yamaha flute has absolutely no limitations for me. I can sit in the orchestra and get all the qualities out of the instrument... and I can turn around and play for a microphone in a totally amplified band. I can express any number of emotions through this instrument."

And yet, Jim says, "Yamaha hasn't closed the books on research and development. They're constantly listening and improving all their products. Not just flutes."

What technical features does Jim look for in a flute? First, "Does the head joint really respond well... does it allow you to do what you want to do?" The Yamaha's double-tapered design head joint, says Jim, "along with other lip plate cutting innovations make the head joints very responsive, flexible and infinitely adjustable."

And Jim says the student model (which also features the professional head joint design) is "phenomenal" and "an unbelievable improvement... it's unheard of for a student to be able to get a professional type head joint."

Another key feature according to Jim is consistent quality padding. "It's an important and often overlooked aspect of an instrument. But not with Yamaha. Yamaha is really leading the pack on that one."

But there is more to making good music than excellent instruments, and the master teacher in him has some advice for aspiring students: "Study with as many teachers as you can... because you really want to develop your own synthesis of ideas." He advises getting loose now and then, improvise with your rock records, because "you can be expressive and have fun on an instrument from the first day you play it."

"Lucky for all of us, that thrill comes often to such an unlimited, free thinking musician. Especially when he's playing on such an unlimited, superior musical instrument."

For information about the complete line of Yamaha flutes, write Yamaha International Corporation, Musical Instrument Division, 3051 Boynton Road, S.E., Grand Rapids, MI 49510. In Canada, Yamaha Canada Music Ltd., 135 Milner Avenue, Scarborough, Ontario M1S 3R1. Yamaha flutes available only at authorized dealers.
BIG FLUTE TALK!
Ross Prestia, outgoing Exhibits Coordinator, and his 11½ foot, 17 pound flute. (in the key of?!)

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